The Development of Kenneth Leighton's Musical Style from 1929 to 1960 and a Complete Catalogue of his Compositions from 1929 to 1988

Part Two

Adam Binks

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Kenneth Leighton
(1929-1988)

Catalogue of Works

Kenneth Leighton
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Catalogue of Works

Contents

Abbreviations

List of Works (Chronological by Genre)

List of Works (Chronological)

List of Works (Alphabetical)

Opus Numbers

1. Orchestral works
2. Orchestra with solo instrument(s)
3. Chamber and instrumental music (except keyboard music)
4. Solo piano, piano duet, two pianos and harpsichord
5. Solo organ, organ duet, voice and organ
6. Songs (voice and piano)
7. Vocal and choral with orchestra or ensemble
8. Choral (unaccompanied)
9. Choral (accompanied)
10. Opera
11. Incidental music for theatre, radio and television

Abbreviations

A	alto voice
acc.	accompaniment
anon.	anonymous
arr.	arranged by; arrangement
B	bass voice
Bar	baritone voice
BBC	British Broadcasting Corporation
BBCSSO	British Broadcasting Corporation Scottish Symphony Orchestra
bd	bass drum
bs cl	bass clarinet
bsn	bassoon
bs tbn	bass trombone
cast	castanets
CBSO	City of Birmingham Symphony Orchestra
cl	clarinet
clsta	celesta
cor ang	cor anglais
count	counter-tenor
cym	cymbals
dbl bsn	double bassoon
Eng.	English
ESO	Edinburgh Symphony Orchestra
fl	flute
FS	full score
glock	glockenspiel
gng	gong
gtr	guitar
hn	French horn
hp	harp
hpsd	harpsichord
LSO	London Symphony Orchestra
MS, MSS	manuscript, manuscripts
no, nos.	number, numbers

ob	oboe
orch.	orchestra
orchd.	orchestrated
org	organ
OUP	Oxford University Press
p., pp.	page, pages
perc	percussion, percussionist
pf	piano
picc	piccolo
PN	publisher's number
pf	piano
QEGS	Queen Elizabeth Grammar School
rec	recorder
rev.	revised
RLPO	Royal Liverpool Philharmonic Orchestra
S	soprano voice
sd	side drum
SNO	Scottish National Orchestra
str	strings
suscym	suspended cymbal
T	tenor voice
tamb	tambourine
ten dm	tenor drum
timp	timpani
tpt	trumpet
tr	triangle
trans.	translation, translated by
tbn	tenor trombone
tu bell	tubular bells
unacc.	unaccompanied
var.	variation
vla	viola
vc	violoncello
vln	violin
VS	piano-vocal score
wh	whip
xyl	xylophone

List of Works (Chronological by Genre)

1. ORCHESTRAL WORKS

1.1 Festival Overture

1.2 Scherzo Festivo

1.3 Symphony for Strings Opus 3

1.4 Overture in F Minor

1.5 Primavera Romana Opus 14

1.6 Napoli – A Rhapsody on Neapolitan Themes

1.7 Overture for a Festival

1.8 São Paulo – Symphonic Poem

1.9 Symphony

1.10 Passacaglia, Chorale and Fugue Opus 18

1.11 Burlesque Opus 19

1.12 Concerto for Large String Orchestra Opus 39

1.13 Festive Overture

1.14 Symphony No.1 Opus 42

1.15 Dance Suite No. 1 in D Opus 53

1.16 Dance Suite No. 2 Opus 59

1.17 Dance Overture Opus 60

1.18 Dance Suite No. 3 (Scottish Dances) Opus 89

2. ORCHESTRA WITH SOLO INSTRUMENT(S)

2.1 Sinfonia Concertante for Piano and Orchestra

2.2 Veris Gratia Suite for Oboe, Cello and Strings Opus 9

2.3 Concerto No. 1 in D minor for Piano and Orchestra Opus 11

2.4 Napoli – Rhapsody on Neapolitan Themes for Piano and Orchestra

2.5 Concerto for Violin and Small Orchestra Opus 12

2.6 Concerto for Viola, Harp, String Orchestra and Timpani Opus 15

2.7 Concerto for Oboe and String Orchestra Opus 23

2.8 Concerto for Two Pianos, String Orchestra and Timpani Opus 26

2.9 Concerto for Violoncello and Orchestra Opus 31

2.10 Concerto No. 2 for Piano and Orchestra Opus 37

2.11 Concerto No. 3 (Concerto Estivo – Summer Concerto) for Piano and Orchestra Opus 57

2.12 Concerto for Organ, Timpani and String Orchestra Opus 58

2.13 Concerto for Harpsichord, Recorder (or Flute) and String Orchestra Opus 88

3. CHAMBER & INSTRUMENTAL MUSIC (EXCEPT KEYBOARD MUSIC)

3.1 Sonata for Violin and Piano in G major

3.2 Sonata Quasi Fantasia

3.3 Quartet for Strings

3.4 Quintet for Piano and Strings

3.5 Sonata No. 1 for Violin and Piano Opus 4

3.6 Serenade in C for Flute and Piano Opus 19a

3.7 Sonata in C minor for Viola and Piano

3.8 Sonata in F minor for Violoncello and Piano

3.9 Elegy for Violoncello and Piano Opus 5

3.10 Quartet for Strings (Rome)

3.11 Sonata No. 2 for Violin and Piano Opus 20

3.12 Fantasia on the Name BACH for Viola and Piano Opus 29

3.13 String Quartet No. 1 Opus 32

3.14 String Quartet No. 2 Opus 33

3.15 Quintet for Piano and String Quartet Opus 34

3.16 Partita for Violoncello and Piano Opus 35

3.17 Nocturne for Violin and Piano

3.18 Little Suite for Two Violins

3.19 Seven Variations for String Quartet Opus 43

3.20 Trio for Violin, Cello and Piano Opus 46

3.21 Metamorphoses for Violin and Piano Opus 48

3.22 Sonata for Violoncello Solo Opus 52

3.23 Marcia Capricciosa for Flute and Piano

3.24 Quartet in One Movement (Contrasts and Variants) for Violin, Viola, Cello and Piano Opus 63

3.25 Lament for Guitar

3.26 Fantasy on an American Hymn Tune for Clarinet, Cello and Piano Opus 70

3.27 Lament on a Ground for Oboe and Piano

3.28 Siciliano for Oboe and Piano

3.29 Es ist Genug – Fantasy on a Chorale for Violin and Organ Opus 80

3.30 Alleluia Pascha Nostrum for Cello and Piano Opus 85

3.31 Fantasy Octet – Homage to Percy Grainger for String Octet Opus 87

4. SOLO PIANO, PIANO DUET, TWO PIANOS & HARPSICHORD

4.1 Étude in F

4.2 Rhapsody

4.3 Remembrance

4.4 Movement in D Minor

4.5 Impromptu

4.6 Sonatina No. 1 for Piano Opus 1a

4.7 Three Songs from Campania

4.8 Two Preludes

4.9 Sonata

4.10 To the Spring

4.11 Toccata

4.12 Meditations in Two Parts

4.13 Variations

4.14 Fugue in D Minor

4.15 Eclogue

4.16 Sonatina No. 2 for Piano Opus 1b

4.17 Sonatina No. 3 for Piano

4.18 Fugue in B Flat Minor

4.19 Fugue in A Minor

4.20 Toccata in Three Movements

4.21 Fantasia

4.22 Sonata No. 1 for Piano Opus 2

4.23 Sonata in Two Movements

4.24 Scherzo for Two Pianos Opus 7

4.25 Sonata No. 2 in G minor for Piano

4.26 Sonata No. 3 in D major for Piano

4.27 If you were the only girl in the world arr. for Piano Duet

4.28 Elegy for Piano

4.29 San Paulo – Toccata Brasiliana

4.30 Sonata No. 2 for Piano Opus 17

4.31 Five Studies Opus 22

4.32 Winter Scenes

4.33 Sonata No. 3 for Piano Opus 27

4.34 Variations Opus 30

4.35 Fantasia Contrappuntistica (Homage to Bach) Opus 24

4.36 Dreaming

4.37 Carol

4.38 Jack-in-the-Box

4.39 Nine Variations Opus 36

4.40 Study

4.41 Lazy Bones

4.42 Pieces for Angela Opus 47

4.43 Conflicts (Fantasy on Two Themes) Opus 51

4.44 Six studies (Study-Variations) Opus 56

4.45 Sonata (1972) for Piano Opus 64

4.46 Improvisations (De Profundis) for Harpsichord Opus 76

4.47 Household Pets Opus 86

4.48 Sonata (for Four Hands) Opus 92

4.49 Four Romantic Pieces Opus 95

4.50 Prelude, Hymn and Toccata for Two Pianos Opus 96

4.51 Preludes (1988) – Five Preludes for Piano

5. SOLO ORGAN, ORGAN DUET, VOICE & ORGAN

5.1 Prelude, Scherzo and Passacaglia Opus 41

5.2 Elegy for Organ

5.3 Fanfare

5.4 Paean

5.5 Et Resurrexit (Theme, Fantasy and Fugue) Opus 49

5.6 Festival Fanfare

5.7 Improvisation (In Memoriam Maurice de Sausmarez)

5.8 Rockingham (Chorale Prelude on "When I Survey")

5.9 Six Fantasies on Hymn Tunes Opus 72

5.10 Martyrs (Dialogues on a Scottish Psalm-Tune) for Organ Duet Opus 73

5.11 Ode

5.12 Missa de Gloria (Dublin Festival Mass) Opus 82

5.13 These Are Thy Wonders (A Song of Renewal) for Tenor and Organ Opus 84

5.14 Veni Redemptor – A Celebration Opus 93

5.15 Veni Creator Spiritus

6. SONGS (VOICE & PIANO)

6.1 Under the moon

6.2 The Willow Song

6.3 Twilight

6.4 So we'll go no more a roving

6.5 Golden Slumbers

6.6 I vow to thee, my country

6.7 Sea Fever

6.8 To Daisies

6.9 Where go the boats

6.10 Time, you old gypsy man

6.11 The Cow

6.12 A Good Boy

6.13 Daffodils

6.14 The West Wind

6.15 Roadways

6.16 Oh! breathe not his name

6.17 It is good to be out on the road

6.18 Requiem

6.19 I will make you brooches

6.20 Beauty

6.21 The Grasshopper

6.22 The Visitant

6.23 Five Songs of James Joyce

6.24 Rhodanthe

6.25 Sequentia de Sancto Michaele

6.26 Go, lovely rose

6.27 To Daffodils

6.28 In the Dark Pinewood

6.29 The Cherry Tree

6.30 Six Songs of Spring

6.31 Down by the salley gardens

6.32 Five Shakespeare Songs

6.33 Far in a western brookland

6.34 You're so far away

6.35 Earth, Sweet Earth... (Laudes Terrae) Opus 94

7. VOCAL & CHORAL WITH ORCHESTRA OR ENSEMBLE

7.1 Two Laments of Catullus

7.2 Veris Gratia Cantata Opus 6

7.3 Just now the lilac is in bloom Opus 10

7.4 A Christmas Caroll Opus 21

7.5 The Birds Opus 28

7.6 The Light Invisible – Sinfonia Sacra Opus 16

7.7 Te Deum Laudamus

7.8 Symphony No. 2 – Sinfonia Mistica Opus 69

7.9 Laudes Montium Opus71

7.10 Hymn to Matter Opus 74

7.11 Columba Mea Opus 78

7.12 Animal Heaven Opus 83

7.13 Symphony No. 3 – Laudes Musicae Opus 90

8. CHORAL (UNACCOMPANIED)

8.1 Three Carols

8.2 The Twelve Days of Christmas

8.3 Missa Brevis

8.4 Pater Noster

8.5 Three Carols Opus 25a, b & c

8.6 Nativitie [Opus 13a]

8.7 In Honorem B. W. G. Rose D.Mus.

8.8 God's Grandeur [Opus 13b]

8.9 A Hymn of the Nativity

8.10 Drop, drop, slow tears

8.11 Wassail all over the town

8.12 Mass Opus 44

8.13 Preces and Responses (1964)

8.14 Two Single Chants

8.15 Lift up your heads, o ye gates

8.16 Quam Dilecta!

8.17 Missa Brevis Opus 50

8.18 Three Psalms Opus 54

8.19 London Town

8.20 Of a rose is all my song

8.21 Laudes Animantium Opus 61

8.22 Six Elizabethan Lyrics Opus 65

8.23 Laudate Pueri Opus 68

8.24 A Hymn to the Trinity

8.25 Lord, when the sense of Thy sweet grace

8.26 An Evening Hymn

8.27 Two Anglican Chants

8.28 What love of this is thine

9. CHORAL (ACCOMPANIED)

9.1 If you were the only girl in the world

9.2 Veris Gratia – Hymn Tune for 'God the Father, God the Son'

9.3 Harmonisation of the Communion Setting of John Merbecke's 'Book of Common Prayer Noted'

9.4 A Christmas Caroll Opus 21

9.5 Magnificat and Nunc Dimittis – Collegium Magdalenae Oxoniense

9.6 Crucifixus Pro Nobis Opus 38

9.7 Alleluia, Amen

9.8 Give me the wings of faith

9.9 Missa Sancti Thomae Opus 40

9.10 O leave your sheep

9.11 Te Deum Laudamus

9.12 Communion Service in D Opus 45

9.13 Let all the world in every corner sing

9.14 Jubilate Deo (O be joyful in the Lord)

9.15 O God enfold me in the sun

9.16 Morning Canticles – Venite

9.17 Morning Canticles – Te Deum

9.18 Morning Canticles – Jubilate

9.19 Dunoon

9.20 Mayfield

9.21 Solus ad victimam

9.22 Colinton

9.23 An Easter Sequence Opus 55

9.24 Blackford

9.25 Gloria in Excelsis

9.26 Headington

9.27 Adventante Deo (Lift up your heads, gates of my heart)

9.28 The Second Service – Magnificat and Nunc Dimittis Opus 62

9.29 The Sarum Mass Opus 66

9.30 Sanctus, Benedictus and Memorial Acclamation

9.31 Mass for Ampleforth Opus 67

9.32 O Sacrum Convivium

9.33 Sequence for All Saints Opus 75

9.34 Awake My Glory Opus 79

9.35 Missa Cornelia Opus 81

9.36 Fanfare on Newtoun

9.37 The World's Desire – A Sequence for Epiphany Opus 91

9.38 Missa Sancti Petri

9.39 Missa Christi

9.40 The Beauty of Holiness

10. OPERA

10.1 Hippolytus Opus 8

10.2 Columba Opus 77

11. INCIDENTAL MUSIC FOR THEATRE, RADIO & TELEVISION

11.1 Twelfth Night

11.2 The Beaux Stratagem

11.3 The Knight of the Burning Pestle

11.4 Othello

11.5 Persian War

11.6 The Ivory Tower

11.7 The Life and Death of Sir John Falstaff

List of Works (Chronological)

All works are listed under the year of completion.

Title	Catalogue Ref.
1945	
Sonata for Violin and Piano in G Major	3.1
Twilight	6.3
So we'll go no more a roving	6.4
Golden Slumbers	6.5
I vow to thee, my country	6.6
Sea Fever	6.7
Étude in F	4.1
To Daisies	6.8
Where go the boats	6.9
Time, you old gypsy man	6.10
The Cow	6.11
A Good Boy	6.12
Daffodils	6.13
1946	
The West Wind	6.14
Roadways	6.15
Oh! breathe not his name	6.16
It is good to be out on the road	6.17
Requiem	6.18
I will make you brooches	6.19
Beauty	6.20

Rhapsody	**4.2**
Remembrance	**4.3**
Movement in D Minor	**4.4**
Impromptu	**4.5**
Festival Overture	**1.1**
Sonatina No. 1 for Piano Opus 1a	**4.6**
Three Songs from Campania	**4.7**

1947

Two Preludes	**4.8**
Sonata	**4.9**
To the Spring	**4.10**
Toccata	**4.11**
Meditations in Two Parts	**4.12**
Variations	**4.13**
Fugue in D Minor	**4.14**
Eclogue	**4.15**
Sonatina No. 2 for Piano Opus 1b	**4.16**
Sonatina No. 3 for Piano	**4.17**
The Grasshopper	**6.21**
Fugue in B Flat Minor	**4.18**
Fugue in A Minor	**4.19**
Toccata (in Three Movements)	**4.20**
The Visitant	**6.22**
Five Songs of James Joyce	**6.23**

1948

Scherzo Festivo [specific date of composition unknown]	**1.2**
Rhodanthe	**6.24**
Sequentia de Sancto Michcalc	**6.25**

Twelfth Night	**11.1**
Sonata Quasi Fantasia	**3.2**
Fantasia (No. 2) for Piano	**4.21**
Quartet for Strings	**3.3**
Quintet for Piano and Strings	**3.4**
Sonata No. 1 for Piano Opus 2	**4.22**
Go, lovely rose	**6.26**
To Daffodils	**6.27**
Three Carols	**8.1**
The Twelve Days of Christmas	**8.2**
Symphony for Strings Opus 3	**1.3**

1949

Sonata No. 1 for Violin and Piano Opus 4	**3.5**
The Beaux Stratagem	**11.2**
In the Dark Pinewood	**6.28**
Sonata in Two Movements for Piano	**4.23**
Serenade in C for Flute and Piano Opus 19a	**3.6**
Sonata in C minor for Viola and Piano	**3.7**
Sinfonia Concertante for Piano and Orchestra	**2.1**
Missa Brevis	**8.3**
Pater Noster	**8.4**
Sonata in F minor for Violoncello and Piano	**3.8**
Elegy for Violoncello and Piano Opus 5	**3.9**

1950

Hippolytus Opus 8	**10.1**
Veris Gratia Suite for Oboe, Cello and Strings Opus 9	**2.2**
Scherzo for Two Pianos Opus 7	**4.24**
Overture in F Minor	**1.4**

Sonata No. 2 in G minor for Piano	4.25
Two Laments of Catullus	7.1
Sonata No. 3 in D major for Piano	4.26
The Cherry Tree	6.29
If you were the only girl in the world (arr. for men's voices and piano)	9.1
Veris Gratia Cantata Opus 6	7.2
Veris Gratia – Hymn Tune for 'God the Father, God the Son'	9.2

1951

Harmonisation of the Communion Setting of John Merbecke's 'Book of Common Prayer Noted'	9.3
If you were the only girl in the world arr. for Piano Duet	4.27
Beauty	6.20
Six Songs of Spring	6.30
Down by the salley gardens	6.31
Five Shakespeare Songs	6.32
Far in a western brookland	6.33
Just now the lilac is in bloom Opus 10	7.3
Quartet for Strings (Rome)	3.10
Primavera Romana	1.5
Concerto No. 1 in D minor for Piano and Orchestra Opus 11	2.3
You're so far away	6.34

1952

Napoli – A Rhapsody on Neapolitan Themes for Piano and Orchestra	2.4
Concerto for Violin and Small Orchestra Opus 12	2.5
Concerto for Viola, Harp, String Orchestra and Timpani Opus 15	2.6
Napoli – A Rhapsody on Neapolitan Themes	1.6
Elegy for Piano	4.28
São Paulo – Toccata Brasiliana	4.29
Overture for a Festival	1.7

1953

Sonata No. 2 for Piano Opus 17	**4.30**
São Paulo – Symphonic Poem	**1.8**
Sonata No. 2 for Violin and Piano Opus 20	**3.11**
A Christmas Caroll Opus 21 [organ version]	**9.4**
Five Studies for Piano Opus 22	**4.31**
Concerto for Oboe and String Orchestra Opus 23	**2.7**
Winter Scenes	**4.32**

1954

The Knight of the Burning Pestle	**11.3**
A Christmas Caroll Opus 21 [orchestral version]	**7.4**
Symphony	**1.9**
Concerto for Two Pianos, String Orchestra and Timpani Opus 26	**2.8**
Sonata No. 3 for Piano Opus 27	**4.33**
The Birds Opus 28	**7.5**

1955

Othello	**11.4**
Fantasia on the Name BACH for Viola and Piano Opus 29	**3.12**
Variations for Piano Opus 30	**4.34**
Persian War	**11.5**

1956

Three Carols Opus 25a, b & c	**8.5**
Fantasia Contrappuntistica (Homage to Bach) Opus 24	**4.35**
Concerto for Violoncello and Orchestra Opus 31	**2.9**
The Ivory Tower	**11.6**
String Quartet No. 1 Opus 32	**3.13**
Nativitie [Opus 13a]	**8.6**

1957

Passacaglia, Chorale and Fugue Opus 18	1.10
In Honorem B. W. G. Rose D.Mus.	8.7
String Quartet No. 2 Opus 33	3.14
God's Grandeur [Opus 13b]	8.8
Burlesque Opus 19	1.11

1958

The Light Invisible – Sinfonia Sacra Opus 16	7.6
The Life and Death of Sir John Falstaff	11.7

1959

Quintet for Piano and String Quartet Opus 34	3.15
Magnificat and Nunc Dimittis – Collegium Magdalanae Oxoniense	9.5
Dreaming	4.36
Carol	4.37
Jack-in the-Box	4.38
Partita for Violoncello and Piano Opus 35	3.16
Nine Variations for Piano Opus 36	4.39
Nocturne for Violin and Piano	3.17

1960

A Hymn of the Nativity	8.9
Concerto No. 2 for Piano and Orchestra Opus 37	2.10

1961

Crucifixus Pro Nobis Opus 38	9.6
Drop, drop slow tears	8.10
Allcluia, Amen	9.7
Concerto for Large String Orchestra Opus 39	1.12

Little Suite for Two Violins	**3.18**
1962	
Give me the wings of faith	**9.8**
Missa Sancti Thomae Opus 40	**9.9**
O leave your sheep	**9.10**
Festive Overture	**1.13**
1963	
Prelude, Scherzo and Passacaglia Opus 41	**5.1**
1964	
Wassail all over the town	**8.11**
Symphony No. 1 Opus 42	**1.14**
Seven Variations for String Quartet	**3.19**
Te Deum Laudamus [organ version]	**9.11**
Mass Opus 44	**8.12**
Preces and Responses (1964)	**8.13**
1965	
Communion Service in D Opus 45	**9.12**
Elegy for Organ	**5.2**
Study	**4.40**
Lazy Bones	**4.41**
Two Single Chants	**8.14**
Let all the world in every corner sing	**9.13**
Trio for Violin, Cello and Piano Opus 46	**3.20**
1966	
Fanfare	**5.3**

Pieces for Angela Opus 47	**4.42**
Lift up your heads, o ye gates	**8.15**
Metamorphoses for Violin and Piano Opus 48	**3.21**
Te Deum Laudamus [orchestral version]	**7.7**
Paean	**5.4**
Et Resurrexit (Theme, Fantasy and Fugue) Opus 49	**5.5**
Jubilate Deo (O be joyful in the Lord)	**9.14**

1967

Quam Dilecta!	**8.16**
O God enfold me in the sun	**9.15**
Morning Canticles – Venite	**9.16**
Morning Canticles – Te Deum	**9.17**
Morning Canticles – Jubilate	**9.18**
Missa Brevis Opus 50	**8.17**
Conflicts (Fantasy on Two Themes) Opus 51	**4.43**
Sonata for Violoncello Solo Opus 52	**3.22**

1968

Dance Suite No. 1 in D Opus 53	**1.15**
Three Psalms Opus 54	**8.18**
Festival Fanfare	**5.6**
Dunoon	**9.19**
Mayfield	**9.20**
Solus ad victimam	**9.21**
Colinton	**9.22**
An Easter Sequence Opus 55	**9.23**
Blackford	**9.24**
London Town	**8.19**

1969

Gloria in Excelsis	9.25
Headington	9.26
Six Studies (Study-Variations) Opus 56	4.44
Concerto No. 3 (Concerto Estivo – Summer Concerto) for Piano and Orchestra Opus 57	2.11
Marcia Capricciosa for Flute and Piano	3.23
Improvisation (In Memoriam Maurice de Sausmarez)	5.7

1970

Of a rose is all my song	8.20
Concerto for Organ, Timpani and String Orchestra Opus 58	2.12
Dance Suite No. 2 Opus 59	1.16
Adventante Deo (Lift up your heads, gates of my heart)	9.27

1971

Dance Overture	1.17
Laudes Animantium Opus 61	8.21
The Second Service – Magnificat and Nunc Dimittis Opus 62	9.28

1972

Quartet in One Movement (Contrasts and Variants) for Violin, Viola, Cello and Piano Opus 63	3.24
Sonata (1972) for Piano Opus 64	4.45
Six Elizabethan Lyrics Opus 65	8.22
The Sarum Mass Opus 66	9.29

1973

Sanctus, Benedictus and Memorial Acclamation	9.30
Mass for Ampleforth Opus 67	9.31

Laudate Pueri Opus 68	**8.23**
1974	
A Hymn to the Trinity	**8.24**
Lament for Guitar	**3.25**
Symphony No. 2 – Sinfonia Mistica Opus 69	**7.8**
Fantasy on an American Hymn Tune for Clarinet, Cello and Piano Opus 63	**3.26**
1975	
Rockingham (Chorale Prelude on "When I Survey")	**5.8**
Laudes Montium Opus 71	**7.9**
Six Fantasies on Hymn Tunes Opus 72	**5.9**
Lament on a Ground for Oboe and Piano	**3.27**
Siciliano for Oboe and Piano	**3.28**
O Sacrum Convivium	**9.32**
1976	
Martyrs (Dialogues on a Scottish Psalm-Tune) for Organ Duet Opus 73	**5.10**
Hymn to Matter Opus 74	**7.10**
1977	
Lord, when the sense of Thy sweet grace	**8.25**
Sequence for All Saints Opus 75	**9.33**
Improvisations (De Profundis) Opus 76	**4.46**
Ode	**5.11**
1978	
Columba Opus 77	**10.2**

Columba Mea Opus 78	**7.11**
1979	
Awake My Glory Opus 79	**9.34**
An Evening Hymn	**8.26**
Es ist Genug – Fantasy on a Chorale for Violin and Organ Opus 80	**3.29**
Missa Cornelia Opus 81	**9.35**
1980	
Missa de Gloria (Dublin Festival Mass) Opus 82	**5.12**
Animal Heaven Opus 83	**7.12**
1981	
These Are Thy Wonders (A Song of Renewal) Opus 84	**5.13**
Alleluia Pascha Nostrum for Cello and Piano Opus 85	**3.30**
Household Pets Opus 86	**4.47**
1982	
Fantasy Octet – Homage to Percy Grainger for String Octet Opus 87	**3.31**
Two Anglican Chants	**8.27**
Concerto for Harpsichord, Recorder (or Flute) and String Orchestra Opus 88	**2.13**
1983	
Fanfare on Newtoun	**9.36**
Dance Suite No. 3 (Scottish Dances) Opus 60	**1.18**
1984	
Symphony No. 3 – Laudes Musicae Opus 90	**7.13**
The World's Desire – A Sequence for Epiphany Opus 91	**9.37**

1985

Sonata (for Four Hands) Opus 92	4.48
Veni Redemptor – A Celebration Opus 93	5.14
What love of this is thine	8.28

1986

Earth, Sweet Earth... (Laudes Terrae) Opus 94	6.35
Four Romantic Pieces Opus 95	4.49

1987

Missa Sancti Petri	9.38
Veni Creator Spiritus	5.15
Prelude, Hymn and Toccata for Two Pianos Opus 96	4.50

1988

Missa Christi	9.39
The Beauty of Holiness	9.40
Preludes (1988) – Five Preludes for Piano	4.51

Date Unknown

Harmonisation of the Communion Setting of John Merbecke's 'Book of Common Prayer Noted'	9.3
Under the Moon	6.1
The Willow Song	6.2

List of Works (Alphabetical)

Title	Catalogue Ref.
A Christmas Caroll Opus 21 [orchestral version]	7.4
A Christmas Caroll Opus 21 [organ version]	9.4
A Good Boy	6.12
A Hymn of the Nativity	8.9
A Hymn to the Trinity	8.24
Adventante Deo (Lift up your heads, gates of my heart)	9.27
Alleluia, Amen	9.7
Alleluia Pascha Nostrum for Cello and Piano Opus 85	3.30
An Easter Sequence Opus 55	9.23
An Evening Hymn	8.26
Animal Heaven Opus 83	7.12
Awake My Glory Opus 79	9.34
Beauty	6.20
Blackford	9.24
Burlesque Opus 19	1.11
Carol	4.37
Colinton	9.22
Columba Opus 77	10.2
Columba Mea Opus 78	7.11
Communion Service in D Opus 45	9.12
Concerto for Harpsichord, Recorder (or Flute) and String Orchestra Opus 88	2.13
Concerto for Large String Orchestra Opus 39	1.12
Concerto for Oboe and String Orchestra Opus 23	2.7
Concerto for Organ, Timpani and String Orchestra Opus 58	2.12
Concerto for Two Pianos, String Orchestra and Timpani Opus 26	2.8
Concerto for Viola, Harp, String Orchestra and Timpani Opus 15	2.6

Concerto for Violin and Small Orchestra Opus 12	2.5
Concerto for Violoncello and Orchestra Opus 31	2.9
Concerto No. 1 in D minor for Piano and Orchestra Opus 11	2.3
Concerto No. 2 for Piano and Orchestra Opus 37	2.10
Concerto No. 3 (Concerto Estivo – Summer Concerto) for Piano and Orchestra Opus 57	2.11
Conflicts (Fantasy on Two Themes) Opus 51	4.43
Crucifixus Pro Nobis Opus 38	9.6
Daffodils	6.13
Dance Overture	1.17
Dance Suite No. 1 in D Opus 53	1.15
Dance Suite No. 2 Opus 59	1.16
Dance Suite No. 3 (Scottish Dances) Opus 60	1.18
Down by the salley gardens	6.31
Dreaming	4.36
Drop, drop slow tears	8.10
Dunoon	9.19
Earth, Sweet Earth... (Laudes Terrae) Opus 94	6.35
Eclogue	4.15
Elegy for Organ	4.28
Elegy for Piano	5.2
Elegy for Violoncello and Piano Opus 5	3.9
Es ist Genug – Fantasy on a Chorale for Violin and Organ Opus 80	3.29
Et Resurrexit (Theme, Fantasy and Fugue) Opus 49	5.5
Étude in F	4.1
Fanfare	5.3
Fanfare on Newtoun	9.36
Fantasia (No. 2) for Piano	4.21
Fantasia Contrappuntistica (Homage to Bach) Opus 24	4.35
Fantasia on the Name BACH for Viola and Piano Opus 29	3.12
Fantasy Octet – Homage to Percy Grainger for String Octet Opus 87	3.31

Fantasy on an American Hymn Tune for Clarinet, Cello and Piano Opus 63	3.26
Far in a western brookland	6.33
Festival Fanfare	5.6
Festival Overture	1.1
Festive Overture	1.13
Five Shakespeare Songs	6.32
Five Songs of James Joyce	6.23
Five Studies for Piano Opus 22	4.31
Four Romantic Pieces Opus 95	4.49
Fugue in A Minor	4.19
Fugue in B Flat Minor	4.18
Fugue in D Minor	4.14
Give me the wings of faith	9.8
Gloria in Excelsis	9.25
Go, lovely rose	6.26
God's Grandeur [Opus 13b]	8.8
Golden Slumbers	6.5
Harmonisation of the Communion Setting of John Merbecke's 'Book of Common Prayer Noted'	9.3
Headington	9.26
Hippolytus Opus 8	10.1
Household Pets Opus 86	4.47
Hymn to Matter Opus 74	7.10
I vow to thee, my country	6.6
I will make you brooches	6.19
If you were the only girl in the world (arr. for men's voices and piano)	9.1
If you were the only girl in the world arr. for Piano Duet	4.27
Impromptu	4.5
Improvisations (In Memoriam Maurice de Sausmarez)	5.7
Improvisations (De Profundis) Opus 76	4.46

In Honorem B. W. G. Rose D.Mus.	8.7
In the Dark Pinewood	6.28
It is good to be out on the road	6.17
Jack-in the-Box	4.38
Jubilate Deo (O be joyful in the Lord)	9.14
Just now the lilac is in bloom Opus 10	7.3
Lament for Guitar	3.25
Lament on a Ground for Oboe and Piano	3.27
Laudate Pueri Opus 68	8.23
Laudes Animantium Opus 61	8.21
Laudes Montium Opus 71	7.9
Lazy Bones	4.41
Let all the world in every corner sing	9.13
Lift up your heads, o ye gates	8.15
Little Suite for Two Violins	3.18
London Town	8.19
Lord, when the sense of Thy sweet grace	8.25
Magnificat and Nunc Dimittis – Collegium Magdalenae Oxoniense	9.5
Marcia Capricciosa for Flute and Piano	3.23
Martyrs (Dialogues on a Scottish Psalm-Tune) for Organ Duet Opus 73	5.10
Mass Opus 44	8.12
Mass for Ampleforth Opus 67	9.31
Mayfield	9.20
Meditations in Two Parts	4.12
Metamorphoses for Violin and Piano Opus 48	3.21
Missa Brevis	8.3
Missa Brevis (Opus 50)	8.17
Missa Christi	9.39
Missa Cornelia Opus 81	9.35
Missa de Gloria (Dublin Festival Mass) Opus 82	5.12

Missa Sancti Petri	9.38
Missa Sancti Thomae Opus 40	9.9
Morning Canticles – Venite	9.16
Morning Canticles – Te Deum	9.17
Morning Canticles – Jubilate	9.18
Movement in D Minor	4.4
Napoli – A Rhapsody on Neapolitan Themes	1.6
Napoli – A Rhapsody on Neapolitan Themes for Piano and Orchestra	2.4
Nativitie [Opus 13a]	8.6
Nine Variations for Piano Opus 36	4.39
Nocturne for Violin and Piano	3.17
O God enfold me in the sun	9.15
O leave your sheep	9.10
O Sacrum Convivium	9.32
Ode	5.11
Of a rose is all my song	8.20
Oh! breathe not his name	6.16
Othello	11.4
Overture for a Festival	1.7
Overture in F Minor	1.4
Paean	5.4
Partita for Violoncello and Piano Opus 35	3.16
Passacaglia, Chorale and Fugue Opus 18	1.10
Pater Noster	8.4
Persian War	11.5
Pieces for Angela Opus 47	4.42
Preces and Responses (1964)	8.13
Prelude, Hymn and Toccata for Two Pianos Opus 96	4.50
Prelude, Scherzo and Passacaglia Opus 41	5.1
Preludes (1988) – Five Preludes for Piano	4.51
Primavera Romana	1.5

Quam Dilecta!	**8.16**
Quartet in One Movement (Contrasts and Variants) for Violin, Viola, Cello and Piano Opus 63	**3.24**
Quartet for Strings	**3.3**
Quartet for Strings (Rome)	**3.10**
Quintet for Piano and String Quartet Opus 34	**3.15**
Quintet for Piano and Strings	**3.4**
Remembrance	**4.3**
Requiem	**6.18**
Rhapsody	**4.2**
Rhodanthe	**6.24**
Roadways	**6.15**
Rockingham (Chorale Prelude on "When I Survey")	**5.8**
São Paulo – Symphonic Poem	**1.8**
São Paulo – Toccata Brasiliana	**4.29**
Sanctus, Benedictus and Memorial Acclamation	**9.30**
Scherzo Festivo	**1.2**
Scherzo for Two Pianos Opus 7	**4.24**
Sea Fever	**6.7**
Sequentia de Sancto Micheale	**6.25**
Sequence for All Saints Opus 75	**9.33**
Serenade in C for Flute and Piano Opus 19a	**3.6**
Seven Variations for String Quartet	**3.19**
Siciliano for Oboe and Piano	**3.28**
Sinfonia Concertante for Piano and Orchestra	**2.1**
Six Elizabethan Lyrics Opus 65	**8.22**
Six Fantasies on Hymn Tunes Opus 72	**5.9**
Six Songs of Spring	**6.30**
Six Studies (Study-Variations) Opus 56	**4.44**
So we'll go no more a roving	**6.4**
Solus ad victimam	**9.21**

Sonata for Four Hands Opus 92	4.48
Sonata	4.9
Sonata (1972) for Piano Opus 64	4.45
Sonata for Violin and Piano in G Major	3.1
Sonata for Violoncello Solo Opus 52	3.22
Sonata in C minor for Viola and Piano	3.7
Sonata in F minor for Violoncello and Piano	3.8
Sonata in Two Movements for Piano	4.23
Sonata No. 1 for Piano Opus 2	4.22
Sonata No. 1 for Violin and Piano Opus 4	3.5
Sonata No. 2 in G minor for Piano	4.25
Sonata No. 2 for Piano Opus 17	4.30
Sonata No. 3 in D major for Piano	4.26
Sonata No. 3 for Piano Opus 27	4.33
Sonata No. 2 for Violin and Piano Opus 20	3.11
Sonata Quasi Fantasia	3.2
Sonatina No. 1 for Piano Opus 1a	4.6
Sonatina No. 2 for Piano Opus 1b	4.16
Sonatina No. 3 for Piano	4.17
String Quartet No. 1 Opus 32	3.13
String Quartet No. 2 Opus 33	3.14
Study	4.40
Symphony	1.9
Symphony for Strings Opus 3	1.3
Symphony No. 1 Opus 42	1.14
Symphony No. 2 – Sinfonia Mistica Opus 69	7.8
Symphony No. 3 – Laudes Musicae Opus 90	7.13
Te Deum Laudamus [orchestral version]	7.7
Te Deum Laudamus [organ version]	9.11
The Beauty of Holiness	9.40
The Beaux Stratagem	11.2

The Birds Opus 28	7.5
The Cherry Tree	6.29
The Cow	6.11
The Grasshopper	6.21
The Ivory Tower	11.6
The Knight of the Burning Pestle	11.3
The Life and Death of Sir John Falstaff	11.7
The Light Invisible – Sinfonia Sacra Opus 16	7.6
The Sarum Mass Opus 66	9.29
The Second Service – Magnificat and Nunc Dimittis Opus 62	9.28
The Twelve Days of Christmas	8.2
The Visitant	6.22
The West Wind	6.14
The Willow Song	6.2
The World's Desire – A Sequence for Epiphany Opus 91	9.37
These Are Thy Wonders (A Song of Renewal) Opus 84	5.13
Three Carols	8.1
Three Carols Opus 25a, b & c	8.5
Three Psalms Opus 54	8.18
Three Songs from Campania	4.7
Time, you old gypsy man	6.10
To Daisies	6.8
To Daffodils	6.27
To the Spring	4.10
Toccata	4.11
Toccata (in Three Movements)	4.20
Trio for Violin, Cello and Piano Opus 46	3.20
Twelfth Night	11.1
Twilight	6.3
Two Anglican Chants	8.27
Two Laments of Catullus	7.1

Two Preludes	**4.8**
Two Single Chants	**8.14**
Under the Moon	**6.1**
Variations	**4.13**
Variations for Piano Opus 30	**4.34**
Veni Creator Spiritus	**5.15**
Veni Redemptor – A Celebration Opus 93	**5.14**
Veris Gratia – Hymn Tune for 'God the Father, God the Son'	**9.2**
Veris Gratia Cantata Opus 6	**7.2**
Veris Gratia Suite for Oboe, Cello and Strings Opus 9	**2.2**
Wassail all over the town	**8.11**
What love of this is thine	**8.28**
Where go the boats	**6.9**
Winter Scenes	**4.32**
You're so far away	**6.34**

Opus Numbers

Opus 1a	**Sonatina No. 1 for Piano**
Opus 1b	**Sonatina No. 2 for Piano**
Opus 2	**Sonata No.1 for Piano**
Opus 3	**Symphony for Strings**
Opus 4	**Sonata No.1 for Violin and Piano**
Opus 5	**Elegy for Violoncello and Piano [from Sonata in F minor]**
Opus 6	**Veris Gratia Cantata**
Opus 7	**Scherzo for Two Pianos**
Opus 8	**Hippolytus**
Opus 9	**Veris Gratia Suite**
Opus 10	**Just now the lilac is in bloom**
Opus 11	**Concerto No. 1 in D minor for Piano and Orchestra**
Opus 12	**Concerto for Violin and Small Orchestra**
Opus 13	**Nativitie and God's Grandeur [in Composition Book No. 1 only]**
Opus 14	**Primavera Romana**
Opus 15	**Concerto for Viola, Harp, String Orchestra and Timpani**
Opus 16	**The Light Invisible – Sinfonia Sacra**
Opus 17	**Sonata No. 2 for Piano**
Opus 18	**Passacaglia, Chorale and Fugue**
Opus 19	**Burlesque**
Opus 19a	**Serenade in C for Flute and Piano**
Opus 20	**Sonata No. 2 for Violin and Piano**
Opus 21	**A Christmas Caroll**
Opus 22	**Five Studies for Piano**
Opus 23	**Concerto for Oboe and String Orchestra**
Opus 24	**Fantasia Contrappuntistica (Homage to Bach)**
Opus 25	**Three Carols**
Opus 25a	**The Star Song**

Opus 25b	**Lully lulla, thou little tiny child**
Opus 25c	**An ode on the birth of our Saviour**
Opus 26	**Concerto for Two Pianos, String Orchestra and Timpani**
Opus 27	**Sonata No. 3 for Piano**
Opus 28	**The Birds**
Opus 29	**Fantasia on the Name BACH for Viola and Piano**
Opus 30	**Variations for Piano**
Opus 31	**Concerto for Violoncello and Orchestra**
Opus 32	**String Quartet No. 1**
Opus 33	**String Quartet No. 2**
Opus 34	**Quintet for Piano and String Quartet**
Opus 35	**Partita for Cello and Piano**
Opus 36	**Nine Variations for Piano**
Opus 37	**Concerto No. 2 for Piano and Orchestra**
Opus 38	**Crucifixus Pro Nobis**
Opus 39	**Concerto for Large String Orchestra**
Opus 40	**Missa Sancti Thomae**
Opus 41	**Prelude, Scherzo and Passacaglia**
Opus 42	**Symphony No.1**
Opus 43	**Seven Variations for String Quartet**
Opus 44	**Mass**
Opus 45	**Communion Service in D**
Opus 46	**Trio for Violin, Cello and Piano**
Opus 47	**Pieces for Angela**
Opus 48	**Metamorphoses for Violin and Piano**
Opus 49	**Et Resurrexit (Theme, Fantasy and Fugue)**
Opus 50	**Missa Brevis**
Opus 51	**Conflicts (Fantasy on Two Themes)**
Opus 52	**Sonata for Violoncello Solo**
Opus 53	**Dance Suite No. 1 in D**
Opus 54	**Three Psalms**

Opus 55	An Easter Sequence
Opus 56	Six studies (Study-Variations)
Opus 57	Concerto No. 3 (Concerto Estivo – Summer Concerto)
Opus 58	Concerto for Organ, Timpani and String Orchestra
Opus 59	Dance Suite No. 2
Opus 60	Dance Overture
Opus 61	Laudes Animantium
Opus 62	The Second Service – Magnificat and Nunc Dimittis
Opus 63	Quartet in One Movement (Contrasts and Variants)
Opus 64	Sonata (1972)
Opus 65	Six Elizabethan Lyrics
Opus 66	The Sarum Mass
Opus 67	Mass for Ampleforth
Opus 68	Laudate Pueri
Opus 69	Symphony No. 2 – Sinfonia Mistica
Opus 70	Fantasy on an American Hymn Tune
Opus 71	Laudes Montium
Opus 72	Six Fantasies on Hymn Tunes
Opus 73	Martyrs (Dialogues on a Scottish Psalm-Tune)
Opus 74	Hymn to Matter
Opus 75	Sequence for All Saints
Opus 76	Improvisations (De Profundis)
Opus 77	Columba
Opus 78	Columba Mea
Opus 79	Awake my Glory
Opus 80	Es ist Genug
Opus 81	Missa Cornelia
Opus 82	Missa de Gloria (Dublin Festival Mass)
Opus 83	Animal Heaven
Opus 84	These Are Thy Wonders (A Song of Renewal)
Opus 85	Alleluia Pascha Nostrum

Opus 86	Household Pets
Opus 87	Fantasy Octet – Homage to Percy Grainger
Opus 88	Concerto for Harpsichord, Flute (or recorder) and String Orchestra
Opus 89	Dance Suite No. 3 (Scottish Dances)
Opus 90	Symphony No. 3 – Laudes Musicae
Opus 91	The World's Desire – A Sequence for Epiphany
Opus 92	Sonata (for Four Hands)
Opus 93	Veni Redemptor – A Celebration
Opus 94	Earth, Sweet Earth... (Laudes Terrae)
Opus 95	Four Romantic Pieces
Opus 96	Prelude, Hymn and Toccata for Two Pianos

1. Orchestral Works

1.1 Festival Overture

Composition date: November 1946
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf, str
Dedication: Written for the Wakefield Pageant of Youth
Length: 196 bars
First performance: January 1947, Wakefield Opera House and Theatre Royal; performers unknown
Notes: This work is referred to by Ronald Chapman (Leighton's history master at QEGS) in correspondence with the composer's widow following Leighton's death:

> Another example of Kenneth's versatility was an overture he composed for the Festival of Youth Clubs in January 1947 at the Wakefield Opera House in the first week of the Great Freeze. It was based on a book on Wakefield's history by Sammy and Edith Waters [...] Sammy was careers master at QEGS [...]

The date of composition is contained in all of the Composition Books and on the original manuscript.

1.2 Scherzo Festivo – for Orchestra

Composition date: 1948
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: 3 fl (3rd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, 4 hn (F), 3 tpt (B flat), 2 tbn, bs tbn, tba, timp, cym, tamb, bd, str
Dedication: No dedication
Length: 401 bars
First performance: Unknown
Notes: On the original manuscript of the full score, Leighton's name has been pasted over with brown paper, on the cover and at the top of the manuscript. This work won a Royal Philharmonic Prize for composition.

1.3 Symphony for Strings Opus 3

1. Adagio – Allegro molto
2. Lento
3. Allegro molto e vigoroso

Composition date: December 1948 to March 1949
Published: Alfred Lengnick and Co. Ltd

MS: University of Edinburgh Special Collections: full score
Scoring: str
Dedication: No dedication
Length: c. 25 minutes; (i) 324 bars (ii) 138 bars (iii) 242 bars
First performance: 10 December 1949, Enborne Church; The Newbury String Players conducted by Gerald Finzi.
(Second performance: 28 January 1950, The Town Hall, Petersfield, The Petersfield Orchestra conducted by Kathleen Merritt.
Notes: Leighton refers to this work and its first performance in an article about Gerald Finzi entitled *Memories of Gerald Finzi*:

> To be introduced to Finzi in the flesh (1949) was therefore a thrilling event. It happened through Bernard Rose who asked Finzi to look at the score for my *Symphony for Strings* opus 3 which I composed during the winter of 1948-9... I was really quite astonished when the next thing was an invitation to attend a rehearsal of this work by the Newbury String Players under Finzi.

All three composition books contain an entry for *Symphony for Strings* with the dates of composition and a note of the first performance. The original manuscript closes with the Latin quotation 'Iam ver egelidos refert tepores' from Catullus, which translates as 'Now spring brings back unfrozen warmth'.

1.4 Overture in F minor – for full orchestra

Composition date: July to August 1950
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: 3 fl (3rd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, 4 hn (F), 3 tpt (B flat), 2 tbn, bs tbn, tba, timp, cym, bd, str
Dedication: No dedication
Length: Unknown
First performance: 202 bars
Notes: This work was given an entry in each of the three Composition Books as *Symphony in F minor*, but only an overture exists, for which there is no written record. The autographed manuscript of the overture clearly shows the beginning of a second movement; four pages have been cut out, while the original title page seems to have been cut out of the front of the manuscript. It would appear that Leighton discarded the remainder of the symphony keeping the first movement as *Overture in F minor.*

1.5 Primavera Romana – Concert Overture for Full Orchestra Opus 14

Composition date: April to June 1951
Published: Alfred Lengnick and Co. Ltd

MS: Original manuscript lost, University of Edinburgh Special Collections: photocopy of full score
Scoring: picc, 2 fl, 2 ob, 2 cl (B flat), 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, timp, tamb, suscym, cym, bd, str
Dedication: To Lydia Vignapiano
Length: c. 5 minutes; 179 bars
First performance: 4 August 1951, Liverpool Festival; Liverpool Philharmonic Orchestra conducted by Leopold Stokowski.
Notes: Leighton met the dedicatee of this work, Lydia Vignapiano, when studying in Rome with Goffredo Petrassi as a result of the Mendelssohn Scholarship. They were subsequently to become married in 1953 and were to have two children together (Robert and Angela). A number of works from this period in Rome were dedicated to Lydia. Each of the composition books refers to this work; 'Roma '51' is the found at the conclusion of the manuscript.

1.6 Napoli – A Rhapsody on Neapolitan Themes

Composition date: June to July 1952
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: picc, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, timp, sd, bd, cym, gng, tr (3 percussionists), hp, str
Dedication: A Lydia Vignapiano
Length: c. 10 minutes; 490 bars
First performance: No known performance
Notes: This orchestral version of the earlier rhapsody for piano and orchestra is found in each of the Composition Books. The original manuscript of this work has an elaborate title page that does not appear to be in Leighton's hand. The full score of this version also has 'Opus 11B' written on the cover – the earlier version for piano and orchestra was originally Opus 11A.

1.7 Overture for a Festival – for Full Orchestra

Composition date: September to December 1952
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: picc, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, tba, timp, bd, sd, cym, str
Dedication: For the Coronation of Queen Elizabeth II
Length: 10 minutes; 300 bars
First performance: No known performance
Notes: This work is found in each of the Composition Books; the most complete entry is in the first, where it is subtitled 'Coronation Overture' and the words

'Opus 16' are crossed out alongside the word 'discarded'. The later two entries do not have the opus number and the discarded label. Opus 16 was eventually allocated to *The Light Invisible: Sinfonia Sacra.* The bound autographed manuscript also has Opus 16 crossed out.

1.8 São Paulo – Symphonic Poem for Large Orchestra

Composition date: August 1952 to June 1953
Published: Unpublished
MS: University of Edinburgh Special Collections:
Scoring: 2 fl, 2 ob, 2 cl (B flat), 2 bsn, 4 hn, 3 tpt (C), 2 tbn, bs tbn, tba, timp, bd, sd, cym, 2 pf, str
Dedication: No dedication
Length: 486 bars
First performance: Unknown
Notes: Each of the Composition Books contains two entries for this work, with dates of the beginning of composition and subsequent completion. Once again, the first of the books contains the most complete entry, with the extra information that it was allocated Opus 18, which was subsequently allocated to the *Passacaglia, Chorale and Fugue for Orchestra* (see 1.10).

1.9 Symphony – for Full Orchestra

1. **Moderato**
2. **Scherzo: Prestissimo**
3. **Lento Elegiaco**
4. **Allegro molto e gioioso**

Composition date: November 1953 to June 1954
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: 2 fl (2nd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, tba, timp, sd, bd, cym, gng, str
Dedication: Unknown
Length: c. 32 minutes; (i) 199 bars (ii) 626 bars (iii) 116 bars (iv) 373 bars
First Performance: Unknown
Notes: This symphony was subsequently discarded by Leighton; each Composition Book contains an entry, with the most complete once again in the first, additional information stating it as having four movements, being 30 minutes in length and originally being allocated Opus 25. The *Three Carols* were later to be given Opus 25 (a, b & c). The original bound manuscript has extensive corrections in red ink in Leighton's hand; the manuscript was written out in black ink.

1.10 Passacaglia, Chorale and Fugue – for Orchestra Opus 18

1. **Passacaglia: Molto lento e sostenuto**
2. **Chorale (Plebs angelica...): Adagio sostenuto**
3. **Fugue: Allegro molto, energico e ritmico**

Composition date: October 1956 to January 1957
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies), short score
Scoring: 2 fl (2nd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, timp, bd, cym, sd, tr, str
Dedication: No dedication
Length: 20 minutes; (i) 189 bars (ii) 86 bars (iii) irregular
First performance: 23 May 1959, BBC Broadcast; BBC Symphony Orchestra conducted by the composer.
Notes: Leighton's programme note for this work's inclusion in the 1963 Three Choirs Festival at Worcester reads as follows:

> The Passacaglia theme has twelve different notes, but the music is not serial, and the note-row is used as a theme, not as a constructional basis. Over the first three statements of the ground, the strings enter fugally with a second theme which is also varied and extended during the course of the movement. Another three slow variations produce a build-up, which leads directly into an *Allegro*.

The thriving mood of the *Allegro* gives way (without a break) to the Chorale, which is headed by the words 'Plebs Angelica...', the first line of a medieval prayer to the angelic host. The phrases of the chorale melody alternate with soft fugal string passages, which use the twelve-note theme of the Passacaglia.

The Fugue is headed by another quotation:

O truth of Christ
O most dear rarity
O most rare Charity
Where dwell'st thou now?

The Fugue subject is closely related to the theme of the Passacaglia, and the Fugue itself is in two main sections. The coda is in the manner of a chorale prelude on 'Ein Feste Burg'. The Chorale is presented against this on brass in a quadruple time which sometimes cuts across the basic 9/8 of the fugal theme. The meaning of the work lies in the tension created by the juxtaposition of these various elements.

This work has entry in each of the Composition Books with the dates of composition. The second copy of the autographed manuscript of the full score is bound and contains conductor's markings in red pencil. It also has Leighton's address on it from the time: 135 Mayfield Road, Edinburgh.

1.11 Burlesque – for Orchestra Opus 19

Composition date: June to September 1957
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies), second sketch
Scoring: 2 fl (2nd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, timp, bd, cym, sd, str
Dedication: No dedication
Length: 8 minutes; 331 bars
First performance: 3 September 1959, BBC Promenade Concert; BBC Symphony Orchestra conducted by the composer.
Notes: Leighton wrote of this work that 'There is no programme to it. It sets out simply to express feelings of exuberance and sometimes playfulness with a good deal of orchestral brilliance, as I hope!' It has an entry in each of the Composition Books. The two autographed manuscripts of the full score of this work are bound – one is stamped as belonging to the Novello lending library.

1.12 Concerto for Large String Orchestra Opus 39

1. **Lento sostenuto**
2. **Molto ritmico**
3. **Adagio maestoso, alla marcia e largamente – Allegro preciptoso**

Composition date: From 1960 to September 1961
Published: Novello and Co. Ltd
MS: Manuscript lost
Scoring: str
Dedication: No dedication
Length: 17 minutes; (i) 114 bars (ii) 133 bars (iii) 233 bars
First performance: 19 June 1962, Wigmore Hall, London; Harvey Phillips String Orchestra conducted by Harvey Phillips.
Notes: Entries are found in all three Composition Books for this work, with the month of completion only being found in the first book.

1.13 Festive Overture – for Small Orchestra

Composition date: May to September 1962
Published: Novello and Co. Ltd ('Music for Today' series for young players No. 7)
MS: University of Edinburgh Special Collections: full score, second sketch

Scoring: 2 fl, 1 ob, 2 cl (B flat), bsn, 2 hn (F), 2 tpt (B flat), tbn, timp, sd, bd, cym, str
Dedication: Commissioned by Novello.
Length: 8 minutes; 281 bars
First performance: Unknown
Notes: This was the last work to be entered into the first of the three Composition Books, an entry also being found in the second and third books. The work itself was commissioned by Novello for its 'Music for Today' series for young players. The autographed full manuscript of the score, which has been marked up in pencil for engraving, has 'for Small Orchestra' crossed out on the cover page. The full score also has 'No opus number' written on the cover and at the top of the first page of music.

1.14 Symphony No. 1 – for Full Orchestra Opus 42

1. **Lento ma non troppo**
2. **Allegro molto ed impetuoso**
3. **Molto adagio e sostenuto**

Composition date: From 1963 to March 1964
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, short score
Scoring: 2 fl (2nd doubling picc), 2 ob (2nd doubling cor ang), 2 cl (B flat), 2bsn,
dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, tba, timp, sd, bd, cym, str
Dedication: No dedication
Length: c. 26 minutes; (i) 199 bars (ii) 554 bars (iii) 132 bars
First performances: 31 May 1966, Giuseppe Verdi Theatre, Trieste; Orchestra of the Verdi Theatre conducted by Aldo Ceccato.
British premiere:
17 October 1967, Liverpool; Royal Liverpool Philharmonic Orchestra conducted by Charles Groves.
Notes: Leighton wrote a detailed programme note for this work:

> Composed during 1963 and 1964 this work won first prize in the 1965 City of Trieste international competition for a new symphonic work. The first performance took place in May 1966 in the Giuseppe Verdi Theatre in Trieste under the directorship of Aldo Ceccato. The symphony was repeated later in the year in Milan as part of the inaugural concert of the first "Salon Internazionale della musica di Milano" again under Ceccato and with the orchestra of the RAI. The first British performance was given by the Royal Liverpool Philharmonic Orchestra under Sir Charles Groves, and the work has since been played by other major orchestras.
>
> There are three movements, and on reflection the symphony seems to follow an emotional pattern similar to that phase. The first movement (which is predominantly

slow) sets a mood of elegiac lyricism and eventually becomes a strong, even desperate protest. The middle movement (an extended and very fast *Scherzo*) loosens the reins, and in a spirit of rebellion seeks to arrive at an affirmative answer by sheer force of will. The final movement (a very slow piece) aims at resignation, almost gives way to despair, and in the end leaves only a question mark.

In exterior shape the music may be said to move forward by means of constant variation, and not by the opposition of themes as in a classical symphony. The first movement develops and grows almost in a straight line from small melodic and rhythmic cells, through various extended paragraphs, to a climax of tension where the various elements are combined. The melodic lines are long and the texture often contrapuntal.

The *Scherzo* is meant to be played with Dionysiac energy and abandon, and again, apart from the leaping theme at the opening, the material is derived from the basic motives of the work as a whole.

The finale contains perhaps the expressive essence of the symphony. The opening idea, in two-part counterpoint, is immediately inverted on high strings, and there follows an extended wood-wind melody heard first on bassoon, later on oboe and flute, and finally on high strings.

A new section starts with a more "majorish" tune on the Cor Anglais and this is later taken up by cellos and violas building up to a full orchestral statement in which several elements are combined. The final section is in the manner of a slow march and in the final disintegration one notes that a basic element of the work i.e. the major-minor third relationship, is left in isolation, and perhaps it is significant that the very final question mark is present in the Major rather than the minor third.

Entries for this work are contained in the second and third Composition Books with the dates of composition. On the autographed manuscript of the full score, the date '1963-4' has a piece of paper pasted over it, with the date '1964' written below it. It also has the words 'Motto – Dorian' written twice and then crossed out.

1.15 Dance Suite in D – for Full Orchestra Opus 53

1. **Dithyramb**
2. **Pastoral**
3. **Fanfares and Jig**

Composition date:	From 1967 to March 1968
Published:	Novello and Co. Ltd
MS:	Manuscript lost
Scoring:	picc, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, 4 hn (F), 3 tpt (B flat), 2 tbn, bs tbn, tba, timp, sd, bd, tr, cym (3 perc), str
Dedication:	Commissioned by the Corporation of Glasgow for the Glasgow Schools' First Orchestra.

Length: c. 15 minutes; (i) 223 bars (ii) 64 bars (iii) 239 bars
First performance: 10 July 1968, Dunoon Grammar School; Glasgow Schools' First Orchestra conducted by Lawrence Leonard.
Notes: This first of Leighton's three dance suites is to be found in the second and third Composition Books only.

1.16 Dance Suite No. 2 – for Full Orchestra Opus 59

1. **Intrada**
2. **Ragtime**
3. **Blues**
4. **Introduction and March Finale**

Composition date: October 1970
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: 2 fl, 2 ob, 2 cl (B flat) 2 bsn, 3 hn (F), 2 tpt (B flat), 2 tbn, bs tbn, timp, 3 percussionists, pf, str
Dedication: Commissioned by the Parents Association of Tiffin School for the Farnham Festival.
Length: c. 17 minutes; (i) 177 bars (ii) 85 bars (iii) 67 bars (iv) 212 bars
First performance: 12 May 1971, Farnham Parish Church; Tiffin School Orchestra conducted by Dennis Bloodworth.
Notes: The second and third Composition Books both contain an entry with the specific dates of composition. The autographed manuscript of the score is missing its first page.

1.17 Dance Overture – for Orchestra Opus 60

Composition date: March to June 1971
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: picc, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, 4 hn (F), 3 tpt (C), 3 tbn, tba, timp, sd, bd, cym, tr, gng, xyl, glock, tamb (3 perc), celesta, pf, str
Dedication: Commissioned by the Scottish National Orchestra for its 21st anniversary.
Length: 9 minutes
First performance: 1 October 1971, Usher Hall, Edinburgh; Scottish National Orchestra conducted by the composer.
Notes: Leighton wrote the following note on this work:

The Overture was composed during the Spring of 1971 to celebrate the 21st Anniversary of the Scottish National Orchestra, and as requested, the music is festive in character, recalling perhaps the mood of previous works written specifically for youth players.

A slow introduction presents a chorale-like theme heard first on 'cellos, and gradually expanded into a long cantilena which spreads itself upwards through the strings. This is immediately followed by an *Allegro vivissimo* which presents the first of a number of dancing themes. A second lyrical theme is played first on the horns (a variation in fact of the opening chorale) and this too is expanded into quite a long and exultant paragraph.

The rest of the piece develops in the manner of a Scherzo with a more intense and closely-knit middle section, and a final change of gear to three-time. This final dance finds its culmination in a return of the opening chorale theme, now very majorish, and this dominates right through to the end.

The second and third Composition Books contain entries for this work and the details of its commission, duration and opus number. The autographed manuscript of the full score of this work states that all the percussion parts (excepting the timpani part), celesta part and harp part are *ad lib.* The full score also conntains conductor's markings in Leighton's hand.

Symphony No. 2 "Sinfonia Mistica" Opus 69

See under Voice or Chorus with Orchestra/Ensemble.

1.18 Dance Suite No. 3 (Scottish Dances) – for Orchestra Opus 89

1. **Introduction and Reel**
2. **Romance**
3. **Variations, Jig and Reel**

Composition date: June to September 1983
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch.
Scoring: picc, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 3 tbn, tba, timp, sd, bd, cym, tr, glock, xyl, cast, tamb, wh (3 perc.), hp, str
Dedication: Commissioned by the Edinburgh Symphony Orchestra and the friends of the ESO with subsidy from the Scottish Arts Council to celebrate the 21st anniversary of the ESO.
Length: c. 15 minutes; (i) 138 bars (ii) 26 bars (iii) 163 bars
First performance: 21 February 1984, Queen's Hall, Edinburgh; The Edinburgh Symphony Orchestra conducted by the composer.
Notes: The following note appeared in the programme for the first performance:

This work was written during the summer of 1983 for the 21st anniversary of the Edinburgh Symphony Orchestra. Various references are made to Scottish tunes though literal quotations are rare, and the tunes are freely varied and extended.

The first movement contains (in the slow introduction) a free extension and also a canon derived from 'Ca' the Yowes', and the following Allegro is inspired by 'The Wind that Shakes the Barley'.

The short and delicately scored Romance has no particular tune in mind but has perhaps a distinctively Scottish flavour.

The last movement is quite elaborate and refers to 'The Lads of Dunse' and, in the final romp, to 'The Lea Rig'.

The tunes are not only freely extended but also combined, and the work is affectionately dedicated to my friends of the ESO.

This work is mentioned in the third Composition book only, with dates of composition and details of the commission, the duration and the various movements. The manuscript of the full score signed off with the place and date 'Edinb. 10/9/83'.

Symphony No. 3 "Laudes Musicae" Opus 90

See under Voice or Chorus with Orchestra/Ensemble.

2. Orchestra with solo instrument(s)

2.1 Sinfonia Concertante for Piano and Full Orchestra

Composition date: August to September 1949
Published: Unpublished
MS: Manuscript lost
Scoring: solo pf,
Dedication: No dedication
Duration: Unknown
First performance: Unknown
Notes: This work is mentioned in each of the three Composition Books along with the dates of composition. The work was discarded as a whole, but material from the slow movement was reused and won the second prize of the Royal Philharmonic Society. There are no further known details of which work was the recipient of the material from the slow movement and which work exactly won the RPS award.

2.2 Veris Gratia Suite for Oboe, Cello and Strings Opus 9

1. **Lento Sostenuto**
2. **Allegro molto e con brio**
3. **Andante Semplice**
4. **Epilogue: Sostenuto, ma con moto**

Composition date: March 1950
Published: Novello and Co. Ltd
MS: Manuscript lost
Scoring: solo ob, solo vc, str
Dedication: In memory of Gerald Finzi
Length: c. 26 minutes; (i) 165 bars (ii) 220 bars (iii) 137 bars (iv) 117 bars
First performance: 5 May 1951, Guildhall, Shaftesbury; Anthony Danby (ob), Jeanne Fry (vc), Newbury String Players conducted by Gerald Finzi.
Notes: The programme note from the first performance of *Veris Gratia* reads as follows:

> In 1949 Newbury String Players gave the first performance of a Symphony for Strings by Kenneth Leighton, a work remarkable not merely as coming from a composer of nineteen, but also in its own vital and beautiful account. Since then, with the award of the Mendelssohn Scholarship, and a flow of large scale works, this early promise has shown continual development.
>
> The present work is concerned with the same mood underlying the Symphony – a preoccupation with the return of spring – and is in the form of four movements prefaced by lines from mediaeval Latin Lyrics, which are here given in translation by Helen Waddell.

Veris Gratia was one of Leighton's first important successes, written towards the end of his time at Oxford. The Composition Books all show this work with the dates of composition and the fact that the second movement was arranged as *Scherzo for Two Pianos* Opus 7. Lengnick published the slightly later arrangement, but did not take on the suite itself. The first Composition Book shows a little indecision in the allocation of an opus number to this work and the *Scherzo* – the suite was given what appears to be opus numbers 6 and then 7, before settling for Opus 9.

2.3 Concerto No. 1 in D Minor for Piano and Orchestra Opus 11

1. **Allegro vivissimo**
2. **Largo**
3. **Allegro molto**

Composition date: April to September 1951 and May to July 1959 (revision and re-scoring)
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (revised version), solo part (in a reduction for two pianos)
Scoring: solo pf, 2 fl, picc, 2 ob, 2 cl (Bflat) (2nd doubling bs cl), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, tba, timp, tr, sd, cym, suscym, bd, str
Dedication: No dedication
Length: c. 25 minutes; (i) 352 bars (ii) 136 bars (iii) 459 bars
First performance: 7 March 1958; Peter Wallfisch (pf), BBC Scottish Symphony Orchestra conducted by the composer (original 1951 version).
Notes: This first of Leighton's three piano concertos contains two entries in each of the composition books – the first for the original composition dates in 1951 and the second for the 'revision and re-scoring' in 1959, following its first performance a year earlier. The first composition book shows that the original opus number allocated to this work was 12, which was crossed out and changed to 11.

2.4 Napoli – A Rhapsody on Neapolitan Themes for Piano and Orchestra

Composition date: September 1951 to January 1952
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, solo piano part, short version for piano solo (dated September to December 1951)
Scoring: solo pf, picc, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 Tpt (C), 2 tbn, bs tbn, timp, bd, sd, tamb, cym, tr, str
Dedication: Lydia Vignapiano
Length: 637 bars

First performance: Unknown
Notes: This work is to be found in all three of the Composition Books; the first is the only one to have the month of completion in the entry. The first Composition Book has the opus number 14 crossed out with 13 alongside. The opus number 13 was eventually given to two motets, *Nativitie* (see 8.7) and *God's Grandeur* (see 8.9), and later became unassigned. The manuscript full score of this work, however, details the opus number as 11A.

2.5 Concerto for Violin and Small Orchestra Opus 12

1. **Allegro con brio, molto ritmico**
2. **Intermezzo: Moderato con moto, sempre dolce**
3. **Scherzo and Trio: Allegro molto e nervosa**
4. **Epilogo: Lento, molto sostenuto ed intenso**

Composition date: February to April 1952 and June 1953 (revision)
Published: Novello and Co. Ltd
MS: Brotherton Library, University of Leeds: full score
Scoring: 2 fl, 2 ob, 2 cl (B flat), 2 bsn, 2 hn (F), 2 tpt (C), timp, bd, cym, sd, str
Dedication: For Frederick Grinke.
Length: c. 25 minutes; (i) 215 bars (ii) 120 bars (iii) 227 bars (iv) 76 bars
First performance: May 1953; Frederick Grinke (vln), St Cecilia orchestra conducted by Trevor Harvey
Notes: Leighton wrote the following programme note about this work:

> The Violin Concerto, first performed in May 1953 in the Third Programme by Frederick Grinke with the St. Cecilia Orchestra under Trevor Harvey, dates from the Spring of 1952. It was written in Italy, under strong emotional compulsion, in the space of three weeks, and is prefixed by some verses of Ada Negri which can be roughly translated 'Today I seek you, and do not find you; you are neither in me or near me, nor do I know what fault I had committed that you have punished me in the light of your presence'. While reflecting the spirit of the whole work (whose themes – particularly in their 'soaring' upward movement and the significance of moves of a semitone – are interrelated in the four movements), the verses throw particular light on the concluding slow Epilogue, which is the emotional climax of the concerto. The work is a true concerto in the demands it makes on the soloist, yet at the same time it avoids all empty display. The solo part contains little, if anything, that is not thematic...

The three Composition Books detail this concerto for violin and small orchestra with two entries in each book – the original dates and the date of revision. The first book shows that the opus number was changed from 14 to 12; Opus 14 was eventually allocated to *Primavera Romana* (see 1.5).

2.6 Concerto for Viola, Harp, String Orchestra and Tympani Opus 15

1. **Allegro sempre agitato**
2. **Nocturne: Lento e calmo, molto sostenuto**
3. **Finale: Allegro molto**

Composition date: May to June 1952
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: photocopy of full score, solo viola part, harp part, timpani part, violin 1 part (2 manuscript copies, 2 photocopies), violin 2 part (2 manuscript copies, 1 photocopy), viola part (2 manuscript copies), cello part (2 manuscript copies), bass part (3 manuscript copies)
Scoring: solo vla, solo hp, timp, str
Dedication: No dedication
Length: c. 17 minutes; (i) 198 bars (ii) 90 bars (iii) 256 bars
First performance: 5 September 1954, BBC; Frederick Riddle, Renata Schieffel-Stein, Harvey Phillips String Orchestra conducted by Harvey Phillips.
Notes: Leighton's own programme note for this work states that:

> This Concerto was written in 1952 and first performed in the following year by Frederick Riddle and the Harvey Phillips String Orchestra, who have also given broadcasts of the work on the B.B.C.
>
> Each of the three movements tries to express a particular mood in a concise fashion, exploring also the unusual combination of solo instruments.
>
> The Prelude is dark in colour and intense in mood, both subjects being announced by the solo viola, over a mixture of five-eight and six-eight rhythm. The opening rhythmic figure plays an important part throughout.
>
> The harp is introduced for the first time in the slow Nocturne, which bears a quotation from Keat's Sonnet "To Sleep" –
>
> > " Then save me, or the passed day will shine
> > Upon my pillow, breeding many woes"
>
> Solo Tympani announce the melodic and rhythmic figure which dominates the lively Finale. This is more straightforward in harmonic style than the previous movements though the second subject (again on solo viola) introduces a note of chromatic intensity. Discussion of the material slows down into a short cadenza for viola and harp, which makes references to the theme of the Nocturne. The final section recapitulates the opening themes in faster tempo, and in a more contrapuntal manner.

Each of the three Composition Books state the dates of the composition of this concerto, the first book with the word 'Concertino' crossed out and replaced by 'Concerto'. The full score contained in the manuscript collection is signed off with 'Deal 1952'. Some of the

surviving parts for this work are in the hand of a copyist called J. E. White (one of each of the violin 1, violin 2, viola and cello manuscripts), while all photocopies are copies of the manuscripts in Leighton's hand.

2.7 Concerto for Oboe and String Orchestra Opus 23

1. **Molto moderato ma con moto**
2. **Lento molto**
3. **Allegro molto e scherzoso**

Composition date:	October to December 1953
Published:	Maecenas Music
MS:	University of Edinburgh Special Collections: full score, photocopy of the full score
Scoring:	solo ob, str
Dedication:	No dedication
Length:	20 minutes; (i) 130 bars (ii) 110 bars (iii) 226 bars
First performance:	24 August 2000, Hereford Three Choirs Festival; Virginia Shaw (ob), Bournemouth Symphony Orchestra conducted by Paul Daniel.
Notes:	This work, which did not receive a public performance in Leighton's lifetime, is mentioned in each of the three Composition Books along with dates of composition. Leighton sent the manuscript to Gerald Finzi for him to consider and it was played through by his Newbury String Players, however never performed in concert.

2.8 Concerto for Two Pianos, String Orchestra and Tympani Opus 26

1. **Allegro molto e brillante**
2. **Adagio**
3. **Molto vivo e gaio**

Composition date:	June to September 1954
Published:	Unpublished
MS:	University of Edinburgh Special Collections: full score, solo scores, violin 1 part, violin 2 part, cello part, short score (two pianos), first sketch
Scoring:	2 solo pf, timp, str
Dedication:	Written for the Hovingham Festival.
Length:	c. 21 minutes; (i) 292 bars (ii) 103 bars (iii) 253 bars
First performance:	31 July 1955, Hovingham Festival; Margaret Kitchen (pf), the composer (pf), Lemare Orchestra conducted by Iris Lemare.
Notes:	Leighton wrote of this work:

> This concerto was composed mostly in Naples during the summer of 1954, and reflects perhaps something of the brilliance and vivacity of the Italian Scene.

Although written in virtuoso style, the solo parts play a very important role in the texture as a whole, acting as equal and closely-linked partners with the orchestra.

Both the fast movements are based on the interval of a minor third, stated in a simple form at the outset. From this grow two contrasting themes which form the main material of the Allegro. The first is stated by the two pianos, the second by the violins.

The Adagio has only one musical idea, which turned out by accident to be a twelve-note series. This is developed contrapuntally, but without any regard for the rule of serial technique. There are two contrasting features in this theme; one consists of a semitone followed by a minor third; the other takes its character from the interval of a fourth.

The fourth continues to exert its influence in the gay Finale (which follows without a break); but as in the first movement the minor third soon takes command. A passionate second subject is played on all the strings in octaves when it first appears.

This concerto is referred to in each of the three Composition Books with details of the dates of composition. The original manuscript indicates that this work was composed, completed or begun in Naples in 1954, and contains conductors' markings in red and blue pencil. The two separate piano parts have the bottom right hand corner of the page folded over, presumably for page turning purposes.

2.9 Concerto for Violoncello and Orchestra Opus 31

1. **Allegro con moto**
2. **Scherzo and Trio: Allegro molto e ritmico – Moderato & dolce – Tempo primo**
3. **Lentissimo sostenuto**

Composition date:	September 1955 to March 1956
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, piano reduction
Scoring:	solo vc, 2 fl (2nd doubling picc), 2 cl (B flat), 2 ob, 2 bsn, 4 hn (F), 3 tpt (C), 2 tbn, 1 bs tbn, timp, sd, bd, cym, suscym, str
Dedication:	No dedication
Length:	35 minutes, (i) 243 bars (ii) 523 bars (iii) 103 bars
First performance:	20 July 1956, Cheltenham Festival; Florence Hooton (vc), Hallé Orchestra conducted by Sir John Barbirolli.
Notes:	Leighton wrote of this work:

Begun early in 1955, this work was completed in the spring of the following year and the first performance was given at the Cheltenham Festival of 1956, by the Halle [*sic.*]

Orchestra under Sir John Barbirolli, with Florence Hooton as a soloist. Subsequent performances include those by Gendron at the Leeds Festival, a Prom performance and performances on the continent. More recently the work was played by Joan Dickson and the Reid Orchestra under Sidney Newman at Edinburgh.

The work attempts to exploit the lyrical possibilities of the solo instrument by means of extended melodies based on key intervals. This is at once apparent at the start of the movement. The 'cello enters in the second bar with a tune of which the opening, rhythmic and intervallic shape becomes the central idea of the design. The orchestra takes this up in notes of shorter value, and leads to a more rhythmic and energetic section, in which the more athletic possibilities of the solo instrument are exploited. The excitement of this soon dies down, however, to make way for the second main subject – a slower tune of which the first four notes are thematically important and which is characterized by the leap of a major seventh. The extended development which follows contrasts and combines these two main subjects, culminating in an orchestral climax and a cadenza, part of which is unaccompanied. In the recapitulation that follows attention is claimed first by the rhythmic version of the first subject, but soon the tempo slackens into a final meditation on the 'motto-theme', ending quietly on a chord which prepares us for the tonality of the *Scherzo*.

This movement is gay and exuberant, and the soloist leads off with both the main themes. The brass also contribute a subsidiary idea shortly after the opening. The Trio *Moderato dolce* beginning with an oboe solo is, by contrast, of a lyrical nature. After this the material of the *Scherzo* is elaborated and brought to a climax by the full orchestra.

The emotional climax of the work (as in the composer's Violin Concerto) comes in the slow final movement, which uses material related to that of the first movement. The opening leap of a minor ninth on the 'cello, immediately contradicted by the drop of a whole tone, is an important thematic element. Oboe, flute, then successively play the second subject, and there is an impassioned orchestral climax in the centre of the movement.

This concerto is referred to in each of the three Composition Books with the original dates of composition, a reference to the Cheltenham Festival 1956 and the Opus number, which does not appear to have been changed at any point. In the autographed full score of the manuscript there are one or two modifications in the solo part and it contains some conductor's markings; it has also been stamped as belonging to the Novello lending library. The piano reduction has been marked up in blue ballpoint for engraving and publication by Novello.

2.10 Concerto No. 2 for Piano and Orchestra Opus 37

1. **Passacaglia: Adagio molto**
2. **Molto adagio (un poco liberamente – ma molto sostenuto)**
3. **Scherzo – Finale: Allegro molto – con brio**

Composition date: From 1958 to September 1960

Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: solo pf, 2 fl (2nd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 3 tbn, timp, sd, bd, tr (2 percussionists), str
Dedication: No dedication
Length: c. 26 minutes (i) 295 bars (ii) 138 bars (iii) 440 bars
First performance: 18 January 1962, BBC Manchester; Geoffrey Buckley (pf), BBC Northern Orchestra conducted by George Hurst.
Notes: Leighton's second piano concerto is referred to in all three of the Composition Books. The month in which Leighton began work on the concerto is not specified, but the month of completion and opus number is entered. The second sketch is in short score.

Leighton wrote of this work:

> This work was composed during the years 1958 to 1960 and first performed by the B.B.C. Northern Orchestra, with Geoffrey Buckley as a soloist. The Passacaglia begins with an Adagio section, in which the piano announces the theme. Tension and tempo increase, leading to an allegro which can be divided into two main parts. In the first the theme is treated fugally in the form of continuous variations; in the second part it appears as an extended melody on strings.
>
> All three movements use the same basic material. The slow movement is in three-part form. Part 1 has a chorale-like theme on strings, alternating with a new transformation of the *Passacaglia* theme on solo piano. Part 2 is a little quicker, like a march, and has a new theme. Part 3 recapitulates the string theme on woodwind, and there is a quiet coda.
>
> The argument of the *Scherzo* is more or less continuous but there are two very distinct themes, the second appearing quite soon on the brass. The dialogue between piano and orhestra is always very closely knit, and this may be called a concerto with the orchestra rather than "against" it.

Concerto for Large String Orchestra Opus 39

See under 1. Orchestral Music.

2.11 Concerto No. 3 (Concerto Estivo – Summer Concerto) for Piano and Orchestra Opus 57

1. **Introduction and Allegro: Lento maestoso – Molto vivo e ritmico**
2. **Pastoral: Adagio – delicato e lontano**
3. **Final Variations: Allegro molto e brillante**

Composition date: January to August 1969

Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, solo part, first sketch
Scoring:	solo pf, 2 fl (2nd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 3 tbn, bs tbn, tba, timp, sd, bd, cym, sus cym, tamb, tu bell, gng, hp, str
Dedication:	Commissioned by the Feeney Trust and dedictated to the City of Birmingham Symphony Orchestra.
Length:	33 minutes; (i) 273 bars, (ii) 175 bars (iii) 451 bars
First Performances:	10 March 1970, Birmingham Town Hall; the composer (pf), CBSO conducted by Louis Fremaux. *and* 11 March 1970, Wolverhampton Town Hall; same performers as March 10.
Notes:	Leighton wrote of this work:

This concerto was composed during the spring and summer of 1969, and, as its subtitle suggests, tries to express something of the warmth of beauty of that summer, which seemed so extraordinary to one who had not lived in the south of England for many years. On the whole the music is more relaxed, more lyrical, and certainly more tonal than that of the previous two piano concertos, and there is also much less emphasis on counterpoint and more on vertical sonorities. Indeed the mainspring of all the music is basically a single chord (D E G sharp C sharp), and a great deal of the music is in the sunny key of D major.

As in previous two piano concertos, the soloist plays "with" rather than "against" the orchestra, but at the same time the piano has more of a leading role than before, and presents most of the melodic material.

The first movement begins with a slow introduction, and at the very opening the piano sings the "motto" theme in dotted rhythm. Although many subsequent tunes are variations of this theme, it does not re-appear in this first form until the final section of the third movement.

The *Allegro* which follows has two main themes; the first another gentle and *cantabile* melody, first heard simply on the piano in octaves, the second very lively and boisterous, first played by horns and timpani. The middle section of the movement consists of a single paragraph, in which both these themes are discussed, and this culminates in a cadenza-like passage for the piano, to which is added to the first theme on strings. A final short reference to the second lively theme brings the movement to quite a swift close.

The slow melody of the *Pastoral* is very closely related to the "motto" theme of the *Introduction.* Foreshadowed first in very high notes on the piano (D E C sharp) it finds its full shape in the tenor range of the piano, and later on cellos. The middle section is more agitated and dance-like, and leads to a passionate re-statement of the main melody, accompanied by bell-like chords. Finally there is an extended and delicate coda which rejoices in the warmth and stillness of a long hot summer afternoon.

> The *Final Variations* are played without a break, though the various sections are quite clear. (1) *Allegro molto* – a very fast and rhythmical version of the motto-theme. (2) A broader and more expressive dialogue between piano and orchestra, accompanied by measured chords, and culminating in a short cadenza for the soloist. (3) A series of continuous variations in which the piano is matched first with pizzicato strings, then with brass chords, and finally with extended melodic lines on wood-wind and strings. (4) All this culminates in a more extended cadenza for piano. (5) A slow recapitulation of the "motto" theme for the opening of the concerto. (6) A very fast coda, in which the basic chord predominates.'

Leighton's third and final piano concerto is entered in the second and third Composition Books with details of composition dates, details of the commission and the opus number, which does not appear to have been changed at any point. The first sketch of this work was done on the back of sketches for the *Veris Gratia Cantata* Opus 6, which provide the earliest surviving sketches for one of Leighton's compositions. The piano part contains various performance markings.

2.12 Concerto for Organ, Timpani and String Orchestra Opus 58

1. **Lament: Adagio sostenuto**
2. **Toccata: Allegro molto**
3. **Chorale and Variations: Lento sostenuto**

Composition date:	March to August 1970
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring:	solo org, timp, str
Dedication:	No dedication
Length:	21 minutes; (i) 67 bars (ii) 164 bars (iii) 312 bars
First Performance:	4 August 1971, King's College Chapel, Cambridge; Robert Munns (org), London Chamber Soloists conducted by David Willcocks.
Notes:	Leighton wrote about this work:

> First performed on 4 April 1971 in King's College Chapel, Cambridge, at the Cambridge Festival, with Robert Munns and David Willcocks.
>
> The work was composed during the summer of 1970, and uses the same medium as the well-known Concerto by Poulenc.
>
> The first movement – *Lament* – is really in the form of a Passacaglia, but the ostinato here consists of three chords moving very slowly indeed, and first heard on the organ at the outset. The three chords persist throughout the movement in direct opposition to closely knit counterpoint on the strings, eventually dominating and reaching a climax in a great cluster. The music thus moves on two very separate levels, a third element being introduced in an ostinato figure on the timpani.

In the *Toccata*, an attempt is made to integrate the opposing forces in a mainly light scherzo-like movement built on two distinct themes. Much use is made here of pizzicato string accompaniments, and the timpani returns with a variation of its ostinato from the first movement.

The *Chorale and Variations* form the most substantial movement. The opening string melody on low 'cellos is of importance in the light of later developments, and also serves as string interludes between the opening statements of the chorale on the organ. The tempo quickens and a new contrapuntal section is set in motion by the organ leading into a continuous series of variations and a gradual rise in tension. This culminates in an organ cadenza which alternates with high and vibrant statements of the chorale on organ and strings (the roles of the organ and strings now being reversed).

Finally there is an extended *Andante* in which the lyrical potentialities of the opening 'cello theme are fully exploited, leading to a triumphant version of the three-chord ostinato of the first movement.

The organ concerto is referred to in the second and third Composition Books, with dates of composition, duration and its opus number which does not appear to have been changed. The autographed manuscript of the full score contains conductor's markings that appear to be in Leighton's hand.

2.13 Concerto for Harpsichord, Recorder (or Flute) and String Orchestra Opus 88

1. **Largo sostenuto – Allegro molto – Lento**
2. **Scherzo – Presto e precipitoso**
3. **Elegy – Adagio e sostenuto**

Composition date:	June to November 1982
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collection: full score, sketch
Scoring:	solo hpsd, solo fl (or rec), str
Dedication:	Commissioned by John Turner, Alan Cuckston and the Northern Chamber Orchestra with funds provided by North West Arts.
Length:	c. 20 minutes; (i) 125 bars (ii) 137 bars (iii) 72 bars
First performance:	14 February 1983, Warrington; John Turner (rec), Alan Cuckston (hpsd), Northern Chamber Orchestra.
Notes:	Leighton wrote of this work:

This work was composed during the second half of 1982 in response to a commission from Alan Cuckston, John Turner and the Northern Chamber Orchestra of Manchester. The first performances were given by these artists in February of this year [1983].

The harpsichord is an intense and lyrical instrument and it is mostly these qualities that are exploited here.

The first movement opens with a solemn motive (marked *Fiero*) which returns at various points and also at the end of the whole work. It is in fact the unifying factor both melodically and harmonically. Only in the short *Scherzo* is no reference made to it.

Structurally the piece is closely knit but elaboration and improvisation are in the nature of the harpsichord and the first movement and *Elegy* lead at climactic points to cadenza-like paragraphs. The music is mainly extrovert and optimistic until the final movement which perhaps contains the main emotional weight of the work.

This work is found only in the third of the Composition Books, which contains details of the commission, dates of composition and the opus number.

3. Chamber and instrumental music (except keyboard music)

3.1 Sonata for Violin and Piano in G Major

1. **Con moto (poco rubato)**
2. **Intermezzo: con moto e rubato**
3. **Allegro con fuoco**

Composition date: January to February 1945
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, violin part
Scoring: vln, pf
Dedication: Christopher Dews
Length: (i) 129 bars (ii) 110 bars (iii) 136 bars
First performance: Date unknown; (first movement only) Christopher Dews (vln), the composer (pf)
Notes: This is the first work listed in all of the three Composition Books written when Leighton was 16 years of age. The first movement was performed before a school assembly at Queen Elizabeth Grammar School in Wakefield – Christopher Dews has since written that the remainder of the sonata was too difficult for him to manage. The manuscript itself also carries the date of composition. The violin part, in blue ink, contains piano cues in red ink.

3.2 Sonata Quasi Fantasia – for Violin and Piano

Composition date: April 1948
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, violin part
Scoring: vln, pf
Dedication: No dedication
Length: 287 bars
First performance: Unknown
Notes: This work in one movement is referred to in each of the three composition books, under the heading 'March to April'. The manuscript however has the more precise date of April 1948. No performance of this work is documented.

3.3 Quartet for Strings

1. **Allegro molto**
2. **Andante sostenuto e espressivo – Allargando scherzando**
3. **Allegro molto (as fast as possible)**
4. **Andante dolce**

Composition date: June to July 1948
Published: Unpublished

MS: University of Edinburgh Special Collections: full score
Scoring: 2 vln, vla, vc
Dedication: No dedication
Length: (i) 132 bars (ii) 94 bars (iii) 370 bars (iv) 296 bars
First performance: Unknown
Notes: No performance of this work is known. It is entered into all three of the Composition Books along with the dates of its composition, which concur with the manuscript score, which is signed off with 'Wakefield 3 July 1948'.

3.4 Quintet for Piano and Strings

Composition date: July to August 1948
Published: Unpublished
MS: Manuscript lost
Scoring: 2 vln, vla, vc, pf
Dedication: No dedication
Length: Unknown
First Performance: Unknown
Notes: This work is found in all three of the Composition Books, along with the dates of its composition. There is no documented performance of this work.

3.5 Sonata No. 1 for Violin and Piano Opus 4

1. Allegro molto appassionata
2. Lento e liberamente
3. Presto energico – Lento

Composition date: March to April 1949
Published: Alfred Lengnick and Co. Ltd (also in transcription for flute and piano)
MS: University of Edinburgh Special Collections: full score, violin part
Scoring: vln, pf
Dedication: To Christopher Strode
Length: c. 16 minutes; (i) 253 bars (ii) 113 bars (iii) 300 bars
First performance: July 1949, Grande Théâtre, Bordeaux; Christopher Strode (vln), the composer (pf)
Notes: This first of Leighton's two sonatas for violin and piano (and one of Leighton's first works to be published) is found in each of three Composition Books with dates of composition and the opus number, which seems to have been unaltered. The first composition book also details the length of the work. The first performance took place on a tour of France by a group of students from Oxford that included Leighton and Christopher Strode. The autographed manuscript score of this work is in blue ink with a small number of corrections in black ink. The violin part in Kenneth Leighton's hand was presented to

the University of Edinburgh by Christopher Strode following Leighton's death. The violin part has what appears to be a number of suggested concert programmes on the back pages in Leighton's hand, which were presumably from the tour to France.

3.6 Serenade in C for Flute and Piano Opus 19a

1. **Romanza: Allegro con moto – scorrevole**
2. **Scherzo: Allegro molto e ritmico – con bravura**
3. **Pastorale: Allegretto con moto – semplice, e bucolico**

Composition date: July 1949 (revised June 1953)
Published: Maecenas Music
MS: University of Edinburgh Special Collections: full score (revised edition), flute part (revised edition)
Scoring: fl, pf
Dedication: For Gustav Born
Length: c. 17 minutes; (i) 181 bars (ii) 159 bars (iii) 142 bars
First performance: 13 June 1950, Holywell Music Room, Oxford University Music Club & Union; Gustav Born (fl), the composer (pf).
Revised version:
3 December 1992, Winchester College; Thomas Morris (fl), Robert Bottone (pf).
Notes: This work remained unpublished and lost for a number of years and the unrevised manuscript remains lost. It was rediscovered after Leighton's death by Thomas Morris, whose father, Gareth, had been sent the score of the revised version by Leighton. The opus number 19 was eventually allocated to the *Burlesque* (see 1.10) and when the work was rediscovered and it was allocated with the Opus 19a to place it in context of Leighton's output as a whole. Each of the three Composition Books contains two entries for this work – original dates of composition and the date of its subsequent revision. The first composition book has the word 'Sonata' crossed out with 'Serenade' in its place.

3.7 Sonata in C minor for Viola and Piano

1. **Grave: un poco liberamente – Allegro molto e ritmico**
2. **Lento**
3. **Allegro molto e con brio**

Composition date: July 1949
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, viola part
Scoring: vla, pf
Dedication: No dedication
Length: (i) 342 bars (ii) 146 bars (iii) 218 bars

First performance: Unknown
Notes: Not much is known about this work, which is entered in the first Composition Book only. The original manuscript of this work contains a number of cuts that were added later in Leighton's hand.

3.8 Sonata in F minor for Violoncello and Piano

1. **Allegro agitato**
2. **Lento cantabile**
3. **Allegro molto**

Composition date: December 1949
Published: Alfred Lengnick and Co. Ltd (slow movement only, published as *Elegy for Violoncello and Piano*; see 3.9)
MS: University of Edinburgh Special Collections: Full score
Scoring: vc, pf
Dedication: To Jeanne Fry
Length: (i) 229 bars (ii) 126 bars (iii) 283 bars
First performance: 4 March 1950, Cambridge University Music School; Jeanne Fry (vc), the composer (pf).
Notes: This work was discarded as a whole after receiving a full performance, but the slow movement was subsequently published by Lengnick as *Elegy for Violoncello and Piano* (see 3.9). The three Composition Books all contain a reference to this work with the date of composition and details of the shortened version for publication. The surviving autographed manuscript of this work has been stamped by Lengnick. This full score is also signed off with the date 'New Year's Eve, 1949' and a Latin quotation from Horace: 'Musis amicus tristiam et metus tradam protervis in mare Creticum portare ventis'.

3.9 Elegy for Violoncello and Piano Opus 5

Composition date: December 1949 (slow movement taken from *Sonata in F minor for cello and piano*)
Published: Alfred Lengnick (OUP – Orchestral version by Edward Harper)
MS: University of Edinburgh Special Collections: full score
Scoring: vc, pf
Dedication: To Jeanne Fry
Length: c. 5 minutes; 126 bars
First performance: (As the slow movement of *Sonata in F minor*) March 4, 1950, Cambridge University Music School; Jeanne Fry (vc), the composer (pf).
Notes: This work is thes slow movement of the *Sonata in F minor* (see 3.8), and is found in all three of the Composition Books alongside the entry for the sonata in December 1949. The third Composition Book states that it was a 'shortened version

recommended by the composer' – the second Composition Book however states that 'Slow movement = Elegy for 'Cello and Piano'. The autographed manuscript of this work has been stamped by Lengnick; it is unclear if they stamped it when they received or if they accepted it for publication at any point with a change of heart on Leighton's part.

3.10 Quartet for Strings (Roma)

1. **Allegro molto e sempre agitato**
2. **Molto adagio: quasi una marcia funebre**
3. **Intermezzo: allegro con moto**
4. **Allegro molto: Rondo**

Composition date: April to August 1951
Published: Unpublished
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: String quartet
Dedication: No dedication
Length: (i) 182 bars (ii) 81 bars (iii) 94 bars (iv) 175 bars
First performance: Unknown
Notes: No performance of this work is known, but the three Composition Books all refer to it, along with the dates of its composition as May to July 1951, although the manuscript indicates the different dates found above. The first Composition Book details that the work was initially allocated the opus number 10, which is crossed out with 'Discarded' written alongside. On one of the copies of the manuscript, Leighton has pasted a patch of paper over his name as composer on both the cover and at the top of the first movement. Also on this score is marked the word 'Dorian', perhaps indicating the use of the Dorian mode.

3.11 Sonata No. 2 for Violin and Piano Opus 20

1. **Moderato patetico**
2. **Passacaglia: Lento**
3. **Allegro molto e ritmico**

Composition date: April to September 1953
Published: Alfred Lengnick and Co. Ltd
MS: University of Edinburgh Special Collections: full score, photocopy of full score (2 copies)
Scoring: vln, pf
Dedication: To Peter Gregory
Length: 18 ½ minutes; (i) 125 bars (ii) 96 bars (iii) 180 bars
First performance: 20 November 1954, The Octagon, Bath; Frederick Grinke (vln), the composer (pf)

Notes: The second of Leighton's two sonatas for violin and piano is found in each of the three Composition Books, with the dates of composition and the opus number and the publisher. The autographed manuscript of the full score has been stamped by Lengnick. It is clear to see that the ending was changed substantially by Leighton. In the original manuscript and one of the photocopied scores a number of pages have been cut out and pages added. The third copy has not had any pages removed and has a slower and quieter ending than the other two copies of the work, which correspond to the published edition.

3.12 Fantasia on the Name BACH for Viola and Piano Opus 29

Adagio sostenuto – Allegro ritmico – Chorale: Lento – Fugue: Allegro molto ritmico

Composition date: January to April 1955
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: vla, pf
Dedication: To Watson Forbes
Length: c. 14 minutes; 461 bars
First performance: 6 July 1956, Society for the Promotion of New Music concert at the Arts Council, London; Watson Forbes, the composer.
Notes: This fantasia was a winner of the Harry Danks Prize, 1955, for a new work for viola. It is found in all of the three Composition Books with details of the date of its composition, with a note of the Harry Danks Prize and the opus number.

3.13 String Quartet No. 1 Opus 32

1. **Con moto**
2. **Lento sostenuto**
3. **Allegro molto e ritmico**

Composition date: January to July 1956
Published: Alfred Lengnick and Co. Ltd
MS: University of Edinburgh Special Collections: second sketch, violin 1 part (2 copies), violin 2 part (2 copies), viola part (2 copies), cello part (2 copies)
Scoring: 2 vln, vla, vc
Dedication: Commissioned by the BBC for the 10th anniversary of the Third Programme.
Length: c. 20 minutes; (i) 354 bars (ii) 108 bars (iii) 405 bars
First performance: *First Broadcast Performance:*
3 October 1956, BBC Third Programme; Acolian String Quartet.
First Public Performance:

5 December 1958, The Drawing Room, The Arts Council of Great Britain; The Aeolian String Quartet.

Notes: This first of three works for string quartet, which was commissioned by the BBC, is found in each of the three Composition Books with dates of composition, the commission and the opus number.

3.14 String Quartet No. 2 Opus 33

1. **Molto adagio – Molto allegro e ritmico – Presto**
2. **Marcia Lenta: Lento – quasi una marcia funebre**
3. **Allegro energico**
4. **Epilogo: Molto lento**

Composition date: February to June 1957
Published: Alfred Lengnick and Co. Ltd
MS: University of Edinburgh Special Collections: full score, second sketch, violin 1 part, violin 2 part, viola part, cello part
Scoring: 2 vln, vla, vc
Dedication: No dedication
Length: c. 25 minutes; (i) 315 bars (ii) 89 bars (iii) 300 bars (iv) 104 bars
First performance: 24 October 1957, Reid School of Music, Edinburgh; Edinburgh Quartet.
Notes: The second of Leighton's string quartets, which was his last work to be published by Lengnick, is found in all three of the Composition Books with the dates of composition and the opus number. Each of the surviving manuscript parts contains bow markings in pencil.

3.15 Quintet for Piano and String Quartet Opus 34

1. **Allegro con moto**
2. **Adagio sostenuto e molto espressivo**
3. **Scherzo: prestissimo**
4. **Passacaglia: Adagio sostenuto – Presto e gaio**

Composition date: September 1958 to April 1959
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch, BBC copy
Scoring: pf, 2 vln, vla, vc
Dedication: Commissioned by the BBC for the Cheltenham Festival.
Length: c. 29 minutes; (i) 264 bars (ii) 116 bars (iii) 323 bars (iv) 457 bars
First performance: 15 July 1959, Town Hall, Cheltenham; London String Quartet, the composer (pf).

Notes: Leighton wrote the following note on this work:

> This work was written during 1958 and 1959, in response to a B.B.C. commission for the 1959 Cheltenham Festival and first performed by the London String Quartet with the composer at the piano.
>
> The texture is mainly contrapuntal, and when the treatment is not antiphonal, the piano is often given a single line within the string texture.
>
> The first movement is modest in dimensions and its material (particularly the motto C D E flat D flat) is not fully worked out until the finale. The mood is one of restlessness (opening theme on unison strings) and the agitation grows through a transition passage, leading to a secondary idea marked '*più dolce e grazioso*'. The middle section consists of a single extended paragraph in which counterpoint of rhythm adds to the feeling of development. An extended *coda* in moderate tempo returns to the restraint of the opening, using almost entirely the descending sequential figure of the second subject.
>
> The slow movement is lyrical and elegiac. Solo 'cello announces the theme, and there is a contrapuntal middle section punctuated by a rhythmic figure (on the piano) which grows in dimensions as the movement proceeds.
>
> The *Scherzo* is exuberant and rhythmic, with a *Cantabile* second theme heard first on the piano. In the middle section *pizzicato* strings accompany the rapid figuration on the piano and then vice versa. The *Cantabile* theme returns in triumph at the end.
>
> The *Passacaglia* returns to the motive of the first movement, which is presented first in a series of entries on strings. Five variants follow, though the effect is one of a continuous paragraph, gaining in speed and tension all the time. The piano leads off in a final fugue and eventually against the fugal figuration (and in a different tempo) the piano introduces a slower tune, this time a majorish version of the motto. The chord of C major makes clear the basic tonality of the whole work.

The *Quintet for Piano and Strings* is featured in all three of the Composition Books with the dates of the composition, details of the commission and the opus number. The autographed manuscript of the full score has been marked up in pencil for engraving and publication by Novello. The BBC copy of the full score is not in Leighton's hand – there is no name of a copyist on the manuscript.

3.16 Partita for Violoncello and Piano Opus 35

1. **Elegy: Lento, molto sostenuto**
2. **Scherzo: Allegro molto e precipitoso**
3. **Theme and Variations**

Composition date: From 1958 to September 1959
Published: Novello and Co. Ltd

MS: University of Edinburgh Special Collections: second sketch
Scoring: vc, pf
Dedication: No dedication
Length: c. 19 minutes; (i) 75 bars (ii) 213 bars (iii) 288 bars
First performance: 12 February 1960, Wigmore Hall, London; Florence Hooton (vc), Wilfrid Parry (pf).
Notes: Leighton wrote the following short note on this work:

> This work was completed in 1959 and first performed during the following year by Florence Hooton and the composer.
>
> The opening *Elegy* is an intense lyrical movement with two distinct themes and a final mysterious section in the manner of a slow march. This is followed by a brilliant and energetic *Scherzo* which is entirely dominated by the opening motive heard first on the piano, while the final movement, *Theme and Variations*, is more extended and carries the main emotional weight of the work. A bell-like theme, constructed mainly of fourths, is followed by variations which bear the titles – *Allegro inquieto*, *Ostinato* (a kind of *Passacaglia*), *March*, *Appasionato*, *Waltz*, and finally *Chorale*, in this last variation the bell-like texture of the theme is developed and enhanced.

All three of the Composition Books contain an entry for this work along with the dates of composition. The month in which this piece was begun is not referred to in any of the entries and in the first Composition Book the opus number is crossed out and changed from 36 to 35.

3.17 Nocturne for Violin and Piano

Composition date: December 1959
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies), violin part
Scoring: vln, pf
Dedication: For Frederick Grinke.
Length: c. 5 minutes; 70 bars
First performance: June 1960, BBC 'Music at Night'; Frederick Grinke (vln), the composer (pf).
Notes: This work is found in all three of the Composition Books with the date of composition and the publisher. Of the two autographed manuscript scores extant, one is marked up for engraving and publication in blue ink by Novello, while the second one has the title *Elegiac Movement* crossed out in favour of *Nocturne*.

3.18 Little Suite – for Two Violins

1. **Canon**
2. **Elegy**
3. **March**

Composition date: October to November 1961
Published: Unpublished
MS: Manuscript lost
Scoring: 2 vln
Dedication: For Nina Martin
Length: Unknown
First performance: Unknown
Notes: This work is to be found in all three of the Composition Books with the dates of composition and the dedication. The first and third of the Composition Books contain details of the three separate movements.

3.19 Seven Variations for String Quartet Opus 43

1. **Adagio sostenuto**
2. **Capriccioso – alla valzer**
3. **Lento sostenuto**
4. **Dolce e cullante**
5. **Allegro molto e ritmico**
6. **Allegro precipitoso (Presto)**
7. **Adagio e sostenuto**

Composition date: February to April 1964
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, second sketch
Scoring: 2 vln, vla, vc
Dedication: Commissioned by Maurice de Sausmarez for the Arriaga Quartet, in memoriam Jessie Rose de Sausmarez.
Length: c. 13 minutes; (i) 29 bars (ii) 38 bars (iii) 30 bars (iv) 46 bars (v) 96 bars (vi) 72 bars (vii) 80 bars
First performance: 13 June 1964, Ryan Shaw School of Art; Arriaga Quartet.
Notes: Leighton wrote the following note on this work:

This work was written during the spring of 1964, and was commissioned by the artist, Maurice de Sausmarez, in memory of his mother, Jessie Rose de Sausmarez. The first performance took place in London during the same year. The work is a kind of epitaph or memorial and each movement tries to express a different aspect of grief culminating in a more extended elegiac fugue.

All seven variations are based on a single series of notes, and the series is both thematically and as a structural basis. There is therefore no 'theme' in the traditional sense, and in this respect the work follows the practice of many modern essays in variation form.

The variations are quite distinct and a brief indication of the character of each variation may be of help in following the musical argument.

Var. 1 – a short elegiac piece which sets the prevailing mood of the work as a whole. The phrases are quite short, even fragmentary, and the tension is mainly harmonic.

Var. 2 – marked '*Capriccioso alla valzer*', this contains an underlying mood of irony and bitterness. Its lilting waltz rhythm is almost transformed into a statement of protest.

Var. 3 – a slow, lyrical and passionate movement, in which the melodic lines are very extended and move in an almost 'vocal manner against a pulsating accompaniment.

Var. 4 – the indication here is '*cullente*' or 'rocking'. The piece is entirely for muted strings, and is in the manner of an elegiac cradle-song.

Var. 5 – a very fast and rhythmically complex movement. The piece is written for string pizzicato throughout, with the exception of five short fragments of melody played with the bow by first violin.

Var. 6 – an *Allegro Precipitose* which expresses a mood of violence and protest.

Var. 7 – in the manner of a fugue, this slow finale is much more extended than other variations, and carries the main emotional weight of the work. The end is somewhat mysterious and fragmentary, and leaves all the questions unanswered.'

The *Seven Variations* – which made up the last work of Leighton's written in the string quartet medium – are found in the second and third of the Composition Books, with dates of composition, details of the commission, the publisher and the opus number, which remained unaltered. The second sketch of this work has the possible title of 'Elegiac Variations' written on the cover.

3.20 Trio for Violin, Cello and Piano Opus 46

1. **Allegro con moto**
2. **Scherzo: Precipitoso – Più largo – Presto – Molto più largo, sostenuto**
3. **Hymn: Lento, molto sostenuto**

Composition date:	April to September 1965
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, second sketch

Scoring:	vln, vc, pf
Dedication:	No dedication
Length:	c. 21 minutes; (i) 218 bars (ii) 297 bars (iii) 131 bars
First performance:	6 February 1968, Hanover; Trio de Trieste.
Notes:	Leighton wrote the following note on this work:

This work was composed during 1965, and in the same year it won the Bernhard Sprengel Prize for Chamber Music in Hanover from an entry of over seventy works. The first performance was given in Milan by the Trio di Trieste, who have performed the *Trio* many times in various continental centres.

The music is perhaps more directly tonal, more lyrical and lean in texture than preceding works, and the design is quite straightforward.

The first movement has three main subjects all inter-related; a first tune, lyrical and restrained, a second more agitated section, and a third paragraph again lyrical which expands into an extended middle section. The melodic material is constantly transformed, but a kind of recapitulation comes at the climax of the middle section, and the movement ends with a quiet new version of the first section.

The *Scherzo* has two distinct themes – also derived from the first movement – and a *Trio* section which particularly highlights the contrast between piano and string sonorities.

The final *Hymn* follows without a break and starts with a kind of chorale melody punctuated by the first movement's motto on strings. The motto is built up into a central contrapuntal paragraph, and this continues against the return of the chorale melody on the piano – first in D flat major and then in D major again.

This work is entered into the second and third Composition Books, with the dates of composition, the opus number, the publisher, details of the Bernhard Sprengel Prize (Hanover) and the first performance in Hanover. The autographed manuscript of the full score has been marked up for engraving and publication by Novello. The full score also has Leighton's address at the time (presumably for Novello to return the manuscript) as '33 Grange Road, Edinburgh 9'.

3.21 Metamorphoses – for Violin and Piano Opus 48

Adagio sostenuto (un poco liberamente) – Un poco più mosso – Adagio molto – Molto vivo e secco – Andante – Allegro molto – Allegro violente – Molto adagio, misterioso – Adagio sostenuto

Composition date:	From 1965 to June 1966
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, first sketch, second sketch

Scoring: vln, pf
Dedication: Commissioned by the Barnes Music Club in collaboration with Watney Mann Ltd.
Length: c. 19 minutes; 540 bars
First performance: 5 October 1966, Barnes Music Club; Frances Mason (vln), Ashley Lawrence (pf).
Notes: Leighton wrote the following of this work:

> This work was written during 1965 and 1966 in response to a commission from Barnes Music Club, and the first performance was given in London during the autumn of 1966 by Frances Mason and Ashley Lawrence.
>
> As the title implies, the music, though continuous, is in the form of variations, which grow out of the opening phrase on Violin solo. This phrase uses a note-series which is the basis of all the music, both a thematic and structural basis.
>
> The variations in turn are built up into three main sections or movements, which might be divided up as follows:
>
> Movement 1:
> a) a slow lyrical section in the manner of a Passacaglia – building up to –
> b) a faster rhythmical and dance-like variation
> c) much shortened version of the opening slow music.
>
> Movement 2:
> a) Scherzo, in which the piano leads, and the violin adds pizzicato interjections
> b) a gentle trio section in the manner of a lullaby
> c) an inverted return of the Scherzo, to which is added further lyrical elements on the violin
> d) this culminates in the central protest of the work, a violent *Allegro.*
>
> Movement 3:
> a) a mysterious variation for muted violin, with drum-beats and harmonics on the piano
> b) a rather spectral Fugue, which seeks for reconciliation rather than culmination.

This substantial work is to be found in the second and third of the Composition Books, with the dates of composition (although not the month in which the piece was started), the opus number, publisher and details of the commission.

3.22 Sonata for Violoncello Solo Opus 52

Composition date: August to September 1967
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: first sketch
Scoring: vc
Dedication: To Joan Dickson

Length: c. 19 minutes; 210 bars
First performance: 6 December 1967, National Gallery of Scotland, Edinburgh; Joan Dickson.
Notes: Leighton wrote the following note about this work:

> Composed during 1967 this work was first performed by Joan Dickson during December of the same year in the National Gallery of Scotland.
>
> The first movement is really a triptych, opening and closing with sustained melodic lines, punctuated from time to time by two funereal pizzicato notes, which later return towards the end of the work.
>
> The second movement opens with restless buzzings, the lullaby serving as a *Trio*, at first tender and later more passionate. In the *Finale* the opening Flourish and the ensuing variations on a ground are easy to follow, and they culminate in a return of the grave and elegiac music of the first movement.

The *Sonata for Violoncello Solo* is entered into the second and third of the Composition Books with the dates of composition, the duration, opus number and publisher. The second book also details the dedicatee.

3.23 Marcia Capricciosa – for Flute and Piano

Composition date: September 1969
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: fl, pf
Dedication: Commissioned by OUP for Book 1 of Modern Flute Music
Length: 4 minutes; 130 bars
First performance: Unknown
Notes: This work is to be found entered in the second and third Composition Books. The title of this work appears to have been changed before its publication. It is entered into the second Composition Books unaltered as *Capriccio alla Marcia*, and in the third Composition Book, the original title is crossed out with the new title *Marcia Capricciosa* alongside. The other details in each of the entries include the date of composition and details of the commission. Of the two manuscript copies of the full score, the first has been marked in pencil with engraving instructions, and the second score has *Capriccio alla Marcia* written on the cover.

3.24 Quartet in one movement (Contrasts and Variants) – for Violin, Viola, Cello and Piano Opus 63

Lento molto sostenuto – Molto ritmico, con forza – Subito misterioso lontano – Allegro molto e violente – Alla valzer, ironico – Presto precipitoso – Molto adagio

Composition date: January to June 1972
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: vl, vla, vc, pf
Dedication: Commissioned by the Richards Piano Quartet with funds made available by the Arts Council of Great Britain.
Length: c. 20 minutes; 434 bars
First performance: 13 October 1972, Purcell Room, London; Richards Piano Quartet.
Notes: Leighton wrote following of this work:

> This work was commissioned by the Richards Piano Quartet with funds provided by the Arts Council of Great Britain, and completed during the spring of 1972. The first performance took place in the Purcell Room in London later in the same year.
>
> Although played without a break, the music can be divided into a number of clearly defined sections:-
>
> (1) A slow, lyrical and fairly contrapuntal presentation of the basic material, characterised above all by piled up seconds and leaping sevenths. Here the textural contrast between piano and strings is evident in the different dynamic levels on which they function – e.g. strings *ff appassionato*, and piano obstinately quiet and calm.
>
> (2) A more passionate section and a more chromatic development of the material, with piano leading off with an elaborate single line, and accompanied by string chords *pizzicato*. Later this conflict in the texture is reversed, with long lines on strings and brief exclamations on the piano.
>
> (3) A short restatement on the initial idea, but with the fresh textural element of muted strings. The seconds are now piled up much higher.
>
> (4) An *Allegro Violente* in which the built up whole tones tend to become semitones.
>
> (5) A waltz, again using mainly plucked strings. The music is here to be played with irony and even bitterness.
>
> (6) A *Presto* section which leads to the climax of the work and also the most radical point of contrast between piano and strings. Here the pianist plays quite independently of the strings, as if improvising, while the strings quietly fade from the scene.
>
> (7) Out of this confusion a new piling up of seconds emerges very softly, and leads to the final section – slow and hymn-like, though not without elements of dance.

> The work is thus a series of continuous variations, and in its texture attempts to find fresh ways of exploiting the contrast between piano and strings.

This piano quartet is to be found in the second and third of the three Composition Books, with the dates of composition, duration, opus number, publisher and commission. The first sketch of this work also contains some sketches for the *Nunc Dimittis* of *The Second Service* (see 9.28). On the second sketch the subtitle is 'Variants and Contrasts', with an indication to swap the two words around. The autographed manuscript of the full score is bound.

3.25 Lament – for Guitar

Composition date: March 1974
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score
Scoring: gtr
Dedication: Commissioned by Oxford University Press for *Easy Modern Guitar Music*
Length: c. 3 minutes; 23 bars
First performance: Unknown
Notes: The *Lament* – Leighton's only work for solo guitar or work including the guitar – is found in the second and third of the Composition Books, with the dates of composition and the publisher.

3.26 Fantasy on an American Hymn Tune – for Clarinet, Cello and Piano Opus 70

Molto adagio e sostenuto – Molto allegro e scherzoso – Più largo ed intenso, ma sempre ritmico – Prestissimo, veloce – Molto più largo ma un poco liberamente con fantasia – Adagio molto e misurato

Composition date: May to September 1974
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: cello part, first sketch, second sketch
Scoring: cl, cello, pf
Dedication: Commissioned by Gervase de Peyer, William Pleeth and Peter Wallfisch with funds provided by the Arts Council of Great Britain.
Length: c. 19 minutes; 390 bars
First performance: 8 July 1975, Cheltenham Festival; Gervase de Peyer (cl), William Pleeth (vc) and Peter Wallfisch (pf).
Notes: Leighton wrote the following note on this work:

This work was composed during the summer of 1974 and commissioned by Gervase de Peyer, William Pleeth and Peter Wallfisch with funds provided by the Arts Council of Great Britain. The first performances were given at the Cheltenham and Edinburgh Festivals the following year.

The famous and emotive hymn "At the river" was composed (both words and music) in 1865 by the Rev. Robert Lowry and it plays an important part in my Symphony No. 2 Op. 69. It has attracted the attention of a number of composers (e.g. Copland in his beautiful arrangement) and is one of the most perfect examples of the union of words and music. The tune revolves for the most part around the mediant, and it is only at the very end of the word 'God' that it descends to the tonic. Thus this Fantasy begins and ends with the tonic chord (here the chord of C major) and at various other points the music resolves to the same chord.

There are six main sections:
1. A slow introductory section on a chromatic idea quite distinct from the hymn tune. Fragments of the tune do however appear in the course of the commentary on Clarinet and Cello.
2. A playful and rather 'jazzy' variation in which a whole section of the tune is used rather in the manner of a chorale prelude.
3. An intense and slower interlude, which concentrates on one single line of the tune with a second passionate commentary on Clarinet and Cello.
4. A second 'scherzo' section, freely based on the shape of the hymn-tune, but this time faster and building up to a clamorous climax.
5. A cadenza like section permeated by trills and arpeggios.
6. A final slow movement in which the whole of the hymn-tune appears (partly on Cello and partly on piano) as a very slow cantus firmus. The inner conflicts of the music are expressed towards the end in the opposition of chromatic clusters and the simple chord of C major.'

This work is found in the second and third Composition Books with details of the dates of composition, duration, opus number, commission and publisher.

3.27 Lament on a Ground – for Oboe and Piano

Composition date:	August to September 1975
Published:	Associated Board of the Royal Schools of Music
MS:	University of Edinburgh Special Collections: full score
Scoring:	ob, pf
Dedication:	Commissioned by the ABRSM
Length:	42 bars
First Performance:	Unknown

Notes: This work, which is associated with the *Siciliano* with the same scoring that was commissioned at the same time by the ABRSM (see 3.28), is entered into the second and third Composition Books with details of the commission and dates of composition. The second book is the only entry to detail that the composition of this work

and the *Siciliano* ran into September, the entry in the third book listed only under August of that year.

3.28 Siciliano – for Oboe and Piano

Composition date: August to September 1975
Published: Associated Board of the Royal Schools of Music
MS: University of Edinburgh Special Collections: full score
Scoring: ob, pf
Dedication: Commissioned by the ABRSM
Length: 57 bars
First Performance: Unknown
Notes: This work is entered alongside *Lament on a ground* (see 3.27) in the second and third of the Composition Books, with the dates of composition and details of the commission.

3.29 Es ist Genug – Fantasy on a Chorale – for Violin and Organ Opus 80

1. **Es ist genug**
2. **Herr, wenn es dir gefällt**
3. **So spanne mich doch aus**
4. **Ich fahre sicher hin mit Frieden**
5. **Es ist genug**

Composition date: March 1979
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch
Scoring: vln, org
Dedication: Commissioned by Jean Harmon and in memory of my father.
Length: c.18 minutes; (i) 99 bars (ii) 58 bars (iii) 74 bars (iv) 115 bars (v) 26 bars
First Performance: 4 May 1980, Washington DC; Jean Harmon (vln)
Notes: Leighton wrote the following note on this work:

> This work was commissioned in 1979 to a commission from the American violinist Jean Harmon and first performed in Washington DC in May of this year.
>
> The Chorale *Es ist Genug* is by the 17th century composer J. G. Ahle and was made famous by J. S. Bach in his Cantata 60 (O Ewigkeit, du Donnerwort). Bach's setting was in turn quoted by Berg in his Violin Concerto. Indeed the first phrase of the tune sounds 20th century: four notes ascending by whole tones and thus outlining the tritone, the most unstable and ambiguous of intervals. The tritone plays an important part, both melodically and harmonically, in the development of the *Fantasy* which is in one movement but divided into five sections based on the five different phrases of the

Chorale. The music tries to illuminate the words of the Chorale and the sections are as follows:

1. *Es ist Genug*
The solo violin states the opening theme, the organ coming in with supporting chords. Then the organ has the theme, and a dialogue between the two instruments ensues, growing louder and faster until the breaking point.

2. *Herr, wenn es dir gefällt*
The theme is passed back and forth through various rhythms until the violin gives a 'pre-echo' of the next theme and the music almost fades away until the organ starts –

3. *So spanne mich doch aus*
A toccata-like section with changing rhythms (mostly 6/8). This continues into the next chorale phrase as a compositional and emotional entity.

4. *Ich fahre sicher hin mit Frieden*
The organ has the first theme, in 4/4, while the violin continues for a while in 6/8. The violin then takes the theme in 4/4 and the organ goes off in triplets until another breaking point. There is a solo cadenza for organ (ending with the fifth phrase of the chorale) and then one for violin. The organ quietly comes in with J. S. Bach's harmonisation for the words *mein grosser Jammer bleibt darnieden.* This is the psychological climax of the piece.

5. *Es ist genug*
Both the first and the fifth chorale phrases (both are to the same words) are used to begin this short section, but the fifth phrase gradually becomes metamorphosed into the first. Growing even softer, tone clusters rise in the organ as the violin quietly soars ever higher, bringing the work to a hushed and serene conclusion.

It is enough: Lord, if thou dost please,
do thus unyoke me know. My Jesus comes:
so then good night, O World! I go toward
Heaven's home; secure in peace I journey
Thither; my great distress is left behind
Me. It is enough, it is enough.

Es ist Genug is found only in the third Composition Book, the entry containing the dates of composition, the opus number, duration, commission and first performance, but unusually not the publisher. The original manuscript of the full score is signed off with the date '18/7/79'.

3.30 Alleluia Pascha Nostrum – Meditations on plainsong melodies from the 12th century Salisbury Chant for Easter Day for Cello and Piano Opus 85

Composition date:	August 1981
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score

Scoring: vc, pf
Dedication: Commissioned by Raphael Wallfisch and Richard Markham
Length: c. 16 minutes;
First performance: 25 February 1982, Manchester Royal Exchange; Raphael Wallfisch (vc), Richard Markham (pf).
Notes: Leighton's own programme note is as follows:

> This work was commissioned by Raphael Wallfisch and Richard Markham with funds provided by the Arts Council. It was completed in 1981 and the first performance took place in a BBC concert in Manchester.
>
> Like the Missa de Gloria for organ (composed in the previous year) it is based on plainsong melodies from the 12th century Salisbury Chant for Easter Day, and this material (freely varied and extended) is present almost throughout.
>
> The work is in six main sections played without a break and these may briefly be described as follows:
>
> 1. An intense introduction on Cello Solo (based on the Alleluia) leading to a slow accompanied melody which is entirely original. This is varied with pizzicato accompaniment and works towards a climax.
>
> 2. A slow pulsating variation again using the Alleluia.
>
> 3. A further variation marked *Presto precipitoso* which gradually builds up the tension and leads to –
>
> 4. A broad statement of the melody (varied) of the Haec Dies.
>
> 5. A return of the slow original melody of Section 1.
>
> 6. A mystical epilogue in which the cello sings quiet variations on the melody of the Epistle for the day (Lectio Epistolæ beati Pauli Apostoli). The music eventually fades away in the highest range of cello solo.

Alleluia Pascha Nostrum is listed only in the third Composition Book with details of the date of composition, the opus number, the duration and the commission. The publisher is by this point not mentioned; this is possibly because the majority of Leighton's works were published automatically by Novello.

3.31 Fantasy Octet – Homage to Percy Grainger – for String Octet Opus 87

1. **Adagio sostenuto – Con moto**
2. **Scherzo: Moderato – Presto**
3. **Carol: Adagio sostenuto – Presto precipitoso**

Composition date: June 1982

Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, sketches.
Scoring: 4 vln, 2 vla, 2 vc
Dedication: Commissioned by the Scottish Baroque Ensemble, with funds from the Scottish Arts Council, for the Edinburgh Festival, 1982 to celebrate the centenary of Percy Grainger's birth.
Length: c. 22 minutes; (i) 137 bars (ii) 258 bars (iii) 72 bars
First performance: 29 August 1982, Queen's Hall, Edinburgh; Scottish Baroque Ensemble conducted by Leonard Friedman.
Notes: Leighton wrote a programme note for the first performance of this work:

> This work was commissioned by the Scottish Baroque Ensemble for this special concert with funds provided by the Scottish Arts Council and was completed in June of this year.
>
> There are three main sections played without a break.
>
> 1. A slow introduction using the whole octet and spread out into wide textures. This is followed by a more intense and "minor" (keywise) paragraph, contrapuntal, and culminating in a reference (mainly on first violin) to *Temple Hill*, a Cork reel, which was beautifully harmonised by Grainger in his most famous piece, *Molly on the Shore*.
>
> A slow paragraph, inspired by that most touching of sea-shanties, *Shallow Brown*, takes the form of a duet for solo viola and solo cello accompanied by quiet chords. This song (only quoted literally at the very end) was collected from the singing of John Perring (Dartmouth, England, January 18th, 1908).
>
> 2. A very fast scherzo which refers to *Shepherd's Hey* and the Cork reel. The reel is particularly quoted in the middle section written for pizzicato strings, and there is a quiet reference to it on "halfed" strings before the final mad rush to the end of the section.
>
> 3. One of Grainger's most moving and texturally beautiful harmonisations is that of the Sussex Mummers' Carol – not, as Grainger thought of a Christmas Carol, but as a Passion Carol. The music of the last movement is entirely based on this tune, at first "chromatised" and very intense, but eventually culminating in a direct quotation (in D flat major) of eight bars of Grainger's own harmony with the tune on the violas.
>
> The words of the carol are a curious mixture of suffering and joy and I quote two of the verses:
>
> "O mortal man, remember well
> when Christ our Lord was born,
> He was crucified between two thieves,
> And crowned with the thorn
> And crowned with the thorn"
>
> (last verse)

"God bless your house, your children too,
Your cattle and your store:
The Lord increase you day by day,
And send you more and more."

(Sung by the Mummers from the neighbourhood of Horsham (1876-81) and collected by Lucy Broadwood).

Having always been an admirer of Grainger's warmth of spirit, imaginative textures and sheer enjoyment of the art of music, I am happy to make this little contribution to his celebrations.

The *Fantasy Octet* is to be found only in the third Composition Book, with the date of composition, the opus number and details of the commission. The manuscript of the full score is signed with 'Edinburgh 17/6/82'.

4. Solo piano, piano duet, two pianos and harpsichord

4.1 Étude in F – for Piano

Composition date: October 1945
Published: Unpublished
MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First Performance: Unknown
Notes: This first known work for solo piano by Leighton was written towards the end of the first year of his keeping records of his work, and is unfortunately lost. There is an entry for this work in each of the three Composition Books, with the date of its composition.

4.2 Rhapsody – for Piano

Composition date: July 1946
Published: Unpublished
MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First Performance: Unknown
Notes: This second known work for solo piano is unfortunately lost. It is to be found in all three of the Composition Books, along with the month in which it was composed.

4.3 Remembrance – for Piano

Composition date: June 1946
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: 111 bars
First performance: Unknown
Notes: This is the earliest of Leighton's extant works for solo piano. The date of composition is obtainable from each of the three Composition Books. The original manuscript is also dated 'June 1946'.

4.4 Movement in D Minor – for Piano

Composition date: August 1946
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: 212 bars
First performance: Unknown
Notes: The *Movement in D Minor* is found in all three of the Composition Books, along with the date of its composition. The original manuscript is also dated 'August 1946'.

4.5 Impromptu – for Piano

Composition date: August 1946
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: 145 bars
First performance: Unknown
Notes: The *Impromptu* was entered into each of the Composition Books. Written in the same month as the *Movement in D Minor* (see 4.4), the date of composition is obtainable from these entries and from the original manuscript.

4.6 Sonatina No. 1 for Piano Opus 1a

1. **Allegretto con moto**
2. **Andante espressivo**
3. **Prestissimo**

Composition date: December 1946
Published: Alfred Lengnick and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: c. 9 minutes (i) 188 bars (ii) 71 bars (iii) 176 bars
First performance: Unknown
Notes: This work represents both Leighton's first publication as a composer and also the first allocation of an opus number. Written while still at school, the entry in each of the Composition Books details the work as in D minor, which was not included in the title of the published edition. The date of composition, the opus number

and the publisher are all contained in the Composition Book entries. The autographed manuscript of the full score has been signed off with the date 'Christmas Eve 1946'.

4.7 Three Songs from Campania – for Piano

1. **Moderato con moto**
2. **Poco più mosso: rhythmically**
3. **Poco meno mosso: doloroso**

Composition date: December 1946
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: (i) 70 bars (ii) 76 bars (iii) 78 bars
First performance: Unknown
Notes: In each of the three Composition Book entries for this work, Leighton tells us that the *Three Songs from Campania* were 'inspired by Virgil's Eclogues'. The date of composition is the only other information offered. On the manuscript there are quotations from the text of the *Eclogues* as well as confirmation of the date of composition.

4.8 Two Preludes for Piano

1. **Moderato**
2. **Allegro moderato**

Composition date: January 1947
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: (i) 40 bars (ii) incomplete MS.
First performance: Unknown
Notes: These *Two Preludes* have entries in all of the Composition Books, with the date of composition. The top of the manuscript is dated more precisely with 'Jan 6 1947'. It isn't clear if this is the date on which the work was started, the date of completion or if both preludes were started and finished on this day.

4.9 Sonata for Piano

Composition date: February to March 1947
Published: Unpublished

MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First performance: Unknown
Notes: This is the first of Leighton's work in any genre to be labelled 'sonata', and although now lost it is entered into all three of the Composition Books with the date of its composition. The first Composition Book contains the following beside the entry: 'Discarded as a whole but slow movement material re-hashed for later piano work'. Leighton doesn't specify as to which piano work, and without the sonata it is not possible to identify the work in question.

4.10 To the Spring – for Piano

Composition date: April 1947
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: 106 bars
First performance: Unknown
Notes: *To the Spring* is found in each of the Composition Books, listed as the first of three works completed in April 1947. The manuscript confirms the date of composition, the work also being prefaced with a quotation from Catullus.

4.11 Toccata – for Piano

Composition date: April 1947
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: 122 bars
First performance: Unknown
Notes: The *Toccata* is the second of the three works listed under April 1947 in all of the three Composition Books. The manuscript confirms the date of composition.

4.12 Meditations in Two Parts – for Piano

1. Andante
2. Moderato
3. Chorale: Lento
4. Andante con moto
5. Allegro molto e delicamente
6. Moderato maestoso
7. Allegro
8. Chaconne: Andante

Composition date: April 1947
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: (i) 64 bars (ii) 53 bars (iii) 17 bars (iv) 62 bars (v) 64 bars (vi) 40 bars (vii) 45 bars (viii) 87 bars
First performance: Unknown
Notes: The last of the three works composed in April 1947, the *Meditations in Two Parts* are found in all three of the Composition Books. The date of composition is confirmed by the manuscript, which also contains a marking for the first meditation to be cut from the work.

4.13 Variations for Piano

1. [Theme] Moderato dolce
2. [Var.] 1: Allegro moderato
3. [Var.] 2: Andante con moto
4. [Var.] 3: Allegro molto
5. [Var.] 4: Con moto e dolce
6. [Var.] 5: Moderato
7. [Var.] 6: Con moto
8. [Var.] 7: Allegro
9. [Var.] 8: Allegro
10. [Var.] 9: Andante doloroso
11. [Var.] 10: Allegro martiale
12. [Var.] 11: Allegro molto
13. [Var.] 12: Moderato con moto
14. [Var.] 13: Allegro
15. [Var.] 14: Lento: Molto cantabile e con expressione: quasi recitativo

Composition date: May to July 1947
Published: Unpublished

MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: (i) 31 bars (ii) 33 bars (iii) 28 bars (iv) 54 bars (v) 82 bars (vi) 45 bars (vii) 63 bars (viii) 47 bars (ix) 52 bars (x) 26 bars (xi) 34 bars (xii) 61 bars (xiii) 75 bars (xiv) 48 bars (xv) 79 bars
First performance: Unknown
Notes: The *Variations* are found in all three of the Composition Books, with the dates of composition. These dates are confirmed by the manuscript, which also contains some suggested cuts of specific variations. Variations 5, 6, 7 are signalled to be cut with the use of square brackets around the number of each of the variations, with the remainder from 8 to 12 reordered slightly. The new numbers are placed in brackets following the original.

4.14 Fugue in D Minor – for Piano

Composition date: July 1947
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: 210 bars
First performance: Unknown
Notes: This work is found in all three of Leighton's Composition Books with the date of composition, which is confirmed by the original manuscript.

4.15 Eclogue – for Piano

Composition date: July to August 1947
Published: Unpublished
MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First Performance: Unknown
Notes: The existence of this work is confirmed only by the three Composition Books, which each have an entry, the original manuscript being lost.

4.16 Sonatina No. 2 for Piano Opus 1b

1. **Allegro**
2. **Andante sostenuto**
3. **Allegro molto**

Composition date: August 1947
Published: Alfred Lengnick and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: pf
Dedication: No dedication
Length: c. 9 minutes; (i) 160 bars (ii) 72 bars (iii) 180 bars
First performance: 30 October 1949; Balliol College, Oxford, the composer (pf)
Notes: The second sonatina, and second work to be published and allocated an opus number, was written in the summer between Leighton leaving school and going up to The Queen's College at the University of Oxford. It is found in each of the three Composition Books with the date of composition, the opus number and publisher. The last page is missing from one of the two autographed manuscripts, while the second one is stamped by Lengnick and signed off with 'Stanton-by-Dale August 24th'.

4.17 Sonatina No. 3 for Piano

Composition date: September 1947
Published: Unpublished
MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First performance: Unknown
Notes: This work is entered in only the first Composition Book, and is the only work listed under September 1947. No manuscript or any other record for this work exists.

4.18 Fugue in B Flat Minor – for Piano

Composition date: December 1947
Published: Unpublished
MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First performance: Unknown

Notes: This work is the first of two fugues for the piano that Leighton wrote in December of 1947, both of which are lost. All of the Composition Books contain an entry for this work with the date of composition.

4.19 Fugue in A Minor – for Piano

Composition date: December 1947
Published: Unpublished
MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First performance: Unknown
Notes: This is the second of the two fugues for piano written in December 1947, which are now lost. It is entered into all three of the Composition Books.

4.20 Toccata (in Three Movements) – for Piano

1. **Allegro molto**
2. **Andante**
3. **Fuga**

Composition date: December 1947
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: (i) 109 bars (ii) 78 bars (iii) 138 bars
First performance: Unknown
Notes: This work is entered in all three of the Composition Books in what was a very productive month in 1947. Each of the books contains the date of composition, which is confirmed by the manuscript.

4.21 Fantasia (No.2) – for Piano

Composition date: May to June 1948
Published: Unpublished
MS: Manuscript lost
Scoring: pf
Dedication: Unknown
Length: Unknown
First performance: Unknown

Notes: This work is found entered into all of the three Composition Books, with the 'No.2' inserted in parentheses following the title. The manuscript for this work is lost and there is no record or existing manuscript of a 'Fantasia No. 1'. The only other work to contain Fantasia in the title is the previous entry in the Composition Books, which is the *Sonata quasi Fantasia for Violin and Piano* (see 3.2).

4.22 Sonata No. 1 for Piano Opus 2

1. **Allegro**
2. **Scherzo: Presto**
3. **Lento e semplice**
4. **Rondo: Allegro molto e ritmico**

Composition date: September to December 1948
Published: Alfred Lengnick and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: c. 15 minutes; (i) 208 bars (ii) 275 bars (iii) 63 bars (iv) 253 bars
First performance: Unknown
Notes: This first sonata was at the time Leighton's most substantial published work when it was taken on by Lengnick. Written while a student at Oxford, it is to be found entered into all three of the Composition Books, with the dates of its composition the opus number and the publisher. The autographed manuscript of the full score has been stamped by Lengnick, and is written out in blue ink with a small number of corrections in black ink. There is an instruction in Leighton's hand for the second and third movements to be swapped around, which they are in the published edition.

4.23 Sonata in Two Movements – for Piano

1. **Moderato espressivo**
2. **Lento e un poco liberamente**

Composition date: June to July 1949
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Solo piano
Dedication: No dedication
Length: (i) 129 bars (ii) 119 bars
First performance: Unknown
Notes: This sonata has an entry in all three of the Composition Books with the dates of composition. The manuscript also confirms the dates, and is signed off with the Latin phrase 'Ave atque vale!', a phrase used by Catullus meaning 'Hail and farewell'.

4.24 Scherzo for Two Pianos Opus 7

Composition date: April 1950
Published: Alfred Lengnick and Co. Ltd
MS: Manuscript lost
Scoring: 2 pf
Dedication: To Lydia Vignapiano
Length: c. 4 minutes; 210 bars
First performance: 13 June 1950, Holywell Music Room, Oxford University Music Club & Union; Andrew Pavlovsky (pf), the composer (pf) (earliest known performance).
Notes: This work is an arrangement of the second movement of the *Veris Gratia Suite* Opus 9 (see 2.2). Completed in the month following the suite, this work is entered into each of the three Composition Books with the dated of composition, the opus number and the publisher and details of the fact it is taken from the earlier suite.

4.25 Sonata No. 2 in G minor for Piano

1. **Allegro agitato**
2. **Lento sostenuto: molto cantabile**
3. **Rondo: Allegro Scherzoso**

Composition date: August to September 1950
Published: Unpublished (accepted by Alfred Lengnick and Co. Ltd and subsequently withdrawn by the composer)
MS: Univiersity of Edinburgh Special Collections: score
Scoring: pf
Dedication: To my dear brother
Length: 15 minutes; (i) 250 bars (ii) 109 bars (iii) 388 bars
First performance: Unknown
Notes: In the summer of 1950 Leighton wrote two further piano sonatas, which were both accepted by Lengnick for publication. Leighton, however, had 'second thoughts' about both of them and they were subsequently withdrawn from publication. This sonata was never allocated an opus number in the Composition Books, but is found entered into all three. Only the first book contains details of the publication and withdrawal.

4.26 Sonata No. 3 in D major for Piano

1. **Allegro molto e sempre agitato**
2. **Lento sostenuto – elegiaco**
3. **Theme and Variations**

Composition date: August to September 1950

Published: Unpublished (accepted by Alfred Lengnick and Co. Ltd and subsequently withdrawn by the composer)
MS: University of Edinburgh Special Collections: score (2 copies)
Scoring: pf
Dedication: To Isabel Pollard
Length: (i) 167 bars (ii) 109 bars (iii) 144 bars
First performance: 15 February 1951; Wigmore Hall, London, Isabel Gray (pf)
Notes: Composed alongside the *Sonata No. 2 in G minor for Piano* (see 4.25) this sonata was also accepted for publication by Lengnick and subsequently withdrawn by Leighton after second thoughts about the work. It is found in all of the Composition Books, but the first book is the only one to detail its publication and withdrawal. Of the manuscripts, one of the copies has been stamped on several pages by the proposed publisher (Alfred Lengnick).

4.27 If you were the only girl in the world – arrangement for piano duet

Composition date: January 1951
Published: Unpublished
MS: University of Edinburgh Special Collections: score
Scoring: pf duet
Dedication: No dedication
Length: c. 4 minutes
First performance: Unknown
Notes: This work is an arrangement of a Nat D. Ayer tune, which Leighton arranged twice, once in this version for piano duet and once for male voices (see 7.5). It is entered into each of the three Composition Books with the date of its arrangement.

4.28 Elegy – for Piano

Composition date: June to July 1952
Published: Alfred Lengnick and Co. Ltd (as the slow movement of *Sonata No. 2* Opus 17)
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: pf
Dedication: To my Mother
Length: 83 bars
First performance: 10 February 1956, BBC; Eric Parkin (pf) (as part of *Sonata No. 2* Opus 17)
Notes: This relatively short work was composed around six months earlier than the outer two movements of the Sonata No. 2 Opus 17, of which this is the second and slow movement. The original dedication is to his mother. On one of the autographed manuscript scores, Leighton has written Opus 14, which was eventually allocated to Primavera Romana.

4.29 São Paulo – Toccata Brasiliana – for Two Pianos

Composition date: August 1952
Published: Unpublished
MS: Original manuscript lost, University of Edinburgh Special Collections: photocopy of full score
Scoring: 2 pf
Dedication: No dedication
Length: c. 3 minutes; 212 bars
First performance: 22 February 1954, BBC Home Service; Joan Trimble (pf), Valerie Trimble (pf)
Notes: This work was lost for some years, being discovered in 2004 by Josephine Leighton among some of Leighton's papers in her possession. It is found in each of the three Composition Books but there is some confusion over the title. There are two works close to each other in each of the books with a similar name – *San Paulo – Toccata Brasiliana for Two Pianos*, and *São Paulo – Symphonic Poem for Full Orchestra.* The manuscript contained in the University of Edinburgh for the work for two pianos contains the spelling for the symphonic suite (*São Paulo*). In the first Composition Book the work was given the opus number 8, which was eventually allocated to the earlier work *Hippolytus* (see 10.1).

4.30 Sonata No. 2 for Piano Opus 17

1. **Allegro molto e sempre agitato**
2. **Lento sostenuto – elegiaco**
3. **Theme and Variations**

Composition date: January to March 1953
Published: Alfred Lengnick and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: To Eric Parkin
Length: c. 15 minutes (i) 172 bars (ii) 83 bars (iii) 237 bars
First performance: 10 February 1956, BBC; Eric Parkin (pf)
Notes: While labelled as Leighton's second piano sonata, it is not the first of his piano works to bear this title, following the withdrawal of two piano sonatas composed in the summer of 1950. It has an entry in each of the Composition Books with the date of composition, the opus number and the publisher. The slow movement is the *Elegy* from the prvious year in its entirety. The autographed manuscript of this work, which has been stamped by Lengnick, is signed off with the date '26 April 1953'.

4.31 Five Studies for Piano Opus 22

1. **Allegro ma non troppo**
2. **Allegro leggerissimo**
3. **Allegro molto**
4. **Molto lento, molto espressivo, ed un poco liberamente**
5. **Presto con bravura**

Composition date: August to October 1953
Published: Novello and Co. Ltd
MS: Manuscript lost
Scoring: pf
Dedication: No dedication
Length: c. 13 minutes; (i) 83 bars (ii) 64 bars (iii) 78 bars (iv) 59 bars (v) 110 bars
First performance: 7 March 1957, Wigmore Hall, London; Eric Parkin (pf)
Notes: There were originally six studies in this work, the sixth presumably having been taken out just before or around the time of publication by Novello. In the entries in the three Composition Books, the first contains the title *Six Studies for Piano*, while the second and third contain the amended *Five Studies for Piano* – no sixth study remains extant. The dates of composition, opus number and publisher are found in all of the entries.

4.32 Winter Scenes – for Piano

1. **Landscape**
2. **The wind**
3. **Mist**
4. **Woodsprites**
5. **By the fireside**
6. **Snowflakes**
7. **Carol**

Composition date: December 1953
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: 18 minutes; (i) 84 bars (ii) 84 bars (iii) 54 bars (iv) 76 bars (v) 46 bars (vi) 78 bars (vii) 102 bars
First performance: Unknown
Notes: This suite is entered into all three of the Composition Books, with the date of composition and details of the movements. The first book has the opus number 24 crossed out, which was eventually allocated to *Fantasia Contrappuntistica* (see 4.35) – the manuscript of the full score also contains this opus number.

4.33 Sonata No. 3 – for Piano Opus 27

1. **Andante con moto – Allegro molto**
2. **Lento sostenuto**
3. **Intermezzo: con moto**
4. **Presto**

Composition date: July to October 1954
Published: Unpublished
MS: University of Edinburgh Special Collections: original score
Scoring: pf
Dedication: No dedication
Duration: c. 15 minutes; (i) 164 bars (ii) 37 bars (iii) 45 bars (iv) 285 bars
First performance: Unknown
Notes: This work was never published, but was also not withdrawn at any point, being allocated an opus number that was also never withdrawn. It is found in each of three Composition Books with the dates of composition and the opus number. The original manuscript indicates that it was completed on 12 October 1954. The words '12 without Intermezzo' are also found at the end of the score, suggesting an afterthought of removing the third and shortest movement.

4.34 Variations – for Piano Opus 30

1. **Introduzione: Lento misterioso**
2. **Canzonetta: Allegro grazioso**
3. **Ninna-nanna: Cullante**
4. **Toccata: Allegro molto e ritmico**
5. **Notturno: Lento sostenuto**
6. **Valzer: Con moto, grazioso ma un poco ironico**
7. **Fanfara: Allegro molto**
8. **Interludio: Andante, dolce ed innocente**
9. **Fuga: Allegro marcato**

Composition date: March to May 1955
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (3 copies)
Scoring: pf
Dedication: For Angela
Length: c. 14 minutes; (i) 25 bars (ii) 33 bars (iii) 26 bars (iv) 85 bars (v) 46 bars (vi) 44 bars (vii) 49 bars (viii) 24 bars (ix) 67 bars
First performance: 24 October 1955, The Drawing Room, The Arts Council of Great Britain, London; the composer (pf).
Notes: Each of the three Composition Books contains an entry for this set of variations, with the date of composition, opus number and the publisher. The first book

also contains details of the movements. Each of the autographed manuscripts is signed off with the date '24 April 1955', although the Composition Books each say the work was completed in May of that year. Each of the manuscript copies detail the *Fanfara* movement as being spelt 'Fanfare', seemingly changed for publication.

4.35 Fantasia Contrappuntistica (Homage to Bach) – for Piano Opus 24

Maestoso ed un poco liberamente – Toccata: Allegro molto e ritmico – Chorale: Lento sostenuto – Fuga I: Allegretto con moto – Fuga II: Presto e gaio – Primo tempo

Composition date:	June 1955 to January 1956
Published:	Novello and Co. Ltd (originally published by the Italian firm of Ricordi)
MS:	University of Edinburgh Special Collections: full score
Scoring:	pf
Dedication:	Homage to Bach
Length:	c. 12 minutes; 417 bars
First performance:	September 1956, Bolzano; Maurizio Pollini (pf). *London premiere:* 14 February 1960, Wigmore Hall; Peter Wallfisch (pf).
Notes:	Awarded the Feruccio Busoni Prize, Bolzano in 1956, Leighton wrote of this work:

> Modern counterpoint derives its logic from the intervallic nature of its material, and not from the sense of harmonic progression implied by the part-writing. In some respects therefore it is closer to the modal counterpoint of the sixteenth century than to Baroque or Classical polyphony. For long stretches, the tonality may be only vague or non-existent; and the cohesion previously provided by tonality is achieved by the closest possible adherence to the intervallic characteristics of the basic material. The most typical manifestation of this tendency is of course the technique known as "twelve-note", where the intervals of a single series of twelve notes (all different) are strictly adhered to through a whole movement or work. But it is important to note that this system (employed in varying degrees of strictness by an ever-increasing number of composers) is only one characteristic part of a more general tendency in 20th century counterpoint – i.e., towards a free chromatic technique in which an intervallic pattern provides the main basis of the music, while at the same time tonal elements are not excluded.
>
> In the present work (written in 1955) the basic material consists of a perfect fourth followed by an augmented fourth. The only other material which it is necessary to keep in mind is the chorale tune of the middle section, which returns in the final fugue. The form is simple. A slow introduction presents the idea in its simplest form; a quick toccata follows, exploiting its vertical possibilities; contrast is provided by the slow chorale, which retains however the initial material in its counterpoint. Two fugues make up the final section.

Representing a major success for Leighton, this work is found in all three of the Composition Books, with the dates of composition, the opus number and details of the Busoni prize. The second and third books contain the name of the original publisher (Ricordi), while the third details the first performance in Bolzano. The entry in the first book contains a change of opus number from 33 to 24, and what appears to say '£180' next to the words 'Busoni Prize 1956'.

4.36 Dreaming – for Piano

Composition date: April 1959
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: c. 2 minutes
First performance: Unknown
Notes: This work is found in each of the three Composition Books along with the date of composition. The autographed manuscript of this work is undated and is alongside *Carol* (see 4.37)

4.37 Carol – for Piano

Composition date: Possibly April 1959
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: c. 2 ½ minutes
First performance: Unknown
Notes: This work is found in none of the three Composition Books. The autographed manuscript is the only source for this work, with no mention anywhere else. There is no date on the manuscript, but the inclusion of it in the same manuscript as *Dreaming* (see 4.36) would suggest that it was written at the same time (April 1959).

4.38 Jack-in-the-Box – for Piano

Composition date: April 1959
Published: Ricordi
MS: Manuscript lost
Scoring: pf
Dedication: Commissioned by Ricordi for *Modern Festival Pieces.*

Length: c. 1½ minutes; 43 bars
First performance: Unknown
Notes: This piece was commissioned by Ricordi for its series *Modern Festival Pieces* following their publication of *Fantasia Contrappuntistica* (see 4.34). It is entered into all three of the Composition Books with the date of composition and the publisher.

4.39 Nine Variations for Piano Opus 36

1. **Molto moderato, sostenuto ed uguale**
2. **Esitando molto**
3. **Allegro molto, con fuoco e molto ritmico (il più presto possible)**
4. **Lento sostenuto**
5. **Allegretto capriccioso con slancio ma un poco ironico**
6. **Presto con bravura, precipitoso**
7. **Alla Marcia (un pochiss. più mosso)**
8. **Adagio sostenuto e molto espress.**
9. **Andantino con moto, tempo giustissimo e sempre molto delicate**

Composition date: From 1958 to October 1959
Published: Novello and Co. Ltd – Virtuoso Series, commentary by John Ogden.
MS: University of Edinburgh Special Collections: full score (2 copies), second sketch
Scoring: pf
Dedication: No dedication
Length: c. 12 minutes; (i) 12 bars (ii) 36 bars (iii) 83 bars (iv) 28 bars (v) 20 bars (vi) 74 bars (vii) 56 bars (viii) 22 bars (ix) 52 bars
First performance: November 25, 1959, National Gallery of Scotland, Edinburgh; the composer (pf).
Notes: Leighton wrote the following programme note on this work:

> Nine Variations were composed during 1958 and 1959 and first performed by the composer in Manchester towards the end of 1959. They were not published however until last year, in an edition by John Ogden.
>
> There is no 'theme' in the traditional sense, but the music is all derived from a note-series, which is heard in its simplest forms in the first piece.
>
> Piece No. 2 is dance-like and chordal, and rejoices in unequal rhythm. No. 3 is in the manner of a fast *Toccata*. No. 4 is a slow lyrical variation, rather nocturnal in character, while No. 5 is a capricious and somewhat ironical canon by contrary motion. Nos. 6 and 7 are both vigorous and even violent forming a central climax from the point of view of the work as a whole. In No. 8 a single chord is present throughout with melodic decorations drawn above and below it. The final fugue is fragmentary and contemplative, a piece which leaves all the questions unanswered.

This work is found in all three of the Composition Books, with the date of composition and the opus number, the second and third books containing the publisher. The first book shows a little indecision surrounding this work, the work at various times having ten and eight variations, and the opus number changed from 36 to 37 and then back. In the second sketch of this work there are four versions of a note-row written out among the score.

4.40 Study – for Piano

Composition date: April 1965
Published: Trinity College of Music (Grade 5 pieces, book A)
MS: Manuscript lost
Scoring: pf
Dedication: Commissioned by the Trinity College of Music for their piano syllabus.
Length: c. 1 minute; 59 bars
First performance: Unknown
Notes: This work was commissioned alongside *Lazy Bones* (see 4.41) for the Trinity College of Music examinations. It is found in the second and third Composition Books with the date of composition and the commission.

4.41 Lazy Bones – for Piano

Composition date: April 1965
Published: Trinity College of Music (Grade 5 pieces, book A)
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: Commissioned by the Trinity College of Music for their piano syllabus.
Length: c. 1½ minutes; 41 bars
First performance: Unknown
Notes: This work was commissioned alongside *Study* (see 4.40) for the Trinity College of Music examinations. It is found in the second and third Composition Books with the date of composition and the commission.

4.42 Pieces for Angela – for Piano Opus 47

1. **Clockwork Doll: Allegro alla Marcia**
2. **The Swan: Andante con moto**
3. **Little Minx: Molto allegro capriccioso**
4. **Cradle-Song: Non troppo lento, dolce**
5. **A Sad Folk Song: Flowing and expressive**
6. **Leap-Frog: Allegro ritmico**

7. **Lament: Moderato espress.**
8. **Final fanfare: Brisk and loud**

Composition date: From 1965 to April 1966
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: pf
Dedication: To Angela
Length: Each piece under 3 minutes. (i) 37 bars (ii) 37 bars (iii) 50 bars (iv) 35 bars (v) 58 bars (vi) 51 bars (vii) 44 bars (viii) 49 bars
First performance: 12 October 1967, BBC Radio 3; the composer (pf).
Notes: This work is a suite of miniatures composed at various times during 1965 and early 1966. The second and third composition books contain the dates of composition, opus number and the publisher. The second composition book shows that the opus number was changed from 48 to 47. One autographed manuscript has been marked in red ink for engraving and publication by Novello. As each of the movements were composed separately from each other, the first copy of the full score consists of individual manuscripts for each movement.

4.43 Conflicts (Fantasy on Two Themes) – for Piano Opus 51

Molto adagio sostenuto – Sostenuto – Più mosso – Moderato con moto, un poco rubato e capriccioso – Prestissimo – Allegro brutale – Frenetico – Molto adagio, tempo giusto

Composition date: May to August 1967
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (3 copies), second sketch
Scoring: pf
Dedication: No dedication
Length: c. 19 minutes; 423 bars
First performance: 1 February 1968, Institute of Contemporary Arts, Manchester; the composer (pf).
Notes: Leighton wrote that *Conflicts*:

> Composed in 1967, shows to some extent a development of the techniques used in 'Nine Variations'. The design is basically similar in its use of variation technique, but the paragraphs are much more expansive and less fragmentary. The music is in fact continuous, and attempts to give some sort of expression to the conflicts (inner and outer) which surround the artist at the present time. There are two distinct themes – themes which are also note-series and therefore structural bases. One uses wide leaping intervals, the other extremely small intervals.
>
> In spite of the continuous flow of music there are a number of well-defined sections:

1. Adagio – theme I in a simple form.
2. A passacaglia in which theme II (with its narrow intervals) is heard against theme I. This culminates in –
3. A fast toccata, using theme I only.
4. Respite is provided by this gentle and rather capricious lullaby using theme II only.
5. and 6. Make up a violent and even brutal central section which highlights the conflict between the two themes.
7. A loud cadenza, some of which may or may not be improvised.
8. A slow movement (containing perhaps the expressive kernel of the piece) in which theme I is heard against a slow ostinato of three chords in combination with a melodic development of theme II.
9. A slow and delicate fugue on a new theme derived from both I and II. But even through the fugue the ostinato chords persist to the very end.'

This work is found in the second and third Composition Books, with the dates of composition, opus number and publisher. The second book shows that the title was changed from *Studies in Conflict* to Conflicts at some point, and the opus number was changed from 52 to 51. The second sketch of the work is also titled *Studies in Conflict.*

4.44 Six studies (Study-Variations) for Piano Opus 56

1. **Adagio molto**
2. **Allegro molto e secco, molto ritmico**
3. **Adagio molto, misterioso ma molto espressivo**
4. **Allegro leggiero e capriccioso**
5. **Allegro molto, nervosa**
6. **Presto con bravura**

Composition date:	From 1968 to March 1969
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, second sketch
Scoring:	pf
Dedication:	No dedication
Length:	c. 18 minutes; (i) 31 bars (ii) 117 bars (iii) 65 bars (iv) 106 bars (v) 100 bars (vi) 198 bars
First performance:	11 January 1972, Freemasons' Hall, Edinburgh; Colin Kingsley (pf).
Notes:	These studies have entries in the second and third Composition Books with the dates of composition (however not the date on which they were started) the opus number and the publisher. One of the autographed manuscript full scores contains Leighton's address at this point: 6 Bright's Crescent, Edinburgh.

4.45 Sonata (1972) – for Piano Opus 64

1. **Lento e chiaro**
2. **Chorale with contrasts: Adagio molto e sostenuto**
3. **Toccatas and chorale: Presto precipitoso**

Composition date: From 1971 to July 1972
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: pf
Dedication: For Peter Wallfisch
Length: c. 22 minutes; (i) 205 bars (ii) 56 bars (iii) 241 bars
First performance: February 1974, Edinburgh; Peter Wallfisch (pf).
Notes: This sonata, written some 18 years after Leighton's last work entitled sonata for piano, is found in the second and third Composition Books, with the dates of composition (without the starting month), the dedicatee, opus number and duration. The autographed manuscript of the full score has been bound.

4.46 Improvisations (De Profundis) – for Harpsichord Opus 76

Molto adagio e con fantasia – Allegro e ritmico – Presto e leggerio – Molto statico e misurato

Composition date: From 1976 to August 1977
Published: Maecenas Music
MS: University of Edinburgh Special Collections: full score, first sketch
Scoring: hpsd
Dedication: No dedication
Length: c. 17½ minutes; 353 bars
First performance: 7 June 1978, St Cecilia's Hall, Edinburgh; the composer (hpsd).
Notes: Leighton wrote of this work:

> Completed in 1977 this work is a set of continuous variations on a tune announced initially "in the depths" of the harpsichord. It tries to use for the most part the lyrical and contrapuntal potentialities of the harpsichord and is meant to be played on an instrument of eighteenth century design.
>
> The various sections may be briefly described as: 1) a slow and extended melodic development of the theme; 2) a fast and more percussive treatment of the material; 3) a presto section for four foot only, ironical but still menacing; 4) a more extended central section culminating in a cadenza-like passage and a return of the opening (at this point the chorale "Nun danket" appears but with misgivings); 5) a fugue on the main theme leading to a build-up of the opening chords; 6) a five-part polytonal canon on "Nun danket".

> The work as a whole strives after a point of equilibrium amid the turmoil of experience.

Leighton's only work for solo harpsichord was published posthumously by Maecenas Music, a firm run by Giles Easterbrook, formerly of Novello. The *Improvisations* have an entry in both the second and third Composition Books, with the date of composition, opus number, and duration. The month in which he began the work is not stated in either entry. On the first sketch Leighton has written 'Nun Danket?' on the cover and an insert of manuscript paper has the chorale melody written out on it in Leighton's hand.

4.47 Household Pets – a Suite for Piano Opus 86

1. **Cat's Lament: Largo e cantabile**
2. **Jolly Dog: Presto con spirito**
3. **Goldfish: Adagio e calmissimo**
4. **White Rabbit: Allegro ma non troppo**
5. **Bird in Cage: Largo e lamentoso**
6. **Squeaky Guinea-pig: Allegro molto**
7. **Animal Heaven: Lento e sostenuto, cantabile**

Composition date:	January to October 1981
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, sketch
Scoring:	pf
Dedication:	To Bruce
Length:	c. 16 minutes; (i) 47 bars (ii) 79 bars (iii) 38 bars (iv) 37 bars (v) 19 bars (vi) 80 bars (vii) 42 bars
First performance:	November 1982, Wigmore Hall, London; Eric Parkin (pf).
Notes:	Leighton wrote of *Household Pets*:

> My first published piano work (Sonatina No. 1) was composed in 1946, and since that time I have returned to my own instrument at several points – sometimes in large-scale works and sometimes in music of a lighter vein, as in my suite "Household Pets". Although intended to some extent for young players, this work contains considerable rhythmic complexities even though the textures are on the whole simple and not too difficult to play.
>
> There are seven pieces in all and they were completed in 1981 – the first performance being given by Eric Parkin at the Wigmore Hall.
>
> I suppose that as a dog-lover I feel a particular sympathy for our fellow creatures and this is reflected in the sheer pleasure which I derived from composing the work. The first piece, *Cat's Lament*, contains a slow rather chromatic tune suggesting almost passionate miaows, but ending peacefully. *Jolly Dog* follows, a bouncy piece with lots of tail wagging and a final woof. The third piece is devoted to the *Goldfish* and is, I think, quite vividly pictorial with its little skirmishes and soft translucent texture. No. 4, *The*

White Rabbit, takes me back to a very handsome pet which I owned as a boy. She was certainly a great jumper.

Bird in Cage – No. 5 – takes the form of a bird-call which expresses sad and passionate protest. In the score I quote William Blake's famous lines – "A Robin Redbreast in a cage/puts all Heaven in a rage". No. 6 is called *Squeaky Guinea-pig* and is dedicated to the numerous little pigs that I have known through my children. Its constant squeaks and uneven beats pose quite a challenge to any pianist.

Lastly there is a short hymn-like piece called *Animal Heaven* and here I quote from a poem of that name by the American poet James Dickey – "Here they are, the soft eyes open". In fact I set the whole of this imaginative poem in a more recent cantata called *Animal Heaven*. The suite is as a whole is dedicated to my dog Bruce, who alas is no longer with us.

This work is found only in the third Composition Book with the dates of composition, the opus number and the details of the movements. Five of the pieces have their own entry – January 1981 lists *Cat's Lament*, *Jolly Dog* and *Golfish*; *White Rabbit* is listed under March 1981; and *Bird in Cage* is listed under May 1981.

4.48 Sonata for Four Hands – for Piano Duet Opus 92

1. **Molto adagio e molto misurato-misterioso – Più mosso ed urgente**
2. **Scherzo: Allegro, molto ritmico**
3. **Molto adagio e delicato**

Composition date:	September 1984 to March 1985
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, sketch
Scoring:	pf duet
Dedication:	Commissioned by the Markham/Nettle Piano Duo with financial assistance from West Midlands Arts.
Length:	c. 24 minutes; (i) 172 bars (ii) 181 bars (iii) 75 bars
First performance:	January 1986, Ellesmere College, Shropshire; Richard Markham (pf), David Nettle (pf).
Notes:	Leighton wrote the following of this work:

The medium of two pianists at one keyboard is a very difficult one simply because, without 'doubling' for a good deal of the time, the texture can be over-complicated. However, this piece is an attempt to compose a major work for a medium which has often been thought of as mainly as a kind of household hobby or as a means for transcription. The work is in three movements and the musical thought is symphonic. The first movement (based entirely on the opening motive) goes through a series of paragraphs which eventually culminate in an extended melodic line played entirely by the treble player. The middle movement is a playful scherzo with a rather sardonic waltz for its Trio. The slow movement, which comes last, is much more relaxed and

concentrates on a D major motive with sharpened fourths, but the more intense moods of the first movement return in a suddenly impassioned middle section. A kind of equilibrium is arrived at in the final section with its contrapuntal strands and entirely diatonic approach.

This last work of Leighton's to contain 'Sonata' in the title is found in the third Composition Book only. The entry details the dates of composition, the duration, number of movements, opus number and the commission.

4.49 Four Romantic Pieces – for Piano Opus 95

1. **Molto moderato**
2. **Presto capriccioso**
3. **Adagio molto**
4. **Allegro molto, con brio**

Composition date:	December 1986
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, first sketch
Scoring:	pf
Dedication:	No dedication
Length:	c. 23 minutes; (i) 64 bars (ii) 149 bars (iii) 75 bars (iv) 215 bars
First performance:	21 November 1987, BBC, Birmingham; the composer (pf).
Notes:	Leighton's own note for *Four Romantic Pieces* is as follows:

These extended and quite complex pieces were composed during the second half of 1986 and the first performance given by the composer [...] at the BBC (Pebble Mill) Birmingham.

My first published piano work (Sonatina No. 1) was written in 1946, and since, and since that date I have returned to the piano at several points. These pieces, however, seem to be part of a quite large renewal of interest in the inexhaustible possibilities of the instrument. They were immediately preceded by the Sonata for piano duet, and were followed by a large-scale song-cycle ("Earth, sweet earth") for voice and piano, and most recently by a large-scale work for two pianos, completed this summer.

As suggested by the title the texture is rich and the music is mainly lyrical. The first piece is largely monothematic and darkly intense. No. 2 is playful and is a rather sardonic Scherzo with two distinct ideas, and is followed without a break by No. 3, and extended slow piece which contains perhaps slight echoes of a Scottish tune. No. 4 is a headlong toccata with a contrasting lyrical second theme and the jazz element here is quite strong.

The *Four Romantic Pieces* are found in the third Composition Book with the dates of composition, the opus number, duration and details of the four pieces.

4.50 Prelude, Hymn and Toccata – for Two Pianos (4 Hands) Opus 96

1. **Prelude: Molto largo e sonoro**
2. **Hymn: Adagio molto**
3. **Toccata Finale: Allegro molto con bravura**

Composition date: June to October 1987
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: 2 pf
Dedication: Commissioned by Richard Markham and David Nettle.
Length: c. 20 minutes; (i) 28 bars (ii) 130 bars (iii) 220 bars
First performance: 12 October 1988; Richard Markham (pf), David Nettle (pf).
Notes: Leighton's last work for two pianists is found in the third Composition Book only. The title *Sonata & Flourish* is crossed out in the entry with the amended title in its place. The entry also has the dates of its composition, details of the movement and the duration. On the second sketch the title had advanced a little further, now called 'Flourish, Hymn and Toccata', although the word 'Flourish' is crossed out and replaced by Prelude.

4.51 Preludes (1988) – Five Preludes for Piano

1. **Prelude in D minor: Allegro con molto – cantabile ed un poco agitato**
2. **Prelude in D major: Lentissimo dolce e cantabile**
3. **Prelude in E flat minor: Adagio molto (Tempo giusto)**
4. **Prelude in C major: Allegro molto – chiaro e limpido**
5. **Prelude in C minor: Adagio molto – sonoro e cantando**

Composition date: May to August 1988
Published: The Kenneth Leighton Trust
MS: University of Edinburgh Special Collections: full score
Scoring: pf
Dedication: No dedication
Length: c. 11 minutes; (i) 72 bars (ii) 32 bars (iii) 25 bars (iv) 92 bars (v) 24 bars
First performance: October 1999, London; Stephen Coombs (pf)
Notes: These five preludes represent the beginnings of a set of 24 in each major and minor key. Leighton didn't live to finish the complete set, leaving only five complete preludes. As the set was never finished, he didn't make an entry in the Composition Books, and the manuscript provides the majority of what is known about these five short works.

5. Solo organ, organ duet, voice and organ

5.1 Prelude, Scherzo and Passacaglia – for Organ Opus 41

1. **Prelude: Largo sostenuto**
2. **Scherzo: Allegro molto, ritmico e chiaro**
3. **Passacaglia: Adagio sostenuto**

Composition date: From 1962 to January 1963
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: org
Dedication: Commissioned by Bryan Hesford
Length: c. 20 minutes; (i) 49 bars (ii) 104 bars (iii) 143 bars
First performance: 24 October 1963, Norwich Cathedral; Bryan Hesford (org).
Notes: This was Leighton's first piece for organ solo, written fairly late on in his development as a composer. It was not, however, the first time he had written for the organ, using it in a number of accompanied choral works from 1953 onwards, *A Christmas Caroll* being the first of his works to make use of this instrument (see 9.4). It is found in the second and third of the three Composition Books with the date of composition (however with no specific starting month), the opus number, the publisher and the commission. The autographed score of the manuscript has been marked up in red ink for engraving and publication by Novello; the timing has also been changed from 14 to 20 minutes on the score.

5.2 Elegy – for Organ

Composition date: March to April 1965
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: org
Dedication: Commissioned by Bryan Hesford for Novello, for the album *Music Before Service.*
Length: c. 6 minutes; 99 bars
First performance: 31 January 1970, King's College Chapel, Cambridge; Bryan Hesford (org).
Notes: *Elegy* for organ was Leighton's second commission from Bryan Hesford, and is found in the second and third Composition Books with the dates of composition, details of the commission and the publisher.

5.3 Fanfare – for Organ

Composition date: January 1966
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score

Scoring: org
Dedication: Commissioned by OUP for the album *Easy Modern Organ Music.*
Length: c. 3 minutes; 59 bars
First performance: Unknown
Notes: The *Fanfare* is one of the few of Leighton's works published by OUP. It is found in the second and third Composition Books with the dates of composition, the commission and the publisher. The autographed manuscript of this work has been marked up in pencil for engraving and publication by OUP.

5.4 Paean – for Organ

Allegro ma non troppo – Un poco più mosso – Più largo

Composition date: July 1966
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: org
Dedication: Commissioned by OUP for *Modern Organ Music Book 2.*
Length: c. 4½ minutes; 120 bars
First performance: 25 January 1967, Royal Festival Hall, London; Simon Preston (org), at a recital to celebrate the 40th anniversary of The Organ Club.
Notes: Perhaps Leighton's most well-known work for organ, the *Paean* has entries in the second and third of the three Composition Books, with the date of composition and the commission. The second book has the slightly extended commission note with 'Commissioned by O.U.P. for their international album'. One of the autographed manuscripts of this work has been marked up in pencil for engraving and publication by OUP.

5.5 Et Resurrexit (Theme, Fantasy and Fugue) – for Organ Opus 49

1. **Theme: Sostenuto, lontano e religioso**
2. **Fantasy: Largo alla Marcia**
3. **Fugue: Andante sostenuto – Allegro ritmico ed impetuoso**

Composition date: From 1965 to August 1966
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: first sketch, second sketch
Scoring: org
Dedication: To Robert Munns
Length: c. 15 minutes; (i) 39 bars (ii) 83 bars (iii) 191 bars
First performance: 16 November 1966, Brompton Parish Church, London; Robert Munns (org).

Notes: Leighton's own programme note for this work reads as follows:

> This work was begun early in 1966 and completed during the summer. The first performance was given by Robert Munns later that year.
>
> Although purely abstract in design, the work attempts to give musical expression of the individual's struggle for belief in the miracle of the resurrection. The opening phrase of four notes is a kind of symbol, and in musical terms the struggle is between chromatic and diatonic versions of this simple idea. Although in three distinct movements the form of the piece could also be described as continuous variation, since the opening phrase undergoes constant transformation in the course of each movement.
>
> It is important to maintain the rhythmic impetus of each movement, and particularly to avoid slowing down between one paragraph and the next.

Et Resurrexit has entries in the second and third of the Composition Books. The date of composition is more precise in the second book, stating that it was begun in 1965, although it doesn't state which month. The opus number is also changed in the second book from 46 to 49. The original title found on the second sketch of this work is 'Theme, Fantasia and Variations'.

5.6 Festival Fanfare – for Organ

Composition date: August 1968
Published: The Kenneth Leighton Trust (originally published by Carl Fischer, Inc., New York)
MS: Manuscript lost
Scoring: org
Dedication: Commissioned by the West Ridings Cathedral Festival, 1968.
Length: c. 5 minutes; 166 bars
First performance: 1968, West Ridings Cathedral Festival, Wakefield Cathedral; Percy Saunders (org).
Notes: This work is found in the second and third Composition Books with details of the date of composition, details of the commission and the publisher.

5.7 Improvisation (In Memoriam Maurice de Sausmarez) – for Organ

Molto adagio – Pochiss. più andante – Tempo I

Composition date: November to December 1969
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: org

Dedication: In Memoriam Maurice de Sausmarez
Length: c. 5 minutes; 63 bars
First performance: 15 December 1969, St Paul's Church, Covent Garden; Nicholas Cleobury (at the memorial service for Maurice de Sausmarez).
Notes: Leighton's own programme note was published with the score:

> This work was composed towards the end of 1969 for the memorial service held in St Paul's Church Covent Garden, for the artist, teacher and dear friend, Maurice de Sausmarez, who died an early death in the same year.
>
> The music expresses a mood of mourning and protest, symbolised in the conflict between lyrical counterpoint, and an ostinato (subject to variation) consisting of three chord clusters which persist throughout the piece. The clusters reach a climax of intensity in a chord containing all the notes of the chromatic scale.

The *Improvisation* is found in the second and third Composition Books, with the date of composition, publisher and dedication. At this point in the second book, Leighton has written 'THE END', which is underlined twice, and then crossed out above the entry for this work. It is not entirely clear, but it seems Leighton may have grown tired of composing at this point and subsequently changed his mind and decided to continue. The original subtitle for this work was 'Music in memory of Maurice de Sausmarez' and the change to 'in memoriam' appears to have been a suggestion from the publisher on the autographed score, which has been marked up for engraving and publication by Novello.

5.8 Rockingham (Chorale Prelude on "When I Survey") – for Organ

Composition date: 1975
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score, first sketch

Scoring: org
Dedication: Commissioned by OUP for the album *Chorale Preludes on English Tunes*
Length: c. 4 minutes; 41 bars
First performance: Unknown
Notes: This work is found in the second and third Composition Books, although with only the year of composition and not the specific month (or months) in which he worked on the piece. The detail of the commission is also included in the entries. The autographed manuscript of this work has been marked up in red ink with engraving instructions by OUP.

5.9 Six Fantasies on Hymn Tunes – for Organ Opus 72

1. **Fantasy 1 – Helmsley: Lo! He comes with clouds descending**
2. **Fantasy 2 – Aus der tiefe (Heinlein): Forty days and forty nights**
3. **Fantasy 3 – Lumetto: Little canonic variations on 'Jesus bids us shine'**
4. **Fantasy 4 – St Columba (Erin): The King of Love my Shepherd is**
5. **Fantasy 5 – Veni Emmanuel: O come, O come, Emmanuel**
6. **Fantasy 6 – Toccata on Hanover: O worship the King all-glorious above**

Composition date: August 1975
Published: Basil Ramsey
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: org
Dedication: For Herrick Bunney
Length: c. 23 minutes, (i) 100 bars (ii) 32 bars (iii) 72 bars (iv) 36 bars (v) 91 bars (vi) 159 bars
First performance: 24 May 1976, St Giles' Cathedral, Edinburgh; Herrick Bunney (org).
Notes: This collection of organ fantasies has entries in the second and third Composition Books, with details of the date of composition, the opus number, the publisher, the duration, and details of the specific movements.

5.10 Martyrs (Dialogues on a Scottish Psalm-Tune) – for Organ Duet Opus 73

Adagio sostenuto – Adagio espress. – Molto allegro e ritmico – Moderato alla marcia

Composition date: January to February 1976
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: org duet
Dedication: Commissioned by The Organ Club for their fiftieth anniversary with funds provided by the Arts Council of Great Britain
Length: c. 12 minutes; 214 bars (224 bars with opening psalm-tune)
First performance: 15 July 1976, Westminster Abbey, London; Stephen Cleobury, Nicholas Cleobury.
Notes: Leighton's only work for organ duet, *Martyrs*, has entries in both the second and third Composition Books. Only the second Composition Book has the specific months of composition from 1976, but both books have the opus number and a slight error – The Organ Club was celebrating its fiftieth anniversary in 1976 and not its centenary as stated in the both entries. The autographed manuscript for this work is signed off with the words 'Isle of Arran 1976'.

5.11 Ode – for Organ

Composition date: November 1977
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score, first sketch
Scoring: org
Dedication: Commissioned by Oxford University Press for *A Second Album of Preludes and Interludes: Six Pieces by Contemporary British Composers*
Length: c. 3 minutes; 47 bars
First performance: Unknown
Notes: The *Ode* for organ is found in the second and third of the three Composition Books with the date of composition and the publisher. The autographed full score of this work has been marked up in pencil for engraving and publication by OUP. The first sketch suggests that Leighton was considering the title 'Heroic Ode' for this work.

5.12 Missa de Gloria (Dublin Festival Mass) – for Organ Opus 82

1. **Kyrie: Molto adagio, ben misurato**
2. **Gloria: Allegro molto e brilllante**
3. **Credo: Largo e dolce**
4. **Sanctus and Benedictus: Molto largo – ma anche ritmico**
5. **Agnus Dei: Molto largo ed appassionato (un poco liberamente quasi una fantasia**
6. **Ite, Missa Est**

Composition date: October 1979 to March 1980
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch
Scoring: org
Dedication: Commissioned by the Dublin International Festival 1980 with funds provided by Irish Life Ltd.
Length: c. 35 minutes; (i) 48 bars (ii) 235 bars (iii) 99 bars (iv) 69 bars (v) 51 bars (vi) 136 bars
First performance: 29 June 1980, St Patrick's Cathedral, Dublin; Gerard Gillen (org).
UK premiere:
20 July 1981, St Michael's Cornhill, London; John Birch (org).
Notes: Leighton wrote the following programme note on this work:

This work was begun in 1979 and completed in March 1980. It was commissioned for the first Dublin International Organ Festival by Irish Life Ltd., and was first performed by Gerard Gillen in St Patrick's Cathedral, Dublin in June 1980.

While the music of the *Kyrie* is free the rest of the movements are based on the beautiful medieval chant for Easter Day as sung in Salisbury Cathedral, and this is the

first of my works almost entirely inspired by plainsong. A brief indication of the structure follows:

1. *Kyrie* – Intense and mainly contrapuntal movement based on oscillating major and minor thirds.

2. *Gloria* – After introductory fanfare-like sections, the music closely follows the plainsong in the manner of a *toccata*. A softer middle section (*Agnus Dei qui tollis...*) is more intense and employs elaborate decoration. The second *toccata* is more fully developed than the first and culminates in a fugal *coda* on the word *Amen*.

3. *Credo* – this employs soft colours throughout and is mostly calm and meditative. The chant speaks for itself, but the treatment becomes gradually more decorative towards the end.

4. *Sanctus* – This opens with a slow swing in great chordal and polytonal texture, but the *Pleni sunt coeli* is soft and dance-like. The *Benedictus* is in the form of a bitonal duet on solo stops, slow and mystical, and a brief reference to the dance says *Hosanna*.

5. *Agnus Dei* – A passionate contrapuntal texture gives way to quiet and chordal *miserere*s. The final *Agnus Dei* and *Dona nobis pacem* are soloistic and triadic in conception.

6. *Ite Missa Est* – A brilliant toccata ending with a massive acclamation.

The most substantial of Leighton's organ works, *Missa de Gloria* has an entry in only the third Composition Book, with the details of the composition dates, the duration, the movements, opus number and the first performance. The autographed manuscript of this work has been bound, and is prefaced with a photocopy of the Salisbury Chant on which this work is based. The manuscript is signed off with the date '22 March 1980'.

5.13 These Are Thy Wonders (A Song of Renewal) – for Tenor (or Soprano) and Organ Opus 84

Composition date:	April to May 1981
Text:	George Herbert
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score
Scoring:	T solo (or S solo) and org
Dedication:	Commissioned by Neil Mackie for Peter Pears' 70th birthday.
Length:	c. 7 minutes; 108 bars
First performance:	23 June 1981, St Magnus' Cathedral, Kirkwall, Orkney; Neil Mackie (T), Richard Hughes (org).

Notes: *These are Thy Wonders* is found in the third Composition Book only, with the dates of composition, details of the text, opus number and commission.

5.14 Veni Redemptor – A Celebration – for Organ Opus 93

Composition date: July 1985
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: org
Dedication: To John Scott.
Length: c. 10 minutes; 185 bars
First performance: 26 September 1985, St Asaph Cathedral; John Scott (org).
Notes: Leighton wrote the following programme note on this work:

> This work was commissioned by the North Wales Festival (1985) with funds provided by the Welsh Arts Council and the first performance was given by John Scott on the organ of St. Asaph Cathedral on 26th September 1985.
>
> Composed during the spring and summer of 1985 the music takes as its starting point the great plainsong melody Mode 1 which is usually sung to St. Ambrose's hymn "Veni Redemptor Gentium" ("Come, thou Redeemer of the earth"), a celebration of Christmas which gives expression to awe and majesty as well as to joy and brightness.
>
> From a simple quiet statement of the melody in the distance the work proceeds into two distinct sections: a slow and intense introduction and a toccata-like Allegro. The Allegro which begins fairly quietly contains a secondary march-like theme which is later combined with the plainsong and grows with it. A final release of energy is achieved in a full statement of Veni Redemptor surrounded by brilliant cadenza-like textures.

This work is found in the third Composition Book only, with the date of composition, the opus number, the duration, details of the first performance. The above note states that it was written in the spring and summer of 1985, so it is likely that the July date is just a date of completion.

5.15 Veni Creator Spiritus – Prelude for Organ

Composition date: May to June 1987
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch
Scoring: org
Dedication: Commissioned by the Dunfermline Abbey Festival.
Length: c. 6 minutes; 52 bars
First performance: 21 June 1987, Dunfermline Abbey; Andrew Armstrong (org).
Notes: Leighton's final work for solo organ was completed just over a year before his death. The only entry for this work is in the third Composition Book and has the dates of composition, the duration and details of the commission and first performance.

6. Songs
(voice and piano)

6.1 Under the Moon

Composition date: Unknown
Text: Kenneth Leighton under pseudonym Kenneth James
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 61 bars
First performance: Unknown
Notes: The exact date of this composition is unknown, with no entries in any of the three Composition Books and an undated manuscript. It is definitely an early manuscript, however, in handwriting and musical style, belonging to either his time at school or as a student at Oxford.

6.2 The Willow Song

Composition date: Unknown
Text: William Shakespeare (Othello)
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 52 bars
First performance: Unknown
Notes: This manuscript of this song does not contain a date of composition, and it is not entered into any of the three Composition Books. Similar to *Under the Moon* (see 6.1), it is from an early period judging by the handwriting and musical style, and possibly from his time at school or University.

6.3 Twilight

Composition date: June 1945
Published: Unpublished
MS: Manuscript lost
Scoring: voice (unspecified), pf
Dedication: Unknown
Length: Unknown
First performance: Unknown
Notes: This is the earliest recorded song in each of the three Composition Books, each entry containing the date of composition. The manuscript is, however, lost.

6.4 So we'll go no more a roving

Composition date: July 1945
Text: Lord Byron
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 29 bars
First performance: Unknown
Notes: This song has an entry in each of the three Composition Books, each with the date of composition. The original manuscript itself confirms the date of composition.

6.5 Golden Slumbers

Composition date: July 1945
Text: Anonymous
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 43 bars
First performance: Unknown
Notes: *Golden Slumbers* is the second song listed under July 1945 in each of the Composition Books. The manuscript confirms the date of composition.

6.6 I vow to thee, my country

Composition date: July 1945
Text: Cecil Spring-Rice
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 68 bars
First performance: Unknown
Notes: *I vow to thee, my country* is the third and final song listed under July 1945 in each of the Composition Books. The manuscript confirms the date of composition.

6.7 Sea Fever

Composition date: August 1945
Text: John Masefield
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 65 bars
First performance: Unknown
Notes: *Sea Fever* is found in all three of the Composition Books with the date of composition. The manuscript confirms the date, and also has 'Malvern' underneath the date.

6.8 To Daisies

Composition date: November 1945
Text: Robert Herrick
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 48 bars
First performance: Unknown
Notes: *To Daisies* is featured in all three of the Composition Books along with the date of composition. The manuscript confirms the date found in the books.

6.9 Where go the boats

Composition date: November 1945
Text: Robert Louis Stevenson
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 44 bars
First performance: Unknown
Notes: This song is featured in all three of the Composition Books, each entry containing the date of composition. The manuscript contains the same date as the Composition Books.

6.10 Time, you old gypsy man

Composition date: December 1945
Text: Ralph Hodgson
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 85 bars
First performance: Unknown
Notes: *Time, you old gypsy man*, has an entry in each of the three Composition Books with the date of composition, which is backed up with the date on the original manuscript.

6.11 The Cow

Composition date: December 1945
Text: Robert Louis Stevenson
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 87 bars
First performance: Unknown
Notes: *The Cow* is the second of four songs listed under December 1945, and is found in all three of the Composition Books with the date of composition. The manuscript confirms the date found in the books.

6.12 A Good Boy

Composition date: December 1945
Text: Robert Louis Stevenson
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 51 bars
First performance: Unknown
Notes: *A Good Boy* is the third of four songs listed under December 1945, and is found in all three of the Composition Books with the date of composition. The manuscript confirms the date found in all of the books.

6.13 Daffodils

Composition date: December 1945
Text: William Wordsworth
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 79 bars
First performance: Unknown
Notes: The song is the final entry in 1945, *Daffodils*, which is found in all three of the Composition Books with the date of composition, which is confirmed by the manuscript.

6.14 The West Wind

Composition date: February 1946
Text: John Masefield
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 33 bars
First performance: Unknown
Notes: *The West Wind* is the first entry under 1946 in all three of the Composition Books. The manuscript confirms the date of composition.

6.15 Roadways

Composition date: February 1946
Text: John Masefield
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 64 bars
First performance: Unknown
Notes: *Roadways* is the second of the two songs entered under February 1946 in all of the Composition Books. The date of composition is confirmed by the original manuscript.

6.16 Oh! breathe not his name

Composition date: March 1946
Text: Thomas Moore
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 44 bars
First performance: Unknown
Notes: *Oh! breathe not his name* is the only entry under March 1946 in all of the Composition Books. The date of composition is confirmed by the original manuscript.

6.17 It is good to be out on the road

Composition date: April 1946
Text: John Masefield
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 25 bars
First performance: Unknown
Notes: The first of three songs entered under April 1946 in each of the Composition Books, the original manuscript confirms the date of its composition.

6.18 Requiem

Composition date: April 1946
Text: Robert Louis Stevenson
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: Incomplete MS.
First performance: Unknown
Notes: The date of composition of this work is found in an entry in each of the three Composition Books, which is confirmed by the original manuscript.

6.19 I will make you brooches

Composition date: April 1946

Text: Robert Louis Stevenson
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 36 bars
First performance: Unknown
Notes: *I will make you brooches* is the final song of three listed under April 1946 in all of the Composition Books. There is no date contained on the manuscript itself.

6.20 Beauty

Composition date: May 1946
Text: John Masefield
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Bar, pf
Dedication: No dedication
Length: 25 bars
First performance: Probably as part of *Six Songs of Spring* Oxford 1951; Bernard Rose (Bar), the composer (pf).
Notes: The first mention of this song in the Composition Books is in January 1951 with 'Revision of Song – "Beauty"' found in each book. The manuscript is the only source that contains the date May 1946. This song was later included in *Six Songs of Spring* compiled in January 1951.

6.21 The Grasshopper

Composition date: December 1947
Text: Anacreon (Greek Mythology)
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 65 bars
First performance: Unknown
Notes: This is the first song listed in 1947 in each of the Composition Books, following a break from song-writing of almost a year. The original manuscript confirms the date of composition found in the three Composition Books.

6.22 The Visitant

Composition date: December 1947
Text: Anacreon (Greek Mythology)
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 46 bars
First performance: Unknown
Notes: This song was at one point part of the set *Five Songs of James Joyce* (see 6.23), which was originally entitled *Six Songs of James Joyce.* The manuscript, which does not contain a date of composition, has the number 'IV' crossed out with 'cut' in brackets alongside, and the final two songs in the set have amended numbers. The first song in the set confirms the date at the top of the manuscript.

6.23 Five Songs of James Joyce

1. **From dewy dreams, my soul, arise**
2. **O cool is the valley**
3. **What counsel has the hooded moon**
4. **Bright cap and streamers**
5. **Memories**

Composition date: December 1947
Text: James Joyce
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: (i) 47 bars (ii) 37 bars (iii) 47 bars (iv) 60 bars (V) 28 bars
First performance: Unknown
Notes: This set started off as *Six Songs of James Joyce* with *The Visitant* originally the fourth song of the set. There is evidence of this on the manuscript, with amended numbers at the top of the songs that would have followed. This cycle is found in each of the Composition Books, with the date of composition, which is confirmed by the original manuscript.

6.24 Rhodanthe

Composition date: January 1948
Text: Agathias
Published: Unpublished

MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 52 bars
First performance: Unknown
Notes: *Rhodanthe* is the first entry in each of the composition books for 1948. The date of composition is confirmed by the original manuscript.

6.25 Sequentia de Sancto Michaele

Composition date: January 1948
Text: Unknown
Published: Unpublished
MS: Manuscript lost
Scoring: voice (unspecified), pf
Dedication: Unknown
Length: Unknown
First Performance: Unknown
Notes: *Sequentia de Sancto Michaele* is mentioned in each of the three Composition Books, but the manuscript is unfortunately lost.

6.26 Go Lovely Rose

Composition date: September 1948
Text: Edmund Waller
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 60 bars
First performance: Unknown
Notes: *Go Lovely Rose* is found in all three of the Composition Books with the date of composition. The original manuscript confirms the date found in the books.

6.27 To Daffodils

Composition date: December 1948
Text: Unknown – probably Robert Herrick
Published: Unpublished
MS: Manuscript lost
Dedication: No dedication
Length: Unknown

First performance: Unknown
Notes: *To Daffodils* has an entry in all three of the Composition Books, detailing the date of composition.

6.28 In the Dark Pinewood

Composition date: June 1949
Text: James Joyce
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 34 bars
First performance: Unknown
Notes: *In the Dark Pinewood* is the only song Leighton wrote in 1949; the number of songs he was writing was beginning to become less as his compositional capabilities became more varied.

6.29 The Cherry Tree

Composition date: August 1950
Text: Alfred Edward Housman
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Bar, pf
Dedication: No dedication
Length: 43 bars
First performance: 1951, Oxford; Bernard Rose (Bar), the composer (pf) – as part of *Six Songs of Spring.*
Notes: This song has its own entry outside the *Six Songs of Spring*, in which it was eventually included. The manuscript clearly shows that the song was written separately from the rest of the set, as it has an extended cover page. The three Composition Books each contain an entry for this song with the date of composition.

6.30 Six Songs of Spring

1. **The Cherry Tree**
2. **O Cool is the Valley Now**
3. **To the April Moon**
4. **A May Burden**
5. **Beauty**
6. **Spring Sorrow**

Composition date: May 1946 to January 1951
Text: (i) Alfred Edward Housman (ii) James Joyce (iii) Walter de la Mare (iv) Francis Thompson (v) John Masefield (vi) Rupert Brooke.
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Bar, pf
Dedication: No dedication
Length: (i) 43 bars (ii) 42 bars (iii) 44 bars (iv) 86 bars (v) 25 bars (vi) 33 bars
First performance: 1951, Oxford; Bernard Rose (Bar), the composer (pf).
Notes: The *Six Songs of Spring* were compiled and completed in January of 1951. *Beauty* was written in May 1946 and revised in January 1951, *The Cherry Tree* was written in August 1950 and the remainder of the songs appear to have been written in January 1951. The three Composition Books all have entries for this cycle with the dates of compilation and details of the six songs. The modifications to *Beauty* include some rhythmical and melodic alterations and transposition into a lower key more suitable for the baritone range.

6.31 Down by the salley gardens

Composition date: February to March 1951
Text: William Butler Yeats
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, vocal part
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 44 bars
First performance: Unknown
Notes: The manuscript of this song is undated, however, the three Composition Books all contain an entry for this work with the dates of composition.

6.32 Five Shakespeare Songs

1. **Fear no more the heat o' the sun**
2. **Shall I compare thee to a summer's day?**
3. **Sigh no more, Ladies**
4. **Come away, Death**
5. **Under the Greenwood Tree**

Composition date: February to March 1951
Text: William Shakespeare
Published: The Kenneth Leighton Trust
MS: University of Edinburgh Special Collections: full score

Scoring: Bar, pf
Dedication: No dedication
Length: 12 minutes; (i) 54 bars (ii) 53 bars (iii) 49 bars (iv) 40 bars (v) 39 bars
First performance: 1951, Oxford; Bernard Rose (Bar), the composer (pf).
Notes: This set was originally called *Six Shakespeare Songs*, although the layout in the entry of the first Composition Book suggests that the set was not neccesarily conceived as a cycle of Shakespeare songs, being grouped with *Down by the Salley Gardens* (see 6.31) and *Far in a western brookland* (see 6.33). Each Composition Book contains the title *Six Shakespeare Songs* with the dates of composition, but the title page on the original manuscript has been amended. *O Mistress Mine*, originally the second song, was removed from the set.

6.33 Far in a western brookland

Composition date: February to March 1951
Text: Alfred Edward Housman
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 74 bars
First performance: Unknown
Notes: There is no date on the manuscript for this song, but there is an entry in each of the three Composition Books from which the date can be determined.

6.34 You're so far away

Composition date: 1951
Text: Kenneth Leighton under the pseudonym Kenneth James
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: voice (unspecified), pf
Dedication: No dedication
Length: 55 bars
First performance: Unknown
Notes: It is unclear when specifically this song was written. The manuscript is undated and the entry in each of the Composition Books shows that it was written in Rome and in 1951 but there is no specific month.

6.35 Earth, Sweet Earth... (Laudes Terrae) – Cantata for Solo Tenor and Piano Opus 94

1. Prelude – There was no thought in any of us...: Adagio molto – sostenuto
2. Inversnaid: Con moto – molto ritmico
3. Contemplation 'In the snow...': Moderato con moto – serene ed uguale
4. The Ashtree: Adagio con forza – alla marcia
5. Binsey Poplars: Moderato con moto
6. Hurrahing in Harvest
7. Ribblesdale

Composition date:	From 1985 to July 1986
Text:	(i) John Ruskin, (ii) to (vii) Gerard Manley Hopkins
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, second sketch
Scoring:	T, pf
Dedication:	Commissioned by Neil Mackie in memoriam Peter Pears.
Length:	c. 40 minutes; (i) 140 bars (ii) 79 bars (iii) 94 bars (iv) 26 bars (v) 63 bars (vi) 132 bars (vii) 90 bars
First performance:	6 July 1987, Cheltenham Festival; Neil Mackie (T), John Blakely (pf).
Notes:	Leighton wrote the following programme note about this work:

> In March 1985 Neil Mackie joined the BBC Scottish Symphony Orchestra for the first performance of my Symphony 3 (Laudes Musicae) for Tenor and orchestra, a work which contains settings of poems about the art of music, and was commissioned by the BBC. A previous work for Tenor and organ, "These are thy wonders" had also been commissioned by Neil Mackie for the 1981 St. Magnus Festival. The idea of a song-cycle or solo cantata (as I prefer to call it) was suggested by the same soloist in March 1985, and this work was completed in July 1986. The proposal was welcomed not only because of a special sympathy which became apparent in the two earlier works, but also because of my renewed personal interest in the piano both as performer and composer.
>
> The hills and countryside of Scotland in particular have been a source of wonder and inspiration for many years, and a previous large-scale choral work "Laudes Montium", composed in 1975 for the centenary of St. Andrews University Musical Society, is preoccupied with a similar theme and its mystical connotations. A renewed interest in Ruskin also led back to the wonderful nostalgic visions of childhood expressed in his autobiographical 'Praeterita': and the work of G M Hopkins has always presented one of the highest challenges to composers wishing to scale the heights of poetry. So it turned out that in addition to attempting a setting of 'Inversnaid' with its obvious highland connection, I was led also to other great poems which recognise and praise the eternal on the 'Sweet Earth' around us. Hopkins' vision, his wonder, his fear and his condemnation have all a powerful significance in our time. The religious faith which lies behind is openly referred to only in the setting of 'Earth, sweet earth' in which the piano quotes from 'Veni redemptor', a plainsong melody used in a very recent organ work. In fact throughout the work the piano plays a special and extended role in an attempt to express the meaning of Hopkins' incredibly rich poetry and prose.

This is Leighton's final work for solo voice. The third Composition Book contains the only entry for this work, with the date of composition (without the month in which it was begun), the opus number, the details of the movements, the duration, the commission and the first performance. The original manuscript of the full score is signed off with the date '3/8/86'.

7. Vocal and choral with orchestra or ensemble

7.1 Two Laments of Catullus – for Tenor, Flute and Strings

Composition date: August 1950
Text: Catullus
Published: Unpublished
MS: Manuscript lost
Scoring: T solo, fl, str
Dedication: (As part of *Veris Gratia* Opus 6) For Bernard Rose and the Eglesfield Musical Society of The Queen's College, Oxford.
Length: Unknown
First performance: As part of *Veris Gratia Cantata* Opus 6 (see 7.2).
Notes: These two short works were later incorporated into the choral cantata *Veris Gratia* Opus 6. Each of the entries for the *Laments* in the three Composition Books acknowledges that they were used in the cantata from the later on in the same year.

7.2 Veris Gratia – Cantata for Tenor Solo, Solo flute, Chorus, Timpani and Strings Opus 6

1. **Prelude: Molto largo un poco liberamente**
2. **Aubade: Allegro molto e vigoroso**
3. **Lament: Andante semplice**
4. **Elegy: Largo e sostenuto**
5. **Eclogue: Con moto moderato (not too slow)**
6. **Paean: Allegro molto e ritmico**
7. **Hymn to Cypris: Moderato con moto**
8. **Erotikon: Con moto e passione**
9. **Nocturne: Nocturne**
10. **Epilogue: Sostenuto**

Composition date: August to December 1950
Text: Manuscript of Benedictbencurem and Catullus
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, parts, vocal score
Scoring: T solo, fl, SATB chorus, timp, str
Dedication: For Bernard Rose and the Eglesfield Musical Society of The Queen's College, Oxford.
Length: c. 45 minutes; (i) 21 bars (ii) 88 bars (iii) 113 bars (iv) 49 bars (v) 47 bars (vi) 128 bars (vii) 100 bars (viii) 89 bars (ix) 61 bars (x) 140 bars
First performance: 8 June 1951, Oxford; Eglesfield Musical Society Chorus, Kalmar Orchestra conducted by Bernard Rose.
Notes: Leighton writes of the two versions of *Veris Gratia*:

Veris Gratia was composed in two versions during 1950 when the composer was a student at Oxford, and particularly for Gerald Finzi and the Newbury String Players, who were a great source of inspiration and encouragement at that time. The first version is the Suite for Oboe, Cello and Strings and the second version is a Cantata with chorus and soloists, written for Bernard Rose and the Eglesfield Choral [*sic.*] Society. Both works were quickly performed in 1951 and the suite has been heard several times in the South of England in more recent years. Jacqueline du Pré and Celia Nicklin were the soloists in a most memorable performance a few years later.

Close analysis seems to be completely out of place with regard to such spontaneous and youthful music, but the poems are crucial.

The *Veris Gratia Cantata* is found in all of the three Composition Books. It is one of a number of works, including the *Veris Gratia Suite* (see 2.2) and *Symphony for Strings* (see 1.3), that represent the culmination of his early musical style, coinciding with the conclusion of his studies at the University of Oxford in 1951. All of the Composition Books contain an entry for this work with the dates of composition and the dedication and opus number. The first Composition Book shows that the opus number was originally 10 and changed to 9 before settling on 6.

7.3 Just now the lilac is in bloom – Cantata for Baritone and String Orchestra Opus 10

1. **Just now the lilac is in bloom**
2. **ειθε φενοιμην would I were in Grantchester**
3. **There's peace and holy quiet there**
4. **In Grantchester their skins are white**

Composition date:	March to May 1951
Text:	Rupert Brooke
Published:	Maecenas Music
MS:	University of Edinburgh Special Collections: full score
Scoring:	Bar solo, str
Dedication:	No dedication
Length:	c. 20 minutes; (i) 44 bars (ii) 109 bars (iii) 63 bars (iv) 78 bars
First performance:	29 November 2000, St Mary's Episcopal Cathedral, Edinburgh; Mark Wood, Edinburgh String Orchestra conducted by Matthew Owens.
Notes:	This pastoral solo cantata, which did not receive a performance in Leighton's lifetime, was completed in Rome in 1951. The manuscript bears the date 'May 1951, Roma', leaving a little uncertainty as the exact dates of composition. Each of the entries in the three Composition Books has the date March 1951. The second and third books contain the opus number for this work. The cover of the bound orginal manuscript states that this work was given Opus 10a, later changed to just 10.

7.4 A Christmas Caroll Opus 21

Composition date: March 1954 (from the organ version of August to September 1953)
Text: Robert Herrick
Published: Novello and Co. Ltd
MS: Manuscript lost
Scoring: Bar solo, SATB chorus, str, pf (arrangement of the organ version)
Dedication: No dedication
Length: c. 6 minutes; 148 bars
First performance: Unknown; Organ Version: 18 December 1954, Jubilee Hall, Wakefield; Thornesian Guild of Singers, the composer (pf), conducted by Margaret Markland.
Notes: This arrangement for strings and piano accompaniment that was requested by Novello for Leighton's first published choral work is entered into each of the Composition Books with the date and commission. The first Composition Book details that the original organ version was changed from *A Christmas Anthem* to *A Christmas Caroll.*

7.5 The Birds – Suite for Soprano Solo, SATB Chorus, 2 Pianos, Celesta, Cymbal and Timpani Opus 28

1. **Invocation: Moderato**
2. **The Robin: Molto allegro e gaio**
3. **The Blackbird: Allegro con brio**
4. **Sweet Suffolk Owle: Moderato e semplice**
5. **Elegy: Lento, molto sostenuto**
6. **The Linnet: Andante, ma liberamente e con moto**
7. **The Eagle: Lento maestoso**
8. **The Hymn of the Birds: Andante sostenuto**

Composition date: September to December 1954
Text: (i) & (viii) Aristophanes (ii) Thomas Hardy (iii) Anon. (iv) Thomas Vautor (v) Percy Bysshe Shelley (vi) Walter de la Mare (vii) Alfred Lord Tennyson.
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: S and T soli, SSAATTBB chorus, 2 pf, timp and percussion (or the December 1955 version for pf, timp (ad lib.), str)
Dedication: No dedication
Length: 30 minutes; (i) 161 bars (ii) 69 bars (iii) 204 bars (iv) 57 bars (v) 50 bars (vi) 49 bars (vii) 46 bars (viii) 121 bars
First performance: 24 April 1960, Great Yarmouth Musical Society; April Cantelo (S), the Capriol Orchestra conducted by the composer.
Notes: This substantial work gained the Award of the National Federation of Music Societies. It is found in each of the three Composition Books with the dates of

composition, the opus number the publisher and number of movements. The second and third books detail the award.

7.6 The Light Invisible – Sinfonia Sacra – for Tenor solo, Chorus and Orchestra Opus 16

1. **Part I: Lento e molto sostenuto**
2. **Part II: Andante sostenuto**

Composition date:	July 1957 to June 1958
Text:	The Old Testament and Thomas Stearns Elliot (*The Rock*)
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: second sketch
Scoring:	T solo, SSAATTBB chorus, 2 fl (2nd doubling picc), 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4hn (F), 3 tpt (C), 2 tbn, bs tbn, timp, bd, sd cym, gng, hp, str
Dedication:	No dedication
Length:	c. 35 minutes; (i) 345 bars (ii) 476 bars
First performance:	9 September 1958, Three Choirs Festival, Hereford; David Galliver (T), LSO conducted by Douglas Guest.
Notes:	Leighton wrote of this work:

> The theme of this work occurred to the composer about three years ago, on re-reading the Book of Jeremiah. Sketches for the first Part were made in 1956, but the whole was not completed until April of this year. The intention was to make the meaning of the work as clear as possible by setting a visionary passage from Jeremiah directly alongside modern poem; and the solution was eventually found in the choruses from T[homas] S[tearn] Eliot's "The Rock" (which the author kindly gave his permission to use).
>
> Part I has three main sections. The opening theme on the horn (particularly its first four notes) forms the basis of a good deal of the thematic material of the work. After a slow introduction the chorus presents the terrible vision of Jeremiah. The middle section (tenor solo) uses the words of Psalm 130 in an attempt to project the figure of Man against this background; and in the final section the chorus join in an extended "Lament" (Lamentations of Jeremiah) – a continuation of the prophet's vision of desolation.
>
> Part II is in four sections. The opening tenor solo forms perhaps the core of the work; the key-words being "darkness" and "dark places".
>
> The chorus enters in a transition passage to question the whole basis of the lamentation. "Who is he...?" This is interrupted by a quick rhythmic section. In twentieth century terms the poet asks "Where is the life we have lost in living?" At the moment of climax however, the tenor soloist re-enters with a short unaccompanied recitative, and here begins the final section of the work. ("The Lord who created must wish us to create".)

The word "Light", heard first in the opening solo section of Part II returns now, and is quietly echoed by female voices. The final Hymn to "The Light Invisible" takes the form of a free chorale against triple accompaniment in the orchestra.

The Light Invisible is found entered into all three of the Composition Books, with the dates of composition, the opus number and the publisher. The second sketch is in short score.

7.7 Te Deum Laudamus – for Soprano Solo, Baritone Solo, Chorus and Organ

Composition date: June 1966 (from the organ version of June 1964)
Text: Te Deum Laudamus
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (1964 version)
Scoring: S solo, SATB chorus, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, tba, timp, sd, bd, str
Dedication: For the Oxford Bach Choir [full orchestra version]
Length: c. 6 minutes; 152 bars
First performance: 20 November 1966; Oxford Bach Choir conducted by Bernard Rose.
Notes: This arrangement for full orchestra of the *Te Deum* from two years earlier is found in the second and third of the three Composition Books, with the date the dedication and the publisher.

7.8 Symphony No. 2 – Sinfonia Mistica Opus 69

1. **Sonnet: Adagio e sostenuto (molto ritmico)**
2. **Scherzo I: Allegro molto e ritmico**
3. **Meditation: Adgio motlo e sostenuto**
4. **Elegy: Pochiss. più mosso – sempre sostenuto**
5. **Scherzo II: Allegro e molto ritmico**
6. **Finale: Molto Adagio e sostenuto (Very slow indeed)**

Composition date: From 1973 to May 1974
Text: (i) & (vi) John Donne (ii) Mediaeval anonymous (iii) Thomas Traherne (iv) George Herbert (v) Henry King (?)
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, sketches, second sketch, chorus part
Scoring: S solo, SATB chorus, 3 fl (3rd doubling picc), 2 ob, 2 cl (B flat) (2nd doubling bs cl), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (B flat), 3 tbn, tba, timp (4 drums), bd, vib (*ad lib.*), ten dm, tom toms, sus cym, sd, xyl, gng, glock, tu bell, temple blocks (6 perc), hp, pf, str

Dedication: In memory of my mother
Length: c. 50 minutes; (i) 124 bars (ii) 349 bars (iii) 83 bars (iv) 79 bars (v) 107 bars (vi) 225 bars
First performance: 4 March 1977, Usher Hall, Edinburgh; Felicity Palmer (S), Scottish National Orchestra chorus, Scottish National Orchestra conducted by Gary Bertini.
Notes: Leighton wrote a brief programme note for the first performance:

> This work was composed during 1973 and 1974 and was the direct result of the death of my mother in 1973. It could be called a requiem or a meditation on the subject of death which usually becomes so much more real to us in the second half of life.
>
> The thought is symphonic (hence the title) and the words are chosen mainly from the English metaphysical poets who have been such a constant source of inspiration to British composers. I could also mention that the emotive hymn, *The Shining River*, composed in 1865 by the American Rev. Robert Lowry, is hinted at in the opening movement and stated in full by the chorus in the *Finale*. This powerful tune was also used in my *Fantasy on an American hymn tune* performed at the 1975 Edinburgh Festival.

Leighton's second symphony, completed some ten years after the first, is found in the second and third Composition Books, with the dates of composition, the opus number, publisher and details of movements.

7.9 Laudes Montium – a Sequence of Psalms for Baritone Solo, Chorus, Semi-Chorus and Orchestra Opus71

1. **Part One: Largo ma non troppo – Allegro molto ed energico – Largo maestoso**
2. **Part Two: Allegro molto e ritmico**

Composition date: June 1975
Text: Psalm 1, Psalm 40 (in the authorised version), Psalm 97 (in the vulgate), Psalm 120 (in the vulgate), Psalm 121 (in the authorised version), Psalm 90 (version by Robert Burns), Psalm 115 (in the authorised version), Psalm 148 (in the authorised version), Psalm 90 (from the Scottish Psalter).
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, vocal score, first sketch, second sketch
Scoring: Bar solo, SATB chorus, semi-chorus, 2 fl, 2 ob, 2 cl (B flat), 2 bsn, dbl bsn, 4 hn (F), 3 tpt (B flat), 3 tbn, tba, timp, bd, sd, cym, tr, glock, xyl, tu bell, hp, gng, pf, str
Dedication: Commissioned by the St Andrews University Musical Society to mark its centenary in 1976.
Length: c. 21 minutes; (i) 253 bars (ii) 268 bars

First performance: 2 March 1976, Younger Hall, St Andrews; Ronald Morrison, St Andrews University Musical Society Choir and Orchestra conducted by Christopher Field.

Notes: The second and third Composition Books contain entries for this work, with the dates of composition, the opus number, the duration and details of the commission. On the second sketch, which is in short score, Leighton has written various possible titles on the cover: 'Before the mountains (were brought forth), 'Laudes Montes', 'Exaltate Dominum' and 'I will lift up mine eyes to the hills'.

7.10 Hymn to Matter – for Baritone Solo, Chorus, Strings, Piano and Percussion Opus 74

Largo sostenuto – Più mosso con moto – Più agitato un poco più mosso – Un poco più largo – Ancora pochiss. più largo alla marcia

Composition date: July to August 1976
Text: Pierre Teilhard de Chardin (tr. Simon Bartholomew)
Published: Roberton
MS: University of Edinburgh Special Collections: full score, vocal score, first sketch, second sketch
Scoring: Bar solo, SATB chorus, perc, pf, str
Dedication: Commissioned by Herriott-Watt University for the opening of the new chaplaincy with the aid of Arts Council Funds.
Length: c. 13 minutes; 183 bars
First performance: 14 May 1978; Heriott-Watt University Choir and Orchestra conducted by the composer.

Notes: This work is found in the second and third Composition Books, with the dates of composition, the opus number, the duration, publisher and details of the commission.

7.11 Columba Mea (The Song of Songs) – for Soloists, Chorus, Strings, Celesta and Harpsichord (one player) Opus 78

1. **Molto lento e sostenuto**
2. **The bride**
3. **The bridegroom: Più andante e molto espress.**
4. **Scherzo: Molto allegro e ritmico**
5. **Largo e sostenuto**
6. **Poco ritmico, ma sostenuto**

Composition date: September 1978
Text: The Song of Songs
Published: Novello and Co. Ltd

MS: University of Edinburgh Special Collections: first sketch, second sketch, photocopy of vocal score

Scoring: T & A soli, SATB chorus, hpsd and clsta (one player), str

Dedication: Commissioned by the John Currie Singers with funds provided by the Scottish Arts Council. The score has 'For Jo' at the head.

Length: c. 25 minutes; (i) 49 bars (ii) 22 bars (iii) 79 bars (iv) irregular (v) 79 bars

First performance: 5 February 1979, SNO Centre, Glasgow; Linda Ormiston, Paul Hindmarsh, John Currie Singers and Orchestra conducted by John Currie.

Notes: At the beginning of the score the composer indicates that 'The main tenor and contralto soloists (bride and bridegroom) should stand apart from the choir and all other solo parts should be taken by members of the choir'. Leighton's own programme note is as follows:

> Composed mainly during the summer of 1978, and commissioned by the John Currie Singers (with Arts Council funds) this work was first performed in Glasgow in early 1979, and has since been given in Canada and the USA. It is a setting of the quite large sections of the *Song of Songs* and the authorised version was chosen not because of its accuracy, which is often doubtful, but because of the beauty of the language and the power of its associations.
>
> The bride and bridegroom are represented in two major solo parts for contralto and tenor and the whole design is divided into six distinct sections:
>
> 1. 'Let him kiss me...' – a slow introductory setting for women only and mostly soloistic. The opening movement on celesta is of crucial importance in the musical argument.
>
> 2. 'I am black...' – a short aria for contralto solo accompanied mainly by solo viola and harpsichord.
>
> 3. 'Behold, thou art fair my love...' – a more fast-moving dialogue between the men and the women together with the two soloists.
>
> 4. 'The voice of my beloved...' – a jubilant scherzo in which the dialogue gathers energy from the image of 'leaping on the mountains'.
>
> 5. 'My beloved is mine and I am his...' – an aria for contralto solo with an important obligato for solo cello. This culminates with the choral entry illustrating the appearance of the bridegroom.
>
> 6. 'How beautiful are thy feet...' – a second aria for the solo tenor with choral interjections of 'Set me as a seal upon thine heart'.
>
> The latter element eventually culminates in a slow unaccompanied chorale.

This work is found in the second and third Composition Books – it is the final entry in the second book. The dates of composition opus number and details of the commission and publisher are found in both entries. The third books also details the publisher. The photocopy of the vocal score contained in the collection of manuscripts has been marked up for engraving in red ink for engraving and publication by Novello. The second sketch is in short score.

7.12 Animal Heaven – a Diptych for Soprano Solo, Recorder, Harpsichord and Cello Opus 83

1. **From 'Song of Myself' by Walt Whitman**
2. **'The Heaven of Animals' by James Dickey**

Composition date:	May 1980
Text:	Walt Whitman, James Dickey
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, first sketch
Scoring:	S solo, rec (treble and tenor), hpsd, vc
Dedication:	Commissioned by the Legrand Ensemble for the Manchester Festival with funds from North West Arts.
Length:	c. 18 minutes; (i) 141 bars (ii) 158 bars
First performance:	24 July 1980, Organ Festival, Manchester; Honor Sheppard, Legrand Ensemble.

Notes: *Animal Heaven* is found in the third Composition Book only with the dates of composition, the opus number, details of the commission and the first performance. The autographed manuscript of the full score is signed off with the date 6 May 1980.

7.13 Symphony No. 3 – Laudes Musicae – for Tenor Solo and Full Orchestra Opus 90

1. **Adagio molto – Allegro con moto**
2. **Scherzo: Allegro molto e scherzoso**
3. **Finale: Adagio molto e sostenuto**

Composition date:	September 1983 to March 1984
Text:	(i) Sir Thomas Browne and the composer (ii) Elizabeth Barrett Browning (iii) Percy Bysshe Shelley
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, first and second sketches
Scoring:	T solo, picc, 2 fl, 2 cl (B flat), 2 ob, 2 bsn, dbl bsn, 4 hn (F), 2 tpt (C), 2 tbn, bs tbn, tba, timp, 2 perc, clsta, hp, str

Dedication: Commissioned by the BBC.
Length: c. 30 minutes; (i) 148 bars (ii) 174 bars (iii) 115 bars
First performance: 26 March 1985, SNO Centre, Glasgow; Neil Mackie, BBCSSO conducted by Vernon Handley.
Notes: Leighton's final symphony – although he was planning a fourth symphony at the time of his death – is found only in the third Composition Book, with the dates of composition, the opus number, the duration and details of the commission. The full score is signed with 'Edinb[urgh] 12/3/84'. A short text by Leighton himself is set to music in this work:

O Yes, I must sing,
And so must you sing also
For all music is singing,
And in music is the praise of life.

8. Choral
(unaccompanied)

8.1 Three Carols – for Mixed Voices

1. **Lully, lulla, thou little tiny child**
2. **The seven joys of Mary**
3. **Sleep, Holy Babe**

Composition date: December 1948
Text: (i) 15th Century Pageant of the Shearmen & Tailors, Coventry, (ii) traditional, (iii) Edmund Caswall
Published: Unpublished
MS: University of Edinburgh Special Collections: full score (ii and iii only)
Scoring: SATB unacc.
Dedication: No dedication
Length: (i) 45 bars (ii) 115 bars (iii) 47 bars
First performance: Unknown
Notes: Perhaps Leighton's most well-known and frequently performed work *Lully, lulla, thou little tiny child* was originally part of this early set of three carols. When considered as part of this set, it stands out as being of a much higher quality than the *The seven joys of Mary* and *Sleep, Holy Babe*. *Lully, lulla* eventually became part of a later set of *Three Carols* Opus 25 completed in January 1956 (see 8.5). The spelling of this carol differs between the three Composition Books, which each contain an entry – the first and second have the entry *Lullay, lullay, thou little tiny child* and the third has *Lully, lullay thou little tiny child.* When it was published it was given the title above. The dates of composition are included in the entries for the *Three Carols.*

8.2 The Twelve Days of Christmas – for Mixed Voices

Composition date: December 1948
Text: Traditional
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: SATB unacc.
Dedication: No dedication
Length: 157 bars
First performance: Unknown
Notes: Written at around the same time as the *Three Carols* (see 8.1), *The Twelve Days of Christmas*, is found in all three of the Composition Books along with the date of composition.

8.3 Missa Brevis

1. **Kyrie (in the Dorian Mode)**
2. **Credo**
3. **Sanctus**
4. **Benedictus**
5. **Agnus Dei**
6. **Gloria**
7. **Amen**

Composition date: August 1949
Text: Liturgical
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: SATB unacc.
Dedication: No dedication
Length: (i) 35 bars (ii) 93 bars (iii) 17 bars (iv) 11 bars (v) 6 bars (vi) 60 bars (vii) 1 bar
First performance: Unknown
Notes: This early choral work – not to be confused with the later work of the same title (see 8.17) – is found in all three of the Composition Books, written around the same time as (and in a similar style to) the *Pater Noster* (see 8.4). The date of the composition is included in each entry.

8.4 Pater Noster

Composition date: August 1949
Text: The Lord's Prayer (English)
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: SATB unacc.
Dedication: No dedication
Length: 29 bars
First performance: Unknown
Notes: This brief choral work is found in all three of the Composition Books with the date of composition.

8.5 Three Carols – for Soprano Solo and SATB Opus 25a, b & c

1. **The Star Song**
2. **Lully lulla, thou little tiny child**
3. **An ode on the birth of our Saviour**

Composition date: December 1948 and January 1956
Text: (i) & (iii) Robert Herrick (ii) 15th Century Coventry Pageant of Shearman and Tailors
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: S solo, SATB unacc.
Dedication: No dedication
Length: (i) c. 5 minutes (ii) c. 4 minutes (iii) c. 3½ minutes; (i) 154 bars (ii) 45 bars (iii) 88 bars
First performance: 16 December 1957, Wakefield Cathedral; performers unknown (first known performance of i and ii only)
Notes: This set of *Three Carols* contains arguably Leighton's best known work, *Lully, lulla, thou little tiny child*, that is found in the earlier set from 1948 (see 8.1). While *Lully, lulla* was written in December 1948, the remaining two carols in the set appear not to have been written until January 1956. The set is found in each of the Three Composition Books with the date of composition, the opus number and the publisher. There are no exact dates of first performances available for these carols; however, the earliest known performances of the first two of the set stated above took place during a Queen Elizabeth Grammar School carol service in Wakefield Cathedral in 1957.

8.6 Nativitie – for Mixed Voices

Composition date: November to December 1956
Text: John Donne
Published: Carl Fischer, Inc.
MS: Manuscript lost
Scoring: SSATB unacc.
Dedication: No dedication
Length: c. 5 minutes; Irregular barring
First performance: Unknown
Notes: An early list of opus numbers in the first Composition Book indicates that this work along with *God's Grandeur* (see 8.8) was assigned to Opus 13. There is no further mention of this in any sources, although it appears that Opus 13 was at one time allocated to *Napoli* (see 2.4) according to the first Composition Book. It is found in all three of the Composition Books, with the date of composition and the publisher.

8.7 In Honorem B. W. G. Rose D.Mus. – Part-Song for Baritone and SATB

Composition date: April 1957
Text: Henry Blyth
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Bar solo, SATB unacc.

Dedication: For Bernard Rose
Length: 71 bars
First performance: Unknown
Notes: The words and music of this short work were written to mark Bernard Rose's move from The Queen's College to Magdalen College, Oxford. It is found in all three of the Composition Books. The title in each of the books reads *Ad Honorem*, while the manuscript twice reads *In Honorem*.

8.8 God's Grandeur – Motet for SATB Unaccompanied

Composition date: June 1957
Text: Gerard Manley Hopkins
Published: Novello and Co. Ltd
MS: Manuscript lost
Scoring: SSAATTBB unacc.
Dedication: No dedication
Length: c. 5 minutes; 73 bars
First performance: Unknown
Notes: This work was allocated Opus 13 along with *Nativitie* (see 8.6) according to the first Composition Book. The three Composition Books all contain an entry for this work, with the date of compositon and the publisher.

8.9 A Hymn of the Nativity – Carol for Soprano Solo and SATB Unaccompanied

Composition date: January 1960
Text: Richard Crashaw
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: S solo, SATB unacc.
Dedication: No dedication
Length: c. 9 minutes; 146 bars
First performance: Unknown
Notes: *A Hymn of the Nativity* is found in all three of the Composition Books along with the date of its composition and the date of composition and the publisher. One of the original autographed manuscript scores has been marked up in red ink for typesetting and publication by Novello.

8.10 Drop, drop, slow tears – from Crucifixus Pro Nobis Opus 38

Composition date: From 1960 to February 1961
Text: Phineas Fletcher

Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: SATB unacc.
Dedication: Commissioned by David Lumsden and the Choir of New College, Oxford.
Length: c. 3 minutes; 44 bars
First performance: As part of *Crucifixus Pro Nobis* Opus 38
Notes: This short unaccompanied section from *Crucifixus Pro Nobis* stands on its own apart from the cantata, and was published separately. It is only found in the Composition Book only as part of the cantata, with the dates of composition, opus number and publisher.

8.11 Wassail all over the town – arrangement of a Gloucestershire wassail

Composition date: February 1964
Text: Gloucestershire Wassail (words and music collected by Ralph Vaughan Williams)
Published: Novello and Co. Ltd (in the collection *Sir Cristemas*)
MS: University of Edinburgh Special Collections: full score
Scoring: SATB unacc.
Dedication: Commissioned by Novello for the collection *Sir Cristemas.*
Length: c. 3 minutes; 141 bars
First performance: Unknown
Notes: This carol arrangement is found in only the second and third Composition Books with the date of arrangement and the publisher. The original manuscript has been marked up for publication by Novello in red ink.

8.12 Mass – for Soloists, Double Chorus and Organ (Credo only) Opus 44

1. **Kyrie: Sostenuto ed espressivo**
2. **Gloria: Allegro molto con brio – Un pochiss. più mosso – Declamato: poco più largo – Più calmo (un poco meno mosso) – Tempo di prima: molto ritmico – Più animato – Largo espress.**
3. **Credo: Allegro moderato**
4. **Sanctus: Molto adagio sostenuto e legato – Allegro energico – Ancora più mosso**
5. **Benedictus: Largo sostenuto**
6. **Agnus Dei: Sostenuto ed intenso – Poco agitato – Più calmo (poco meno mosso)**

Composition date: September 1964
Text: Liturgical Latin Mass

Published: Novello and Co. Ltd (originally published by Oxford University Press)

MS: University of Edinburgh Special Collections: full score, second sketch

Scoring: S solo, SATB, SATB, organ (credo only)

Dedication: For Herrick Bunney and the Edinburgh University Singers.

Length: 24 minutes; (i) 31 bars (ii) 247 bars (iii) 64 bars (iv) 103 bars (v) 29 bars (vi) 94 bars

First performance: 10 February 1966, St Giles Cathedral, Edinburgh; Edinburgh University Singers, Alexander Anderson (org), conducted by Herrick Bunney.

Notes: Leighton wrote in 1966 of this work:

> The *Mass Op. 44*, is dedicated to Herrick Bunney and the Edinburgh University Singers, and was first performed by them at a University chamber concert in St Giles Cathedral, Edinburgh in February this year. The work is the most recent of a large number of religious works written at intervals during the last ten years or so, and is to be published by Oxford University Press in the near future; it is entirely a capella except for the Creed. The two choirs and four soloists are employed in many different ways; the following brief summary of these may help.
>
> *Kyrie*: The first *Kyries* are sung by women's voices (both choirs); the *Christes* begin in men's voices but soon the full choirs join to build up a central climax. The final *Kyries* are for both choirs, this time with a single unison melody in first choir and a chordal accompaniment in the second choir.
>
> *Gloria*: The opening paragraph uses an antiphonal treatment of the two choirs, but they come together on *Laudamus te*. *Benedicimus te* starts a new section, with three of the soloists singing a very simple melody against a soft choral accompaniment. *Gratias agimus tibi* is for both choirs, partly antiphonal and partly imitative. The quieter middle section (*Domine fili*) employs all four soloists, and predominantly the soprano solo in the *Miserere*s. *Quoniam tu solus sanctus* marks a return of the previous material and texture, but there is also a final paragraph in a slower tempo starting with *Cum sancto spiritu*. Here soprano and alto soloists sing above the 'processional' choral accompaniment.
>
> *Credo*: A declamatory setting in which the organ has a simple ostinato accompaniment (two chords to each bar) which is maintained throughout.
>
> *Sanctus*: A soft interweaving texture first on women's then on men's voices. In the third paragraph the interweaving texture is joined by a sustained chorale-like theme (*Sanctus Dominus*) rising up from the bass and gradually dominating. *Pleni sunt coeli* is a fast seven-part fugue and the *Hosannas* a kind of quiet dance in irregular rhythm.
>
> *Benedictus*: Soprano, alto and tenor soloists sing the melody above a slow-moving choral accompaniment.
>
> *Agnus Dei*: Here the melody is closely related to that of the *Kyries*. The first *Agnus Dei* is given to the four soloists alone, rising from the bass and culminating in a choral outburst of *Miserere*. The second *Agnus* is for full choirs – a more extended version of

the first *Agnus* and ending with the second cry of *Miserere* at a higher pitch. The third *Agnus* is very short and for soprano solo; below this the choirs sing *Dona nobis* to a simple rising motive distributed in eight parts, and culminating in the word *pacem*, which is repeated four times in soft chords.

The *Mass* Opus 44 is found in the second and third Composition Books, the entries containing the date of composition, the opus number, the publishers and the dedication. The autographed full manuscript of this work contains breath markings and other light markings in pencil. The second sketch, in black ink, has a number of corrections in blue ballpoint pen and is partly in short score.

8.13 Preces and Responses (1964)

Composition date: December 1964, September 1987 (revisions for the Church in Wales Prayer Book)
Text: Book of Common Prayer
Published: Novello and Co. Ltd (1987 revisions unpublished)
MS: University of Edinburgh Special Collections: full score, second sketch
Scoring: SATB unacc.
Dedication: For Dennis Townhill and the Choir of St Mary's Episcopal Cathedral, Edinburgh.
Length: c. 8 minutes
First performance: 1964, The Choir of St Mary's Cathedral Edinburgh, Dennis Townhill
Notes: Leighton's only settings of the liturgical *Preces and Responses*, is found in the second and third Composition Books with the date of composition, the commission and the publisher. The only existing full autographed manuscript score has been marked up for engraving and publication by Novello in red ink.

8.14 Two Single Chants – for Psalm 99

Composition date: May 1965
Text: Psalm 99
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: SATB and organ (*ad lib.*)
Dedication: Written for Dennis Townhill and the Borders Cathedrals Festival (the cathedral choirs of Newcastle; Carlisle; and St Mary's, Edinburgh)
Length: Both chants 7 bars (single chants)
First performance: Borders Cathedrals Festival, 1965.
Notes: These two chants have entries in both the second and third Composition Books, with the date of composition and the commission, although the

manuscript is dated as May 1965 as opposed to the date of April 1965 found in the Composition Books. The dated manuscript was given to the Kenneth Leighton Archive following Leighton's death by Dr Dennis Townhill.

8.15 Lift up your heads, o ye gates – Anthem for SATB Unaccompanied

Composition date: April to May 1966
Text: Psalm 24, vv. 9, 10
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: SATB unacc.
Dedication: Commissioned by Christ's Hospital, Horsham for a centenary service of thanksgiving.
Length: c. 4 minutes; 117 bars
First performance: 7 October 1966, Westminster Abbey, London; Choir of Christ's Hospital.
Notes: The second and third Composition Books both have entries for this work, with the dates of composition, the publisher and details of the commission. The original manuscript score has been marked up in red ink for publication by Novello.

8.16 Quam Dilecta! – Motet for Soprano Solo and SATB Unaccompanied

Composition date: January 1967
Text: Psalm 84 vv 1-9, 12 & 13
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: S solo, SATB unacc.
Dedication: No dedication
Length: c. 7 minutes; 142 bars
First performance: Unknown
Notes: This work is found in the second and third Composition Books with the date of composition and the publisher.

8.17 Missa Brevis – for SATB Unaccompanied Opus 50

1. **Kyrie Eleison**
2. **Responses to the Commandments**
3. **Sanctus**
4. **Benedictus**
5. **Agnus Dei**
6. **Gloria in Excelsis Deo**

Composition date: April 1967
Text: English Mass (*Kyrie Eleison* in English or Greek)
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, second sketch
Scoring: SATB unacc.
Dedication: For the Choir of Liverpool Cathedral (Church of England)
Length: 15 minutes; (i) 28 bars (ii) 6 & 7 bars (iii) 35 bars (iv) 24 bars (v) 50 bars (vi) 89 bars
First performance: 1967, Choir of Liverpool Cathedral
Notes: Leighton's second setting of the ordinary entitled *Missa Brevis*, written almost 20 years after the first setting, is found in the second and third Composition Books, with the date of composition, the opus number and the publisher. The original autographed manuscript score has been marked in red ink for engraving and publishing. The second sketch has all the Mass movements in a different order and has the later addition of the Greek version of the *Kyrie* in red ink in Leighton's hand.

8.18 Three Psalms – for Male Voices (Five Parts) Opus 54

1. **Like as the hart**
2. **The Lord is my shepherd**
3. **O sing unto the Lord a new song**

Composition date: June to July 1968
Text: Psalms 42, 23, 98
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: TTBarB unacc.
Dedication: Commissioned by the Baccholian Singers for the Brompton Festival.
Length: c. 15 minutes; (i) 82 bars (ii) 88 bars (iii) 91 bars
First performance: 23 October 1968, Holy Trinity Church, Brompton, London; The Baccholian Singers.
Notes: This set of *Three Psalms* is found in the second and third Composition Books, with the dates of composition, the opus number, the publisher and details of the movements and commission.

8.19 London Town – Part-Song for Soprano Solo, Tenor Solo and SATB

Allegro con brio (Tempo I) – Molto meno mosso: dolce e ritmico (Tempo II) – Tempo I – Tempo II – Tempo I: vigoroso – Tempo II: Con Calore (with a slow swing)

Composition date: December 1968

Text: John Masefield
Published: The Kenneth Leighton Trust
MS: University of Edinburgh Special Collections: full score
Scoring: S and T soli, SATB unaccompanied
Dedication: Commissioned by the New London Singers.
Length: 189 bars
First performance: 10 December 1969, Purcell Room, London; New London Singers conducted by Donald James.
Notes: This secular choral work has entries in the second and third of the Composition Books, with the date of composition, the publisher and details of the commission.

8.20 Of a rose is all my song – Carol for Soprano Solo and SATB

Composition date: March 1970
Text: Mediaeval English
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score, sketches
Scoring: S solo, SATB unacc.
Dedication: Commissioned by Oxford University Press
Length: c. 5½ minutes; 134 bars
First performance: Unknown
Notes: This carol is found in the second and third of the Composition Books with the date of composition and the commission and publisher. The original score has been marked up for typesetting and publication by OUP in pencil. There are also a number of undetailed sketches in existence for this work.

8.21 Laudes Animantium (Praises of the Creatures) – A Sequence of Animal Poems for SAT soli, ATB/SATB and boys choir Opus 61

1. **Prelude: Lento sostenuto**
2. **Scherzo: Prestissimo – very fast and rhythmical**
3. **The Nightingale: Moderato con moto – Molto espress.**
4. **The Lamb: Allegro ritmico**
5. **The Kraken: Lento sostenuto e misterioso**
6. **The Grey Squirrel: Molto Allegro – ritmico e ben articolato**
7. **The Tyger: Molto agitato e ritmico**
8. **Every Living Creature: With a gentle swing and quite steadily**

Composition date: From 1970 to August 1971
Text: (i) Walt Whitman (ii) Edward Lear (iii) Joshua Sylvester (iv) William Blake (v) Alfred Lord Tennyson (vi) Humbert Wolfe (vii) William Blake (viii) Michael Drayton and the Benedicite

Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, second sketch
Scoring:	SAT soli, ATB, SATB, boys choir unacc.
Dedication:	No dedication
Length:	c. 23 minutes; (i) 38 bars (ii) 98 bars (iii) 59 bars (iv) 45 bars (v) 64 bars (vi) 33 bars (vii) 63 bars (viii) 193 bars
First performance:	13 June 1973, Purcell Room, London; Elizabethan Singers conducted by Herrick Bunney.
Notes:	This substantial work is found in the second and third of the Composition Books, with the dates of composition, the opus number the publisher, and details of the movements. The manuscript confirms the information found in the Composition Books. The autographed full manuscript contains performance markings in pencil. The second sketch details two other titles that Leighton was considering for this work, 'Laudes bestiarum' and 'Laudes creatorum'.

8.22 Six Elizabethan Lyrics – for Female Voices Opus 65

1. **Flourish: Energico e ritmico**
2. **Dirge: Largo, sostenuto e molto espress.**
3. **Madrigal: Allegro moderato e un poco ironico**
4. **Canon: Presto e leggiero**
5. **Nocturne: Molto adagio**
6. **Fanfare: Allegro molto e energico**

Composition date:	July to August 1972
Text:	(i) Thomas Nashe (ii) Ben Johnson (iii) John Fletcher (iv) William Shakespeare (v) Thomas Middleton (vi) Thomas Heywood
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring:	SSA, SAA & SSAA unacc.
Dedication:	Commissioned by Miss Porter's School, Farmington, CT., USA.
Length:	c. 10 minutes; (i) 48 bars (ii) 42 bars (iii) 51 bars (iv) 57 bars (v) 39 bars (vi) 108 bars
First performance:	Unknown
Notes:	These six short pieces are found entered into the second and third of the Composition Books with the dates of composition, details of the commission and the opus number. A slight glimpse into Leighton's compositional techniques is given in the first sketch, where Leighton writes 'Circle of 5ths' at one point. The second sketch in black ink contains extensive corrections in red ink.

8.23 Laudate Pueri – for Three Choirs Opus 68

Composition date: March to April 1973
Text: Psalm 112
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: SATB, SATB, SATB unacc.
Dedication: Commissioned by the Norwich Triennial Festival with funds from the Arts Council of Great Britain.
Length: c. 8 minutes; 174 bars
First performance: 13 October 1973, Norwich Cathedral; choirs of Ely, Peterborough and Norwich Cathedrals conducted by Michael Nicholas.
Notes: This work is found in the second and third of the Composition Books, with the dates of composition, the opus number and details of the commission.

8.24 A Hymn to the Trinity

Composition date: February to March 1974
Text: Anon.
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score
Scoring: SSATB unacc.
Dedication: Written for Mairi Rolland and the Kinghorn Singers to celebrate their 21st anniversary and for Volume 4 of Anthems for Choirs.
Length: c. 3 minutes; 68 bars
First performance: Unknown
Notes: This work is found in the second and third Composition Books, the entries including the dates of composition and details of the commission and publisher. The original score has been marked up in blue ink for typesetting and publication by OUP

8.25 Lord, when the sense of Thy sweet grace – for Soprano Solo and SATB Unaccompanied

Composition date: 1 January 1977
Text: Richard Crashaw
Published: Hinshaw Music, USA
MS: University of Edinburgh Special Collections: full score, photocopy of the same score
Scoring: S solo, SATB unacc.
Dedication: Commissioned by Ampleforth Abbey for the Schola Cantorum of Ampleforth.
Length: c. 5 minutes; 106 bars
First performance: Unknown

Notes: This work has entries in both the second and third Composition Books with the date of composition, the publisher and details of the commission.

8.26 An Evening Hymn

Composition date: March 1979
Text: Sir Thomas Browne
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, second sketch, first sketch
Scoring: SATB unacc.
Dedication: Commissioned by the Chichester Festival.
Length: 7 ½ minutes; 126 bars
First performance: 17 July 1979, Chichester Cathedral; The Choir of Chichester Cathedral conducted by John Birch.
Notes: The third Composition Book is the only one to have an entry for this work. The entry contains the date of composition, the duration, the publisher and details of the commission. The original score is dated as being completed on '30 March 1979'. The second sketch is a near complete version of the work.

8.27 Two Anglican Chants – for Psalm 10

Composition date: June 1982
Text: Psalm 10
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, sketches, 6 photocopies of the score.
Scoring: SATB, org (*ad lib.*)
Dedication: For Kingston Polytechnic Chamber Choir
Length: Both chants 14 bars (double chants)
First performance: Unknown
Notes: These two chants are found in the third Composition Book only, with the date of composition, and details of the commission. The first chant is intended for verses 1 to 12 of Psalm 10, and the second chant is intended for verses 13 to the end.

8.28 What love of this is thine

Composition date: August 1985
Text: Edward Taylor
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies), sketches

Scoring: SATB (with divisions) unacc.

Dedication: Commissioned by the Provost of St Mary's Cathedral, Edinburgh to celebrate the 25th anniversary of Dennis Townhill as Organist and Master of the Choristers.

Length: c. 7 minutes; 91 bars

First performance: 5 October 1986, St Mary's Episcopal Cathedral, Edinburgh; Choir of St Mary's Cathedral conducted by the composer

Notes: Leighton's final work for unaccompanied choral forces is found in the third Composition Book only, with the date of composition, the duration and details of the commission.

Scoring: SATB (with divisions) unacc.

Dedication: Commissioned by the Provost of St Mary's Cathedral, Edinburgh to celebrate the 25th anniversary of Dennis Townhill as Organist and Master of the Choristers.

Length: c. 7 minutes; 91 bars

First performance: 5 October 1986, St Mary's Episcopal Cathedral, Edinburgh; Choir of St Mary's Cathedral conducted by the composer

Notes: Leighton's final work for unaccompanied choral forces is found in the third Composition Book only, with the date of composition, the duration and details of the commission.

9. Choral
(accompanied)

9.1 If you were the only girl in the world – Arrangement for Piano and Male Voices

Composition date: October 1950
Text: Nat D. Ayer (1916) (original music by Clifford Grey)
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: CountTTB, pf
Dedication: To the "Back Quad Glee Singers" of The Queen's College, Oxford
Length: 63 bars
First performance: Unknown
Notes: This work is found in all three of the Composition Books with the date of the arrangement.

9.2 Veris Gratia – Hymn Tune for 'God the Father, God the Son'

Composition date: December 1950
Published: Unpublished
MS: Manuscript lost
Scoring: Unknown
Dedication: Unknown
Length: Unknown
First performance: Unknown
Notes: This work is mentioned in all three of the Composition Books along with the date of its composition.

9.3 Harmonisation of the Communion Setting of John Merbecke's 'Book of Common Prayer Noted'

1. **Kyrie**
2. **Gloria**
3. **Credo**
4. **Sanctus**
5. **Benedictus**
6. **Agnus Dei**

Composition date: Early 1951
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Unison voices, org
Dedication: No dedication
Length: c. 12 minutes
First performance: No known performance

Notes: Only the manuscript of this work exists and it is not found mentioned in any of the three Composition Books. The end of the manuscript contains an early list of opus numbers, which allows an estimation to be made on the date of this manuscript. It is likely that the arrangement dates from between *Six Songs of Spring* (completed in January 1951) and *Five Shakespeare Songs* (completed in March 1951), the opus list stopping at the former work; *Five Shakespeare Songs* was likely to have been included on a list of this type if *Six Songs of Spring* is featured. The list appears as follows:

1. 2 Sonatinas
2. Sonata No. 1
3. Symphony for Strings
4. Violin Sonata
5. Elegy for Piano and Cello
6. Cantata "Hippolytus"
7. Sonata No. 2 for Piano
8. Scherzo for 2 Pianos
9. Sonata No. 3 for Piano
10. Cantata "Veris Gratia"
11. 'Songs of Spring"

9.4 A Christmas Caroll – for Baritone Solo, Chorus and Organ Opus 21

Composition date: August to September 1953
Text: Robert Herrick
Published: Novello and Co. Ltd
MS: Manuscript lost
Scoring: Bar solo, SATB, organ (also available for str and pf)
Dedication: No dedication
Length: c. 6 minutes; 148 bars
First performance: 18 December 1954; Jubilee Hall, Wakefield, Thornesian Guild of Singers, the composer (pf), conducted by Margaret Markland
Notes: All three of the Composition Books have an entry for this work. The first Composition Book shows that the work may originally have been entitled *A Christmas Anthem*. The same entry in the first book also states that it was originally written for orchestra, but the second and third books both state it as scored for organ. Each entry for this work contains the date of composition, the opus number and the publisher.

9.5 Magnificat and Nunc Dimittis – Collegium Magdalenae Oxoniense

1. **Magnificat**
2. **Nunc Dimittis**

Composition date: March to April 1959
Text: Liturgical – Magnificat and Nunc Dimittis (English)

Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: full score
Scoring:	SATB, org
Dedication:	To Bernard Rose. Commissioned by Bernard Rose and the Choir of Magdalen College, Oxford
Length:	c. 8 minutes; (i) 171 bars (ii) 66 bars
First performance:	1959; The Choir of Magdalen College, Oxford, Bernard Rose (cond)
Notes:	Leighton wrote of the *Nunc Dimittis*:

This work was composed in 1959 for the choir of Magdalen College Oxford and is dedicated to Bernard Rose.

The quiet opening phrase sung by the choir unaccompanied contains the melodic and harmonic features of the movement as a whole, smooth lines of a fairly chromatic nature colliding to produce intense seconds and major minor dissonance.

The main section consists of a single sustained paragraph in which the contrapuntal lines are constantly expanded, and a rising tension results from an ever more complex interplay between voices and organ. The words "to be a light" are insisted on in a gradual build up (using material from the *Magnificat* of the same service), but the climax is not reached until a final cadence on organ alone.

The Gloria, in complete contrast, is a light dance-like section ending with a more mystical treatment of the words "world without end. Amen".

This first of Leighton's two settings of the *Magnificat* and *Nunc Dimittis* canticles is found in all three of the Composition Books with the dates of composition and the publisher. The first Composition Book indicates that this work was originally given the opus number 35, but this was subsequently crossed out. Opus 35 was eventually given to the *Partita for Violoncello and Piano* (see 3.16).

9.6 Crucifixus Pro Nobis – Cantata for Tenor (or Soprano) Solo, SATB Chorus and Organ Opus 38

1. **Christ in the cradle**
2. **Christ in the garden**
3. **Christ in his passion**
4. **Hymn**

Composition date:	From 1960 to February 1961
Text:	(i) to (iii) Patrick Carey (iv) Phineas Fletcher
Published:	Novello and Co. Ltd
MS:	University of Edinburgh Special Collections: second sketch
Scoring:	T (or S) solo, SATB, org
Dedication:	Commissioned by David Lumsden and the Choir of New College, Oxford

Length: c. 15 minutes; (i) 39 bars (ii) irregular (iii) 111 bars (iv) 44 bars
First performance: 1961, Choir of New College Oxford, Richard Popplewell (org), conducted by David Lumsden
Notes: Leighton wrote the following programme note about this work:

> The work is dedicated to David Lumsden and the Choir of New College Oxford. The four sections are 'Christ in the Cradle', a reverie for soloist and organ alone. Then the agony of Christ's time of doubt is pictured in 'Christ in the garden', built on strong, often homophonic writing for the choir. The third section is 'Christ in his passion', in which a winding chromatic line for the soloist leads an accumulation of choral sound – the response to the horror of the passion is never over-dramatic, though, and the music subsides to a pianissimo 'Thou didst make Him all those torments bear', and the soloist takes over to point Carey's moral: "If then his love/Do thy soul move Sigh out a groan/Weep down a melting tear". The final section turns to the verse of Phineas Fletcher for a concluding *Hymn*, which has something of the same effect as the final chorale in a Bach cantata, summing up the response of all to the events which have just been meditated upon. This movement is marked to be sung '*Molto adagio, molto sostenuto ma un poco liberamente*'.

This work is found in all three of the Composition Books with the dates of composition the opus number, the publisher and the commission.

9.7 Alleluia, Amen – Festival Anthem for Baritone Solo, SATB and Organ

Composition date: April to June 1961
Text: Revelation of St John, 19:1-4
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: Bar solo, SATB, org
Dedication: Commissioned for the 50th anniversary of St Nicholas' Parish Church, Coventry in 1962
Length: c. 7 minutes; 198 bars
First performance: Unknown
Notes: This work is found in all three of the Composition Books, with the dates of composition, the publisher and details of the commission.

9.8 Give me the wings of faith – Anthem for Soprano and Baritone Soli, SATB Chorus and Organ

Composition date: January to February 1962
Text: Isaac Watts
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score (2 copies)
Scoring: S solo, Bar solo, SATB, org

Dedication: Commissioned for the patronal festival of the church of St John the Baptist, Leytonstone, London in June 1962.
Length: c. 4 minutes; 89 bars
First performance: June 1962
Notes: All three of the Composition Books have an entry for *Give me the wings of faith*, with the dates of composition and details of the commission. Of the copies of the original manuscript score, one is short of some detail and looks like a complete sketch, while the other is more complete and is marked up in blue ink for typesetting and publication by Novello.

9.9 Missa Sancti Thomae – for SATB and Organ Opus 40

1. **Kyrie Eleison: Molto adagio**
2. **Responses to the commandments: Con moto, un poco liberamente**
3. **Credo: Andante con moto, alla marcia**
4. **Sanctus: Molto adagio, sostenuto**
5. **Benedictus: Lento sostenuto**
6. **Agnus Dei: Adagio sostenuto**
7. **Gloria in Excelsis: Allegro molto e ritmico**

Composition date: January to March 1962
Text: Liturgical (English)
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, second sketch
Scoring: soloists, SSATBB, org
Dedication: Commissioned by the Friends of Canterbury Cathedral and dedicated to St Thomas Beckett to mark the 800th anniversary of his consecration as Archbishop of Canterbury in 1162.
Length: c. 20 minutes; (i) 21 bars (ii) 4 & 5 bars (iii) 103 bars (iv) 19 bars (v) 36 bars (vi) 47 bars (vii) 178 bars
First performance: 1962, Choir of Canterbury Cathedral
Notes: This work is found in all three of the Composition Books with dates of its compositon, the opus number, the publisher and details of the commission.

9.10 O leave your sheep – Arrangement of an Old French Carol for Soprano Solo, SATB and Organ

Composition date: July 1962
Text: Old French carol (trans. Alice Raleigh)
Published: Novello and Co. Ltd
MS: Manuscript lost
Scoring: S solo, SATB, org

Dedication: Commissioned by Novello for the collection *Sing Nowell.*
Length: c. 3 minutes; 159 bars
First performance: Unknown
Notes: This work is found in all three of the Composition Books, and is the final work for accompanied choral forces to be found in the first book. For each entry there are the dates of composition and details of the commission.

9.11 Te Deum Laudamus – for Soprano and Baritone Soli, SATB Chorus and Organ

Composition date: June 1964
Text: Liturgical (English)
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: S solo, Bar solo, SATB, org
Dedication: Commissioned for the Festival Service in honour of St Cecilia at the Church of St Sepulchre, Holborn, London.
Length: c. 6 minutes; 152 bars
First performance: 24 November 1964, Church of St Sepulchre, Holborn, London
Notes: This work is found in the second and third Composition Books with the dates of composition, the publisher and details of the commission.

9.12 Communion Service in D – for Unison Voices, Choir and Organ Opus 45

1. **Kyrie Eleison**
2. **Responses to the Commandments**
3. **Creed**
   (The Preface)
4. **Sanctus**
5. **Benedictus**
6. **Agnus Dei**
7. **Gloria in Excelsis Deo**

Composition date: January 1965 date of additional material for Scottish Episcopal Liturgy unknown)
Text: Liturgical – English
Published: Oxford University Press (for the Church Music Society)
MS: University of Edinburgh Special Collections: full score, extra section of Gloria for the Scottish Episcopal liturgy (2 copies)
Scoring: unison voices, SATB, org
Dedication: Commissioned by the Church Music Society.
Length: c. 15 minutes; (i) 23 bars (ii) 6 & 7 bars (iii) 78 bars (iv) 18 bars

(v) 16 bars (vi) 32 bars (vii) 115 bars

First performance: Unknown

Notes: The second and third Composition Books contain entries for this work, with the dates of composition, the opus number, the publisher and details of the commission.

9.13 Let all the world in every corner sing – Anthem for SATB and Organ

Composition date: April to May 1965

Text: George Herbert

Published: Novello and Co. Ltd

MS: University of Edinburgh Special Collections: full score, second sketch.

Scoring: SATB, org

Dedication: Commissioned by St Matthew's Church, Northampton.

Length: c. 3 minutes; 100 bars

First performance: 20 September 1965, St Matthew's Church, Northampton; Choir of St Matthew's Church, Jonathan Bielby (org), conducted by Michael Nicholas.

Notes: This anthem is found in the second and third of the three Composition Books, with the dates of composition, the publisher and details of the commission. The original manuscript copy has been marked up for publication in red ink by Novello.

9.14 O be joyful in the Lord (Jubilate Deo) – for SATB and Organ

Composition date: September 1966

Text: Psalm 100

Published: Oxford University Press

MS: University of Edinburgh Special Collections: full score, sketches

Scoring: SATB, organ

Dedication: Commissioned by Oxford University Press

Length: c. 3 minutes; 107 bars

First performance: Unknown

Notes: This setting of the *Jubilate Deo* is found in the second and third of the Composition Books. The entries contain the dates of composition and details of the commission. The original manuscript score has been marked in pencil for publication by OUP.

9.15 O God enfold me in the sun – Anthem for SATB and Organ

Composition date: From 1966 to January 1967

Text: Jacqueline Froom
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score
Scoring: SATB, org
Dedication: Commissioned by the Church of St Philip & St James, York.
Length: c. 4 minutes; 109 bars
First performance: Unknown
Notes: This work is found in the second and third Composition Books, with the dates of composition (without the month in which it was started), the publisher and details of the commission.

9.16 Morning Canticles – Venite – for Unison Voices and/or SATB and Organ

Composition date: March 1967
Text: From the Revised Psalter
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections
Scoring: unison voices and/or SATB, org
Dedication: Commissioned for the centenary thanksgiving service of Monkton Combe School.
Length: 3 minutes; 80 bars
First performance: 8 May 1968, St Paul's Cathedral, London; Monkton Combe School.
Notes: The first canticle in this set of three morning canticles for liturgical use is found in the second and third Composition Books, with the date of composition, the publisher and details of the commission.

9.17 Morning Canticles – Te Deum – for Unison Voices and/or SATB and Organ

Composition date: March 1967
Text: From the Revised Psalter
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: unison voices and/or SATB, org
Dedication: Commissioned for the centenary thanksgiving service of Monkton Combe School.
Length: 6 minutes; 150 bars
First performance: 8 May 1968, St Paul's Cathedral, London; Monkton Combe School.
Notes: The second canticle in this set of three morning canticles for liturgical use is found in the second and third Composition Books, with the date of composition, the publisher and details of the commission. The original score has been marked up for publication by Novello in red ink.

9.18 Morning Canticles – Jubilate Deo – for Unison Voices and/or SATB and Organ

Composition date: March 1967
Text: From the Revised Psalter
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: unison voices and/or SATB, org
Dedication: Commissioned for the centenary thanksgiving service of Monkton Combe School.
Length: 3 minutes; 154 bars
First performance: 8 May 1968, St Paul's Cathedral, London; Monkton Combe School.
Notes: The third canticle in this set of three morning canticles for liturgical use is found in the second and third Composition Books, with the date of composition, the publisher and details of the commission. The original score has been marked up for publication by Novello in red ink.

9.19 Dunoon – Hymn Tune for 'Most glorious Lord of life'

Composition date: August 1968
Text: Edmund Spenser
Published: Oxford University Press
MS: Manuscript lost
Scoring: unison voices, org
Dedication: Commissioned for the *Church Hymnary Third Edition.*
Length: 24 bars
First performance: Unknown
Notes: This hymn tune is found in the second and third Composition Books with the date of composition and details of the commission. Although the name of the tune does not appear, the first line of the hymn itself does.

9.20 Mayfield – Hymn Tune for 'Christ who knows all His sheep'

Composition date: August 1968
Text: Richard Baxter
Published: Oxford University Press
MS: Manuscript lost
Scoring: SATB, org
Dedication: Commissioned for the *Church Hymnary Third Edition.*
Length: 18 bars
First performance: Unknown

Notes: This hymn tune is found in the second and third Composition Books with the date of composition and details of the commission. Although the name of the tune does not appear, the first line of the hymn itself does.

9.21 Solus ad victimam – Anthem for SATB and Organ

Composition date: August 1968
Text: Abelard (translated Helen Waddell)
Published: Oxford University Press
MS: University of Edinburgh Special Collections: full score
Scoring: SATB, org
Dedication: Commissioned by Oxford University Press for the first volume of *Anthems for Choirs* series.
Length: c. 3 minutes; 83 bars
First performance: Unknown
Notes: This work is found in the second and third Composition Books with details of the commission and the date of composition. The original manuscript score has been marked up in pencil for typesetting and publication by OUP.

9.22 Colinton – Hymn Tune for 'O Christ, who sinless art alone'

Composition date: November 1968
Text: Arthur Wellesley Wotherspoon
Published: Oxford University Press
MS: Manuscript lost
Scoring: SATB, org
Dedication: Commissioned for the *Church Hymnary Third Edition.*
Length: 16 bars
First performance: Unknown
Notes: This hymn tune is found in the second and third Composition Books with the date of composition and details of the commission. Although the name of the tune does not appear, the first line of the hymn itself does.

9.23 An Easter Sequence – for Boys or Female Voices and Organ with Optional Trumpet Opus 55

1. Introit (for the First Sunday after Easter)
2. Gradual (for the First Sunday after Easter)
3. Offertory (for the First Sunday after Easter)

4a. The Lord is my Shepherd
4b. Communion (for the Second Sunday after Easter)

5. Sortie (Antiphon at First Vespers of Ascension Day)

Composition date: December 1968, November 1985 (Optional part for 2nd trebles or altos in the final movement)
Text: Liturgical and Psalm 23
Published: Oxford University Press
MS: University of Edinburgh Special Collections: optional second treble/alto part
Scoring: boys voices, org, tpt (*ad lib.*)
Dedication: Commissioned by the Berkshire Boy Choristers.
Length: c. 14 minutes; (i) 28 bars (ii) 33 bars (iii) 72 bars (iva) 55 bars (ivb) 55 bars (v) 119 bars
First performances: *(Liturgical)* Low Sunday 1969, Church of St Severin, Paris; Berkshire Boy Choristers.
(Public) 10 April 1969, Temple St Eloi, Roween; Berkshire Boy Choristers.
Notes: This work has an entry in both the second and third Composition Books, with the dates of composition, the details of the movement and the commission, the opus number and the publisher.

9.24 Blackford – Hymn Tune for 'Teach me to serve thee, Lord'

Composition date: December 1968
Text: Edna Martha Philips
Published: Oxford University Press
MS: Manuscript lost
Scoring: unison voices, org
Dedication: Commissioned for the *Church Hymnary Third Edition.*
Length: 19 bars
First performance: Unknown
Notes: This hymn tune is found in the second and third Composition Books with the date of composition and details of the commission. Although the name of the tune does not appear, the first line of the hymn itself does.

9.25 Gloria in Excelsis – for Unison Voices and Organ

Composition date: 1 January 1969
Text: Liturgical (English)
Published: Oxford University Press
MS: Manuscript lost
Scoring: SATB, org
Dedication: Commissioned for the *Church Hymnary Third Edition.*
Length: c. 3 minutes; 57 bars
First performance: Unknown

Notes: This short work is found entered into the second and third Composition Books with details of the date of composition and details of the commission.

9.26 Headington – Hymn Tune for 'Lover of souls and Lord of all the living'

Composition date: January 1969
Text: Helen Waddell
Published: Oxford University Press
MS: Manuscript lost
Scoring: unison voices, org
Dedication: Commissioned for the *Church Hymnary Third Edition.*
Length: 15 bars
First performance: Unknown
Notes: This hymn tune is found in the second and third Composition Books with the date of composition and details of the commission. Although the name of the tune does not appear, the first line of the hymn itself does.

9.27 Adventante Deo (Lift up your heads, gates of my heart) – for SATB and Organ

Composition date: December 1970
Text: John Addington Symonds
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, sketches
Scoring: SATB, org
Dedication: Commissioned by David Patrick and the Choir of Barnet Parish Church.
Length: c. 4 minutes; 93 bars
First performance: Unknown
Notes: Both the second and third Composition Books contain entries for this work, with details of the date of composition, the publisher and details of the commission. The sketches for this work still in existence are numerous and not particularly detailed.

9.28 The Second Service (Magnificat and Nunc Dimittis) Opus 62

1. Magnificat

2. Nunc Dimittis

Composition date: September to October 1971
Text: Liturgical – Magnificat and Nunc Dimittis (English)

Published: Oxford University Press on behalf of The Church Music Society (formerly published by the Royal School of Church Music)
MS: University of Edinburgh Special Collections: second sketch
Scoring: SATB, org
Dedication: In Memoriam Brian Runnett
Length: c. 10 minutes; (i) 166 bars (ii) 55 bars
First performance: Unknown
Notes: This second and final setting of the *Magnificat* and *Nunc Dimittis* was commissioned by the Cathedral Organists' Association in memoriam Brian Runnett. It is found in both the second and the third of the three Composition Books with the dates of composition, the opus number, the publisher and the details of the commission.

9.29 The Sarum Mass – for SSAATTBB and organ Opus 66

1. **Dedication: Slow and sustained**
2. **Kyrie: Largo con insensità (non troppo lento)**
3. **Gloria: Molto allegro con brio**
4. **Gospel Responses: Allegro ritmico**
5. **The Eucharistic Prayer: Allegro energico**
6. **Sanctus: Broadly and with a swing**
7. **Blessed is he: Largo e sostenuto**
8. **Christ has died: Flowing**
9. **Blessing and honour: Broadly and with a swing**
10. **Agnus Dei: Intenso e legato**
11. **Dedication: Con moto e calore**
12. **Dismissal: Adagio (mistico)**

Composition date: September to October 1972
Text: Anglican liturgy, Series 3 (English)
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, second sketch
Scoring: soloists, SATB, org
Dedication: Commissioned by the Southern Cathedrals' Festival.
Length: c. 10 minutes; (i) 16 bars (ii) 27 bars (iii) 111 bars (iv) 4 & 7 bars (v) 2, 2 & 4 bars (vi) 16 bars (vii) 23 bars (viii) 7 bars (ix) 10 bars (x) 38 bars (xi) 13 bars (xii) 5 bars
First performance: 27 July 1973, Salisbury Cathedral, combined choirs of Salisbury, Winchester and Chichester Cathedrals conducted by Richard Seal.
Notes: This work is found in the second and third of the three Composition Books with the date of composition, the opus number and details of the commission and first performance.

9.30 Sanctus, Benedictus and Memorial Acclamation – for Unison Voices, Chorus and Organ

Composition date: January 1973
Text: Liturgical (English)
Published: Geoffrey Chapman Publishers
MS: Manuscript lost
Scoring: unison voices, SATB, org
Dedication: Commissioned by Geoffrey Chapman for *Sing the Mass.*
Length: c. 5 minutes
First performance: Unknown
Notes: This work is found entered into the second and third Composition Books, with the date of composition details of the commission.

9.31 Mass for Ampleforth – for Unison Voices, Chorus and Organ Opus 67

1. **Kyrie Eleison: Broadly but flowing (sonorous)**
2. **Gloria: Really fast and very rhythmical**
3. **Sanctus: Very broadly (March-like)**
4. **Benedictus: About the same speed – very expressively**
5. **Agnus Dei: Slow and sustained**

Composition date: February to March 1973
Text: Roman Catholic vernacular
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Unison voices, SATB, org
Dedication: Commissioned by Ampleforth Abbey
Length: c. 15 minutes; (i) 20 bars (ii) 138 bars (iii) 20 bars (iv) 25 bars (v) 52 bars
First performance: 16 June 1974, Ampleforth Abbey, Yorkshire; Choir of Ampleforth Abbey conducted by David Bowman.
Notes: The *Mass for Ampleforth* is found in the second and third of the three Composition Books with the dates of composition, the opus number and the details of the commission.

9.32 O Sacrum Convivium – Motet for Soprano Solo, SS Chorus and Organ

Composition date: October 1975
Text: St Thomas Aquinas
Published: Basil Ramsey
MS: University of Edinburgh Special Collections: full score, sketches
Scoring: S solo, SS, org

Dedication: For the boys of Ampleforth.
Length: c. 3 minutes; 41 bars
First performance: Unknown
Notes: This short motet is found in both the second and third Composition Books, the entries both contain the date of composition, the publisher and the details of the commission. The original full score for this work is signed off as being composed on the Isle of Arran. A number of brief sketches also exist for this work.

9.33 Sequence for All Saints Opus 75

1. **Introit: Largo ma non troppo: misterioso**
2. **Gradual: Con moto: cantabile**
3. **Offertory: Molto misurato**
4. **Communion: Molto adagio e sostenuto: mistico**
5. **Finale: Largo: come prima – Allegro molto: ritmico**

Composition date: April to June 1977
Text: English Hymnal No.731
Published: Roberton Publications
MS: University of Edinburgh Special Collections: full score
Scoring: Bar solo, SATB, congregation, org
Dedication: Commissioned by the West Riding Cathedrals' Festival with funds provided by the Arts Council of Great Britain.
Length: c. 18-20 minutes; (i) 53 bars (ii) 86 bars (iii) 33 bars (iv) 63 bars (v) 115 bars
First performance: 14 October 1978, Wakefield Cathedral, West Yorkshire; combined choirs of Wakefield, Sheffield and Bradford Cathedrals; conducted by Jonathan Bielby.
Notes: This is the final work for accompanied choral works found in the second Composition Book. It is also found in the third Composition Book; both entries contain the dates of composition, the opus number, the duration, the publisher and details of the commission.

9.34 Awake my Glory – Festival Anthem for Soprano Solo, SATB and Organ Opus 79

Composition date: March 1979
Text: Christopher Smart
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, second sketch
Scoring: S solo, SATB, org

Dedication: Commissioned by St Mary's Episcopal Cathedral, Edinburgh for its centenary with the aid of funds provided by the Scottish Arts Council.
Length: c. 10 minutes; 213 bars
First performance: 3 October 1979, St Mary's Episcopal Cathedral, Edinburgh; Choir of St Mary's Cathedral, conducted by the composer.
Notes: This work is found only in the third and final Composition Book. The entry includes the date of composition, the opus number, the publisher and details of the commission and first performance.

9.35 Missa Cornelia – for Treble Voices and Organ Opus 81

1. **Kyrie: Quite slowly (ben misurato)**
2. **Gloria: Very fast**
3. **Sanctus and Benedictus: Very broad (with a slow swing) – Very fast (dancing)**
4. **Agnus Dei: Sustained and intense**
5. **Acclamation (ad lib.): Allegro con forza**
6. **Great Amen (ad lib.): Broadly – (with a slow swing)**

Composition date: July to September 1979
Text: Roman Catholic vernacular
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, sketch
Scoring: SSA, org
Dedication: Commissioned by St Leonard's-Mayfield School
Length: (i) 34 bars (ii) 108 bars (iii) 56 bars (iv) 39 bars (v) 7 bars (vi) 7 bars
First performances: 20 June 1980, St Leonard's-Mayfield School.
London premiere:
9 May 1981, Church of our Lady of Dolours.
Notes: This Mass has an entry in the third Composition Book only, with details of the dates of composition, the opus number and the commission.

9.36 Fanfare on Newtoun

Composition date: April 1983
Text: William Cowper
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: 2 brass quartets (4 trumpets and 4 trombones), small SATB Chorus, org
Dedication: Commissioned by the University of Edinburgh for its 400th anniversary.

Length: c. 5 minutes, 106 bars
First performance: June 1983, McEwan Hall, University of Edinburgh; conducted by the composer.
Notes: This is Leighton's only work for this combination of brass instruments, organ and SATB. It has an entry in only the third Composition Book, which indicates that the tune was taken from the *Scottish Psalter* of 1635. The entry also contains the date of composition, the publisher and details of the commission.

9.37 The World's Desire – A Sequence for Epiphany – for Soloists, SATB, Organ and Congregation (ad lib.) Opus 91

Part One
1. **Maestoso e brillante**
2. **Molto largo ed espressivo**

Part Two
1. **Largo**
2. **Molto largo e declamato**
3. **Largo ma con moto**

Composition date: October 1984
Text: New Testament, Matthew 2 (King James Version); Russian Orthodox Liturgy (trans. David Craig); Bishop R. Heber (1783-1826); Richard Crashaw; and Gilbert Keith Chesterton.
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score
Scoring: soloists, SATB, org, optional congregation part
Dedication: Commissioned by the BBC for the BBC Northern Singers and Stephen Wilkinson.
Length: c. 23 minutes; Part One: (i) 131 bars (ii) 74 bars, Part two: (i) 37 bars (ii) 27 bars (iii) 124 bars
First performance: 9 December 1984, Community of the Resurrection, Mirfield, West Yorkshire; BBC Northern Singers conducted by Stephen Wilkinson.
Notes: This work is found in the third Composition Book with the date of composition, the opus number, the duration and details of the commission.

9.38 Missa Sancti Petri – for Soprano, Tenor and Bass Soli, SATB and Organ

1. **Kyrie Eleison: Largo e sonoro (Greek)**
2. **Gloria in Excelsis Deo: Allegro con brio**
3. **Sanctus and Benedictus: With a slow swing**
4. **Agnus Dei: Molto adagio e sostenuto**

Composition date: January to March 1987
Text: Anglican Liturgy, Rite B
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: STB soli, SATB, org
Dedication: Commissioned by Peterborough Cathedral for its 750th anniversary with funds provided by the Eastern Arts Association.
Length: c. 15 minutes; (i) 36 bars (ii) 136 bars (iii) 64 bars (iv) 68 bars
First performance: 4 October 1987, Peterborough Cathedral; Choir of Peterborough Cathedral conducted by Christopher Gower.
Notes: This penultimate setting of the Mass by Leighton, is listed only in the third Composition Book, with the dates of composition and details of the commission and first performance. The full autographed score has 'Edinburgh, March 1987' at the end in the composer's hand.

9.39 Missa Christi – for SSATB and Organ

1. **Kyrie Eleison: Broad and sonorous**
2. **Gloria: Fast and very rhythmical**
3. **Sanctus and Benedictus: With a broad swing**
4. **Agnus Dei: Slow and sustained**

Composition date: From 1987 to March 1988
Text: American Episcopal Liturgy
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch
Scoring: STB soli, SSATB, org
Dedication: Commissioned by Christ Church Cathedral, Indianapolis for its 150th anniversary year.
Length: c. 13 minutes; (i) 31 bars (ii) 87 bars (iii) 41 bars (iv) 40 bars
First performance: 12 June 1988, Christ Church Cathedral, Indianapolis; Choir of Christ Church Cathedral conducted by Frederick Burgomaster.
Notes: This Mass setting is found in the third of the three Composition Books, with the words 'My last setting of the Mass' underneath the entry. The entry also contains the dates of composition (although without the starting month) the details of the movements, the commission and the first performance. On the autographed manuscript the piece is signed off with the date '23 March 1988'. It is also subtitled 'Festival Mass' on the manuscript, which is not found in the published edition.

9.40 The Beauty of Holiness – Festival Anthem

Composition date: April 1988
Text: Psalm 96
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketch, second sketch
Scoring: Mezzo-soprano solo (or choir of boys and/or girls), SATB, org
Dedication: Commissioned by the Presbyterian Association of Musicians for the Bicentennial Celebration of the General Assembly of the Presbyterian Church in America, 1988-89.
Length: c. 6 minutes; 158 bars
First performance: Unknown
Notes: This is the last work to be found in the third and final Composition Book and is Leighton's last completed work (only five of the intended 24 *Preludes* for piano of 1988 were completed). The entry has the dates of composition, the duration and details of the commission. The manuscript collection for this work contains the full text, with verses crossed out that were not set. The original manuscript of the full score is signed off with the date 7 April 1988.

10. Opera

10.1 Hippolytus – Dramatic Cantata in 4 Parts Opus 8

Part 1

1. **Praeludium: Largo sostenuto**
2. **Prologue (Aphrodite) – Passacaglia: Andante con moto**
3. **The Hymn to Artemis (Hippolytus and Chorus of Huntsmen): Allegro molto e ritmico**
4. **Aria (Phaedra): Allegro e con moto e molto agitato**
5. **Duet (Nurse and Phaedra): Un poco meno mosso**
6. **Chorus (Chorus of Trozenian women): Moderato con moto**

Part 2

1. **Aria (Phaedra): Molto moderato**
2. **Duet (Nurse and Phaedra): Moderato, ma sempre liberamente (quasi recitativo)**
3. **The Hymn to Eros (Full Chorus): Allegretto con moto**

Part 3

1. **Aria (Hippolytus): Allegro feroce e molto ritmico**
2. **Aria (Phaedra) (Chaconne): Andante con moto**
3. **Full chorus: Andante**

Part 4

1. **Praeludium: Lento molto**
2. **Aria (Theseus): Meno mosso**
3. **Tenor Aria (Hippolytus): Meno mosso**
4. **Full Chorus: Andante lamentoso**
5. **Oration – The Death of Hippolytus: Andante**
6. **Hymn to Aphrodite (Passacaglia) (Chorus): Lento**

Composition date:	September 1949 to March 1950
Text:	Euripides (trans. by Gilbert Murray)
Published:	Unpublished
MS:	University of Edinburgh Special Collections: full score
Dramatis Personae:	Phaedra (soprano) Aphrodite, Nurse, Artemis: (contralto, 3 characters) Hippolytus (tenor) Theseus (baritone) Henchman (orator) Chorus of Huntsmen Chorus of Trozenian Women
Scoring:	orator, SATB soli, SATB chorus, 2 fl, 2 ob, 2 cl (Bflat), 2 bsn, 4 hn (F), 2 tpt (B flat), 2 tbn, bs tbn, tba, timp, cym, bd, pf, str
Dedication:	No dedication

First performance: Unperformed
Notes: Despite apparently failing when submitted as a composition exercise while at the University of Oxford, this major work was Leighton's successful entry for the Mendelssohn Scholarship in 1951. The entry for this work, found in all three of the Composition Books, contains the dates of composition, the opus number and details of the award. Despite being labelled as a 'dramatic cantata' by Leighton, it is in the opera category of his own catalogue. The end of the full score has this Latin quotation: 'sed quid aquam? Neque si proprium dem corpus in igne vilescampue mihi, hec sanguine delita fuso iusta tibi solvam'.

10.2 Columba – Opera in Three Acts Opus 77

Act I – Northern Ireland, 561 AD

1. Scene 1: Cell and adjacent church of Finnian
2. Scene 2: Court of the High King, Diarmit
3. Scene 3: A desolate landscape
4. Scene 4: Sea Shore, North Coast of Ireland

Act II – Inverness, Scotland, 564 AD

1. Scene 1: Court of King Brude
2. Scene 2: A Room in Brude's Castle
3. Scene 3: The shores of Loch Ness – Funeral Procession
4. Scene 4: Brude's court – as in Scene 1

Act III – The Island of Iona

1. Scene 1: Prelude – Morning on Iona
2. Scene 2: Afternoon – Near the shore
3. Scene 3: Inside the church – Midnight

Composition date: From 1976 to May 1978, June and August 1980 (orchestral score), August 1985 (revisions for February 1986 production)
Text: Edwin Morgan
Published: Novello and Co. Ltd
MS: University of Edinburgh Special Collections: full score, first sketches
Dramatis Personae: Finnian (tenor)
Columba (bass-baritone)
King Diarmit (bass)
King Brude of Picts (tenor)
Queen Vaan (soprano)
Broichan, the Arch-Druid (baritone)
Bridget, Irish slave-girl (contralto)
4 Peasants (2 tenors and 2 basses)
The Loch Ness Monster
2 Shepherds (tenor and bass)

Fechno (tenor)
Kenneth (boy soprano)
Choruses of Druids, Christians, Monks, Islanders

Scoring: Tr S A T (6) BarB, picc, 2 fl, 2 cl (B flat), bs cl, 2 ob, cor ang, 2 bsn, dbl bsn, 4 hn (F), 3 tpt (C), 2 tbn, bs tbn, tba, timp, 3 perc, hp, str

Dedication: No dedication

Length: c. 2½ hours

First performance: June 1981, Theatre Royal, Glasgow; opera class of the Royal Scottish Academy of Music and Drama, conducted by Roderick Brydon.

Further performances:
February 1986, Glasgow Cathedral; Ebert, Jenkins etc. BBCSSO.
Revival of 1986 production in 1990 as part of the European City of Culture celebrations in Glasgow; Ebert, Brydon, BBCSSO.

Notes: In January of 1986 Leighton wrote:

> After several years of prolonged visits to the Western Isles of Scotland the initial inspiration to compose an opera on the life of St Columba came during an intensely beautiful afternoon in June 1972 while standing outside the Abbey of Iona and looking over to Mull. The first Act was composed during the winter of 1975-76 in the Isle of Arran and not far from Holy Isle where one of Columba's pupils, St Moluash, lived for some years and left his name to the lovely village of Lamlash. During the subsequent two years several offers of commissions for other works were turned down and the full score of the opera was not completed until 1980. The work was therefore entirely an act of faith and no performance was immediately in view. However, a few friends and in particular Sir David Lumsden, who was at that time the principal of the Royal Scottish Academy of Music & Drama, suggested that the students of the Academy might possibly undertake a full-scale première at the Theatre Royal, Glasgow, and in 1981 this first production was mounted with tremendous enthusiasm and thoroughly justified the vision of its promoters.
>
> The role of Columba (sung in the first performance by William Mackie) is a vast one and his presence is felt throughout. A great deal of the music was inspired by the landscape, the light and the sheer beauty of the surroundings. Both composer and librettist have tried to make of Columba a real human being in poetic and musical terms.
>
> The music was composed straight through with no recitatives but with a mixture of arias and ariosi. The various choruses and particularly the big choral contest between Christians and Druids are of crucial importance and the final Act includes three Passacaglias e.g. Columba's monologue at the opening. A normal full symphony orchestra is used.'

Leighton wrote a further note on this major work:

> It is difficult to know why a composer chooses to write a particular piece and he himself is often least able to explain it. We are surrounded by commissions (probably too many and for the wrong reasons) but being uncomfortable heirs of both the 18th

century idea of the craftsman and the 19th century idea of the individual we are bound to opt out from time to time and acknowledge our debt to the romantics.

Columba is well known in Scotland and certainly one of the biggest (in all senses) of the early Christians, but his background is complex and Adamnan's [*sic*] *Life of Columba* (Adomnan [*sic*] was ninth Abbot of Iona and died in 705 AD) is a series of stories and miracles which leave one somewhat puzzled as to the true nature of this remarkable man. The initial stimulus came from the landscape – a beautiful afternoon in 1972, while standing outside the Abbey in Iona and looking over to Mull. The light in Iona of the far West is quite unique [...] It may all seem a strange choice, but such ancient subjects are often good in the artificial world of the opera house, and the poet Edwin Morgan immediately agreed that we should try to make him into a real human being in poetic and musical terms.

The Acts depend very much on the settings and Act I set in Northern Ireland 561 AD deals mainly with the battle of Cul-drebne. It tries to bring out the fierier side of Columba's character, his anger, his slyness, his vindictiveness, and also his sense of guilt and overriding sense of vocation. He was a strikingly many-sided man, "fox" as well as "dove", practical as well as religious, royal as well as devout – in fact a man of many parts who played a key role in the shaping of Scotland but also in the growth of European Christianity.

Act II contains the most vivid and chromatic music and tries to give expression to the dramatic encounters between Columba, King Brude of the Picts and Brude's leading Druid, Broichan (or Foichan – there are different versions of his name). There is here in the setting of Inverness a real clash between two religions and two ways of life, and both composer and poet were anxious to express the beauty of the Druid's nature worship. Broichan is a sort of Lucifer to Columba's Christ and there is also an appearance of the Loch Ness Monster who becomes a perfectly natural and appropriate part of the story. After all, this was the first historical sighting of the beast. The main female character is an Irish slave-girl called Bridget and the references to the ever-contemporary Irish problem became increasingly apparent as we went along.

The final Act is set in Iona and contains the most simple and lucid music in the opera although the text had to be completely re-written for the sake of musical proportions. The light, the sheer beauty of the place and Columba's eventual peace of mind are the main themes. I suppose that the perennial themes of political involvement, guilt expiation and above all healing vision were the main sources for both poet and composer throughout [...]

This well documented work is arguably Leighton's most important, and has entries in the second and third Composition Books. The third Composition Book has more than one entry with the revisions also featuring, where only the original dates of its composition are found in the second book. The entries detail the opus number duration and librettist. The original manuscript of the full score is signed off with 'Gratias Deo – 30th August 1980 Edinburgh'.

11. Incidental music for theatre, radio and television

11.1 Twelfth Night – Incidental Music for Shakespeare's Play

1. **Introduction: Moderato – Allegro**
2. **Act I, Scene i: Moderato**
3. **Act II, Scene iii: Song 'O Mistress Mine'**
4. **Act II, Scene iv: Moderato e dolce**
5. **Act II, Scene iv: Song 'Come Away, Death'**
6. **Interval – Prelude: Allegro**
7. **Pavane: Moderato**
8. **Galliard: Allegro**
9. **Fancy: Con moto**
10. **Gigue: Allegro molto**
11. **Act V, Scene i: Song 'When that I was'**

Composition date: March to April 1948
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, flute part, violin I part, violin II part, viola part, cello part
Scoring: Solo fl, 2 vln, vla, vc
Dedication: Written for the Eglesfield Players production in the Fellows' Garden of The Queen's College, Oxford.
Length: (i) 101 bars (ii) 18 bars (iii) 39 bars (iv) 101 bars (v) 55 bars (vi) 132 bars (vii) 67 bars (viii) 66 bars (ix) 72 bars (x) 117 bars (xi) 46 bars
First performance: May 1948, Oxford.
Notes: Leighton's first attempt at incidental music to accompany a play is documented in all three of the Composition Books, with details of the purpose of the music and the dates of composition.

11.2 The Beaux Stratagem – Incidental Music for Farquhar's Play

1. **Sinfonia**
2. **The Coach Music**
3. **Act I, Scene i**
4. **Song**
5. **End of Act I (transition)**
6. **Act II, Scene ii**
7. **End of Act II, transition to Act III**
8. **Act III, Scene ii**
9. **Song: Allegro moderato**
10. **End of Act III: Mrs Sullen in a disgusted mood**
11. **Before Act IV**
12. **Mrs Sullen and Archer flirting**
13. **Act IV, Scene ii**

14. **End of Act IV**
15. **Act V, Scene i**
16. **End of Scene i (Act V)**
17. **End of Scene iii – Dance**

Composition date: April 1949
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, flute 1 part (containing cue markings in pencil not in Leighton's handwriting and 3 additional inserts in Leighton's handwriting), flute 2 part (containing 3 additional inserts in Leighton's handwriting), bassoon part (containing 1 additional insert in Leighton's handwriting), horn part (F), violin 1 part, violin 2 part (2 copies), viola part, cello part.
Scoring: voice (unspecified), 2 fl, bsn, hn (F), str
Dedication: Written for the Eglesfield Players production in the Fellows' Garden of The Queen's College, Oxford.
Length: c. 15 minutes (of music)
First performance: May 1949, Oxford; conducted by the composer.
Notes: This work is noted in all three of the Composition Books with the dates of composition and the purpose of the work.

11.3 The Knight of the Burning Pestle – Incidental Music

1. **Allegro energico**
2. **Allegro molto**
3. **Moderato**
4. **Allegro**
5. **Allegro molto**
6. **Moderato**
7. **Energico**
8. **Allegretto (Act I between iii and iv)**
9. **Allegro con fuoco (Act III, Scene I – sword fight)**
10. **Duet: con moto (Jasper and Luce)**
11. **Dirge: Andante con moto (Luce)**
12. **Song: Gaio (Act V, Scene, iii)**

Composition date: February to March 1954
Published: Unpublished
MS: University of Edinburgh Special Collections: full score, short score of movement 11
Scoring: 2 fl, hn (F), str
Dedication: For a University of Leeds production.
Length: c. 18 minutes (of music)
First performance: 1954, University of Leeds; performers unknown.

Notes: Written while the Gregory Fellow in Music at the University of Leeds, this work is noted in all three of the Composition Books with the dates of composition and details of the purpose of the work.

11.4 Othello – Incidental Music for Shakespeare's Play

Composition date: January 1955
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: Fl, 2 vln, vla, vc, rec trio
Dedication: For a University of Leeds production by Wilson Knight
Length: c. 16 minutes
First performance: 1955, Leeds.
Notes: This was the second set of incidental music that Leighton wrote for the University of Leeds and is found in all three of the Composition Books with the dates of composition.

11.5 Persian War

1. **Lento**
2. **Allegro: Marziale**
3. **"The gathering of the army": Allegro moderato**
4. **Molto moderato**
5. **Molto largo**
6. **Andante (come una marcia)**
7. **Allegro con fuoco**
8. **Andante marziale**
9. **Allegro non troppo**
10. **Moderato alla marcia**
11. **"Fanfare": Allegro non troppo**
12. **Lento e sostenuto: Elegiaco (quasi marcia funebre)**
13. **Moderato – Allegro con fuoco**
14. **Moderato alla marcia**
15. **Allegro non troppo**
16. **Allegro**
17. **Allegro energico**
18. **Allegro non troppo – moderato**
19. **Andante sostenuto**
20. **Moderato**
21. **Moderato con moto – Allegro con fuoco**
22. **Andantino**
23. **Andante: calmo**
24. **Molto moderato: molto calmo**

25. Allegro (lontano)
26. Moderato: misterioso
27. Lento sostenuto and maestoso

Composition date: July 1955
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: 4 hn (F), 3 tpt, 2 tbn, bs tbn, timp, sd, ten dm, bd, cym, gng, hp, str
Dedication: Commissioned for a BBC radio play produced by Colin Shaw
Length: c. 20 minutes
First performance: 1955
Notes: Entries for this incidental music are found in all three of the Composition Books, which detail the dates of composition and the commission.

11.6 The Ivory Tower

Composition date: April 1956
Published: Unpublished
MS: University of Edinburgh Special Collections: full score
Scoring: 4 hn, 3 tpt, 3 tbn, timp, sd, ten dm, bd, cym, gng, hp, str
Dedication: Commissioned for a BBC radio play produced by Colin Shaw
Length: c. 17 minutes (of music)
First performance: 1956, BBC
Notes: Entries for this incidental music are found in all three of the Composition Books, which detail the dates of composition and the commission.

11.7 The Life and Death of Sir John Falstaff

Composition date: September to November 1958
Published: Unpublished
MS: BBC Archives
Scoring: wind quintet, 2 vln, vla, vc, 3 tpt, perc
Dedication: Commissioned for a BBC TV production produced by Ronald Eyre
Length: Unknown
First performance: 1958, BBC TV
Notes: This work is found in all three of the Composition Books with the dates of composition and details of the commission.

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The Development of Kenneth Leighton's Musical Style from 1929 to 1960 and a Complete Catalogue of his Compositions from 1929 to 1988

Appendices

Adam Binks

Submitted for the degree of Ph.D. at
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Appendix One

Veris Gratia Cantata
(full score)

Veris Gratia

A cantata for
flute solo, tenor solo, chorus,
string orchestra and timpani

by

Kenneth Leighton

Opus 6

Text from MS. of Benedictbeuern and Catullus

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Duration: Approximately 45 minutes

Foreword

This secular cantata was composed by Leighton in the Winter of 1950. It was dedicated to, and first performed by, Bernard Rose and the Eglesfield Musical Society of The Queen's College, Oxford. The first performance took place with the strings of the Kalmar Orchestra in Oxford on the 8 June 1951. It is a substantial work of ten movements and contains a good deal of music borrowed from previous works, including music from one of Leighton's best known works, *Lully, lulla thou little tiny child*, written two years earlier. It was assembled quite quickly for a work of this size – in less than a month – and could be viewed as a compilation of Leighton's early style, and is one of a number of works from around this period that serves to sum up his achievements thus far.

In preparing an edition of this work, I have used the original manuscripts that are held in the Kenneth Leighton Archive in Special Collections at the University of Edinburgh. Most of the editorial additions and corrections I have had to make have been superficial, and show signs of some haste in preparing the scores. The short score contains a new piano reduction prepared by myself.

Editorial Corrections

1. Prelude
Bar 4: Hairpins added to double bass part.
Bar 5: *diminuendo* marking added to double bass part.
Bar 16: Hairpin added to double bass part.

2. Aubade
Bar 4: *staccato* marking added to beat 2 in the cello.
Bar 8: *crescendo* marking added to double bass part.
Bar 17: *staccato* marking added to beat 2 in cello part and beat 4 in viola part.
Bar 18: *staccato* marking added to beat 2 in second violin part.
Bar 19: *fortissimo* marking added to double bass part.
Bar 21: *staccato* marking added to cello and double bass on beat 1.

Bar 49: *fortissimo* marking added to double bass part.
Bar 56: *staccato* marking added to beat 2 in the first violin.
Bar 57: *mezzo-forte* marking added to double bass part.
Bar 72: *mezzo-forte* marking added to cello part.
Bar 81: Hairpin added to double bass part.

3. Lament
Bar 1: *pianissimo* marking added to double bass part.
Bar 17: Hairpin added to double bass part.
Bar 19: Hairpin added to double bass part.
Bar 20: Hairpin added to double bass part.
Bar 22: Hairpin added to double bass part.
Bar 80: Hairpin added to double bass part.

4. Elegy
Bar 28: double bass 'unison' marking added.

5. Eclogue
Bar 17: spelling of 'philomela' changed to become 'philomena' as in published poem.

6. Paean
Bar 1: *senza sord.* Marking added to first violin and cello.
Bars 1 to 3: *staccato* markings added to double bass part.
Bar 4: *sempre simile* marking added to double bass part.
Bar 9: *crescendo* marking added to double bass part.
Bar 24: *staccato*, *simile* and *fortissimo* markings added to double bass part.
Bar 29: 'philomela' changed to 'philomena' in soprano part.
Bar 32: *pizzicato* marking added to double bass part.
Bar 85: 'philomela' changed to 'philomena' in voice parts.
Bar 95: Hairpin added to double bass part.
Bar 96: *mezzo-forte* marking added to double bass part.
Bar 107: *crescendo* marking added to double bass part.
Bar 108: *crescendo molto* marking added to double bass part.
Bar 115: 'unison' marking added to cello part.
Bar 116: Hairpin added to double bass part.
Bar 127: Hairpin added to double bass part.

7. Hymn to Cypris
Bar 20: *staccato* marking added to beat of first and second violin.
Bar 23: *piano* marking added to double bass part.
Bar 47: 'philomela' changed to 'philomena' in soprano and alto parts.
Bar 48: 'unison' marking added to first violin part.
Bar 65: slurs added to double bass part.
Bar 81: tie added to double bass part.

8. Erotikon
Bar 55: *mezzo-forte* marking added to double bass part.

9. Nocturne
Bar 30: *fortissimo* marking added to double bass part.
Bar 59: 'unison' marking added to the viola part.

10. Epilogue
Bar 65: *a tempo* marking added.

Veris Gratia Op. 6

A Cantata
by
Kenneth Leighton

Approximate English translation from Mediaeval Latin Lyrics (Helen Wadell) and Catullus.

2.Aubade

Iamiam rident prata,
iamiam virgines
iocundantur, terre
ridet facies.
estas nunc apparuit,
ornatusque florum lete claruit.

Now the fields are laughing,
Now the maidens playing,
The face of earth is smiling,
Summer now appearing,
Joyous and lovely with all flowers beguiling.

Nemus revirescit,
frondent frutices,
hiems seva cessit:
leti iuvenes,
congaudete floribus,
amor vos allicit iam virginibus.

The trees again are green,
Budding the underwood,
And cruel winter passes.
O lads, be gay of mood,
For Love himself now leads you to the lasses.

Ergo militemus
simul veneri,
tristia vitemus,
nos qui teneri,
visus et colloquia,
spes amorque trahant nos ad gaudia

For the love of Venus
Go we now to war,
Banish we all sadness,
We who tender are,
And may lovely faces and soft speeches,
Love and Hope now bring us into gladness!

Text: M.S. of Benedictbeuern

3.Lament (for his mistress's sparrow)

Lugete, o Veneres Cupidinesque
et quantum est hominum venustiorum:
passer mortuus est maea puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat.
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem,
nec sese a gremio illius movebat
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipiabat.
qui nunc it per iter tenebricosum
illud unde negant redire quemquam.
at vobis male sit, malae tenebrae
Orci quae omnia bella devoratis!
tam bellum mihi passerem abstulistis.

Weep each heavenly Venus, all the Cupids,
Weep all men that have any grace about ye.
Dead the sparrow, in whom my love delighted,
The dear sparrow, in whom my love delighted.
Yea, most precious, above her eyes she held him,
Sweet, all honey: a bird that ever hail'd her,
Lady mistress, as hails the maid a mother.
Nor would move from her arms away: but only
Hopping around her, about her, hence or hither,
Piped his colloquy, piped to none beside her.
Now he wendeth along the murky pathway
Whence, they tell us, is hopeless all returning.
Evil on ye, the shades of evil Orcus,
Shades all beauteous happy thing devouring.
Such a beauteous bird, ye took him.

o factum malel o miselle passerl
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

Ah! for pity; but ah! for him the sparrow,
Our poor sparrow, on whom to think my lady's
Eyes to angrily redden all-a-weeping.

Text: Catullus

5.Eclogue

Musa venit carmine,
dulci modulamine:
pariter cantemus,
ecce virent omnia,
mane garrit alaudula,
lupilulat cornicula,
iubente natura
philomena queritur
antiqua de iactura.

Gay comes the singer
With a song,
Sing we all together,
All things young;
Lark at dawn,
Young rooks cauing, cauing,
Philomel,
Still complaining of the ancient wrong.

Hirundo iam finsat,
cignus dulce trinsat
memorando fata,
cuculat et cuculus
per nemora vernata.

Twitters now the swallow,
Swans are shrill,
Still remembering sorrow,
Cuckoo, cuckoo, goes the cuckoo calling
On the wooded hill.

Patet et in gramine
iocundo rivus murmure.
locus est festivus,
ventus cum temperie
susurrat tempestivus.

Happy is the place,
Whispering.
Through the open weather
Blow the winds of spring.

6.Paean

Tempus est iocundum,
o virgines,
modo congaudete
vos iuvenes

Now's the time for pleasure,
Lads and lasses,
Take your joy together
Ere it passes.

Io, io totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

With the love of a maid
Aflower,
With the love of a maid afire,
New love, new love,
Dying of desire.

Cantat philomena
sic dulciter,
et modulans auditur;
intus calco
Io, io totus floreo...

Philomel singing
So sweet,
My heart burns to hear her
Repeat,
With the love of a maid...

Tua mecum ludit
virginitas,

Thy virginity
Mocks my wooing,

	tua me detrudit simplicitas. *Io, io totus floreo…*	*Thy simplicity* *Is my undoing.* With the love of a maid…
	Sile, philomena, surge cantilena de pectore. *Io, io totus floreo*	*O nightingale,* *be still,* *Till the heart sings,* With the love of a maid…
	Veni, domicella, cum gaudio, veni, veni, bella, iam pereo. *Io, io totus floreo,* *iam amore virginali* *totus ardeo,* *novus novus amor* *est, quo pereo.*	*Come, mistress mine,* *Joy with thee,* *Come, fairest, come,* *Love, to me.* With the love of a maid Aflower, With the love of a maid afire, New love, New love, Dying of desire.
7.Hymn to Cypris	Ecce, chorus virginium, tempore vernali, dum solis innocendium radios equali moderatur ordine, iubilo semoto, fronde pausa tilie Cypridis in voto!	*Here be maids dancing* *In the spring days,* *April light lancing* *Long level rays.* *Peace to your piping!* *With linden boughs* *At Beauty's altar* *Pay ye your vows!*
	In hac valle florida floreus, fragratus, intra septa lilia locus purpuratus. dum garritus merule dulciter alludit. philomena carmine dulcia concludit.	*In this fair valley,* *Fragrant and sweet,* *Is a bright alley* *With lilies deep,* *Where the gay blackbird* *Pipes all day long,* *Sweetness recordeth* *The nightingale's song.*
8.Erotikon	Dum estas inchoatur ameno tempore, Phebusque dominatur depulso frigore,	*While summer on is stealing,* *And come the gracious prime,* *And Phœbus high in heaven,* *And fled the rime,*
	Unius in amore puelle vulneror multimodo dolore,	*For love of one young maiden,* *My heart has ta'en its wound,* *And manifold the grief that I*

per quem et atteror.

In love have found.

Ut mei misereatur,
ut me recipiat,
et declinetur ad me,
et ita desinat!

Ah, would she but have pity,
And take me to her grace,
And stooping lean down o'er me,
And so would rest!

9.Nocturne *(Verse not set to music)*

Morpheus in mentem
trahit impellentem
ventum lenem segetes maturas,
murmura rivorum
per arenas puras,
circulares ambitus molendinorum.

Sleep through the wearied brain
Breathes a soft wind
From fields of ripening grain,
The sound
Of running water over clearest sand,
A millwheel, turning slowly round.

10.Epilogue

Dum Diane vitrea
sero lampas oritur,
et a fratris rosea
luce dum succenditur,
dulcis aura zephyri
spirans omnes etheri
nubes tollit;
sic emollit
vi chordarum pectora,
et inmutat
cor quod nutat
ad amoris pignora.

When Diana lighteth
Late her crystal lamp,
Her pale glory kindleth
From her brother's fire,
Little straying west winds
Wander over heaven,
Moonlight falleth,
And recalleth
With a sound of lute-strings shaken,
Hearts that have denied his reign
To love again.

O quam felix est
antidotum soporis,
quod curarum tempestates
sedat et doloris!

Thrice happy Sleep!
The antidote to care,
Thou dost allay the storm
Of grief and sore despair.

Applaudamus igitur
rerum novitati.
felix qui diligitur
voti compos grati,
dono letus Veneris,
cuius ara teneris
floribus odorat.

Then let us praise together
His earth that is new-stirred,
And happy be the lover
Who knows his prayer is heard,
By grace of Her
Whose altars fragrant are
With flowers new blown.

miser e contrario
qui sublato bravio
sine spe laborat.

And God have pity on the sadder folk,
Who travail without hope!

M.S. of Benedictbeuern

[Quote that concludes the original manuscript]

Tu saltim, Veris gratia,
exaudi et considera
frondes, flores et gramina;
nam mea languet anima.

Do thou, O Spring most fair,
Squander thy care
On flower and leaf and grain.
Leave me alone with pain!

M.S. of St Augustine at Canterbury

Veris Gratia

1. Prelude

Kenneth Leighton

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Solo Fl.

Timp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

appassionato

A

express

pp

div.

pizz p

2. Aubade

Text: MS. of
Benedictbeuern

Kenneth Leighton

Fl.
Timp.
fp
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.

B
Fl.
Timp.
S
Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes io - cun - dan - tur,
A
Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes io - cun - dan - tur,
T
Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes io - cun - dan - tur,
B
Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes io - cun - dan - tur,
vigoroso
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

14

-vir - - gi - nes, ter - re rid - - - - det

-vir - - gi - nes, ter - re rid - - - det

-vir - - gi - nes, ter - re ri - - - det

-vir - - gi - nes, ter - re ri - - - - det

C

17

Fl.

17

Timp.

ff

p

f

17

S

f

fa - ci-es.

es - tas nunc ap - pa - ru-it or -

A

f

fa - ci-es.

es - tas nunc ap -

T

fa - ci-es.

B

fa - ci-es.

17

sul G sempre al ❋

Vln. I

ff

Vln. II

ff

mf

sinule

Vla.

ff

mf

sinule

Vlc.

ff

ff

Cb.

ff

ff

Fl.
Timp.
S
- na - tus - que flo - rum le - - - - - te cla - ru - it.
A
- pa - ru - it, or - na - tus - que flo - rum le - - - - - te
T
es - tas nunc ap -
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

24

cla - ru - it.

- pa - ru it, or - na - tus - que flo - rum le - - - - - te

f

es - tas nunc ap - pa - ru - it or - na - tus - que flo - rum

D
dolce
3
27
Fl.
mf
27
Timp.
27
S
A
T
cla - ru - it.
B
p
le - - - - - te cla - ru - it.
27
Vln. I
ff
p
Vln. II
pp
Vla.
pp
Vlc.
p
Cb.
p

Fl.
Timp.
S
Ne - mus re - vi - res - cit,
A
Ne - mus re - - - - - - vi -
T
Ne - mus re - vi -
B
Ne - mus re - - - - - vi - - -
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl.

33

Timp.

33

S

33

fron - dent fru - ti - ces, Ne - - - mus re - vi -

A

- res - cit, fron - - - - - dent fru - ti - ces, fron - dent

T

- res - cit, fron - dent fru - ti - ces, fron - dent

B

- res - - - - - cit, fron - - - - - dent, fron - - - - - dent,

Vln. I

33

Vln. II

Vla.

Vlc.

Cb.

pizz. *mf*

Fl.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
36
cresc.
- es - cit, fron-dent fru - ti-ces, hi - ems se - va ces - sit,
fru - - - - - - - - ti - ces, hi - ems se - va ces - sit,
fru - - - - - - - - ti-ces, hi - ems se - va ces - sit,
fru - - - - ti - ces, hi - - - - - - ems se - va ces - sit,

E
40
Fl.
Timp.
S
A
T
B
le - ti, le - ti iu - ve-nes
con - gau - de - te
Vln. I
Vln. II
Vla.
Vlc.
Cb.
arco

Fl.

Timp.

S

flo - ri-bus, con-gau-de-te flo - ri-bus,

A

flo - ri-bus, con-gau-de-te flo - ri-bus,

T

flo - ri-bus, con-gau-de-te flo - ri-bus,

B

flo - ri-bus, con-gau-de-te flo - ri-bus,

Vln. I

div. *unis.*

Vln. II

Vla.

Vlc.

div.

Cb.

Fl.
49
Timp.
S
con - gau - de - te flo - ri - bus,
A
con - gau - de - te flo - ri - bus,
T
con - gau - de - te flo - ri - bus,
B
con - gau - de - te flo - ri - bus,
Vln. I
div.
unis.
Vln. II
Vla.
Vlc.
Cb.

F

Fl.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

52

a - mor vos al - li - cit iam, iam vir -

a - mor vos al - li - cit iam vir -

unis.

G
Fl.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
55
- gi - ni-bus
mf
con adore
Er - go mi - li - te - mus, si - mul Ve - ne

Fl.
Timp.
S
ri, tris - ti - a vi - te - - mus, nos qui
dim
A
ri, nos qui ten - er - i, nos qui
dim.
T
ri, nos qui ten - er - i, nos qui
dim.
B
ri, tris - ti - a vi - te - - - - mus, nos qui
dim.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl.

Timp.

S

ten - er - i,

A

ten - er - i,

T

ten - er - i,

B

ten - er - i,

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

pp

simile

Fl.
69
Timp.
69
S
69
p
vi - sus et col - lo - qui - a,
A
T
p
vi - sus et col - lo - qui - a,
B
Vln. I
69
cresc.
Vln. II
cresc.
Vla.
cresc.
Vlc.
mf
Cb.

H

Fl.

72

cresc.

Timp.

72

pesante *f* *p* *f* *p* *f* *p* *f*

S

72

mf sempre cresc.

spes a - mor - - - que tra - hant nos ad gau - di - a,

A

mf sempre cresc.

spes a - mor - - - que tra - hant nos ad gau - di - a,

T

mf sempre cresc.

spes a - mor - - - que tra - hant nos ad gau - di - a,

B

mf sempre cresc.

spes a - mor - - - que tra - hant nos ad

Vln. I

72

mf sempre cresc.

Vln. II

div.

mf sempre cresc.

Vla.

mf sempre cresc.

Vlc.

mf sempre cresc.

Cb.

f pesante *f* *f* *f*

Fl.
76
cresc.
un poco allargando
ff
Timp.
76
p f p f ff p
S
76
spes a - mor - que tra - hant nos,
un poco allargando
A
spes a - mor - que tra - hant nos,
T
spes a - mor - que tra - hant nos,
B
gau - di-a, spes a - mor - que tra - hant nos
un poco allargando
Vln. I
76
un poco allargando
Vln. II
div.
Vla.
Vlc.
ff sante
Cb.
f f ff sante

I

a tempo (ma un poco piu mosso)

Fl.

Timp.

S

A

T

B

tra - hant nos ad gau - di - a, tra - hant nos ad gau - - - - di

Vln. I

Vln. II

Vla.

Vlc.

Cb.

unis.

Timp.
S
- a.
A
- a.
T
- a.
B
- a.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
p
molto
cresc.
pizz.

3. Lament

for his mistress's sparrow

Text: Catullus

Kenneth Leighton

Fl.

T

quan - tum est ho - mi - num ve - nus - ti - or - um: pas - scr

Vln. I

Vln. II

Vla.

Vlc.

Cb.

K

Fl.

T

mor - tu - us est me - ae pu - el - lae, pas - scr,

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl.

T

de - li - ci - ac me - ac pu - el - lae, Quem plus il - la oc - u -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

dim.

Fl.

T

- lis su - is a - ma

dolce

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pizz

Fl.

T

Vln. I

Vln. II

Vla.

Vlc.

Cb.

38

dolce

p

rall.

(b)

- - - bat

rall.

L

piu mosso

42

p leggiero e non legato

Nam mel - li - tus er - at su - am - que no - rat

piu mosso

two solo violas

p

p unis. pizz.

p pizz.

Fl.

T

ip - sam tam be - ne quam pu - el - la ma - trem, nec se - se a

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl.

T

gre - mi - o ill - ius mo - ve - - - bat sed cir - cum - si - li -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl.

T

8 - ens mo-do huc mo - do il - luc, mo-do

Vln. I

Vln. II

Vla.

Vlc.

Cb.

51

p *flaco* *cresc.*

pp *tutti*

54

huc, mo - do huc mo - do il - luc ad so - - - - - lam

simile

cresc.

p *cresc.*

arco *p*

M

Fl.

T

cresc.

do - mi - nam, so - lam do - mi - nam - us - que pi - pi - a - bat.

Vln. I

Vln. II

Vla.

Vlc.

div.

Cb.

arco

rall

Qui

rall.

pizz.

Fl.

a tempo

dim.

T

nunc — it per it - er — te - ne - bri - co - sum —

a tempo

Vln. I

Vln. II

Vla.

unis.

div.

Vlc.

Cb.

mf

(pizz.) *P*

Fl.

P

mf

T

— il - lud un - de ne - gant — re - di - re quem - quam. —

Vln. I

Vln. II

Vla.

Vlc.

Cb.

N

Fl.

T

At vo - bis ma - le sit,

Vln. I

Vln. II

Vla.

Vlc.

arco

Cb.

Fl.

T

cresc.

ma - lae te - ne - brae Or - ci quae om - ni - a bel - la de - vo -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

dim.

Fl.

T

Vln. I

Vln. II

Vla.

Vlc.

Cb.

dim.

mp

-ra - tis! Tam bel - lum mi-hi pas - se-rem ab - stu -

p

O

-lis - tis. O fac - tum ma - lel O mi - scl - le

mf

p

Fl.
T
97
p
pas - - - seri
Tu - a
nunc op - er - a
Vln. I
Vln. II
Vla.
pp
Vlc.
pp
Cb.
pizz.
101
pp dolce
me - ae pu - el - lae
flen - do
tur - gi - du - li
ru - bent

106
Fl.
T
pp
dim.
8 — oc - cl - li ru - - - bent oc - cl - - - li.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
(liberamente)
110
breve
morendo

4. Elegy

Kenneth Leighton

Largo e sostenuto

Flute

express.

p

Violin I

mf

p

Violin II

p

Viola

mf

p

Cello

mf

p

Contrabass

mf

Fl.

f

p

P

Vln. I

mf

pp

Vln. II

pp

Vla.

pp

Vlc.

div.

pp

Cb.

pp

Fl.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

(b)

mf

dim

espress.

div

unis.

pizz.

p

Q

pp

con calore

sul G al ❋

appassionato

sostenuto

arco

Fl.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

cresc. poco a poco

div

unis.

cresc

R

(♭) un poco e un poco allargando

tutta forza

molto cantabile

Fl.

Vln. I

Vln. II

Vla.

Vlc.

Ch.

30

poco rit.

liberamente

(veloce)

a tempo

accel

(sul G)

S

35

breve

dolcissimo

51

Fl.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

40

pp

con sord.

con sord. div

unis.

pizz

lunga

rit.

41

ppp

div.

espress

5. Eclogue

Text: MS. of Benedictbeuern

Kenneth Leighton

Fl.

S solo

pa - - - ri - ter, pa - ri - ter can - te - mus, ec - ce vi - rent

S

- - ri - ter can - te - - - mus, ec - - - ce vi - rent

A

- - ri - ter can - te - - - mus, ec - - - ce vi - rent

T

- - ri - ter can - te - - - - - mus, ec - ce vi - rent

B

- - ri - ter can - te - - - mus, ec - - - ce vi - rent

T

un poco piu liberamente

Fl.

p

S solo

om - ni - a,

un poco piu liberamente

S

mf

om - ni - a, ma - ne gar - rit a - - - - lau - du - la,

A

mf

om - ni - a, ma - ne gar - rit a - - - lau - du - la,

T

mf

om - ni - a, ma - ne gar - rit a - lau - - - - du - la,

B

mf

om - ni - a, ma - ne gar - rit a - lau - - - - du - la,

Fl.

S solo

S

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

A

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

T

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

B

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

Fl.

S solo

que - ri - - - tur de

S

- tu - ra, phi - lo - me - na que - - - - ri - tur an - ti -

A

- tu - ra, phi - lo - me - na que - - - - ri - tur an - ti -

T

- tu - ra, phi - lo - me - na que - - - - ri - tur an - ti -

B

- tu - ra, phi - lo - me - na que - - - - ri - tur an - ti -

U

Fl.

S solo

un poco piu liberamente

p

— iac - - tu - - - ra. —

un poco piu liberamente

S

A

T

B

mf

- qua de iac - tu - ra. — Ilir - un - do iam

Fl.

S solo

S

A

T

B

cresc.

f

fin - sat, ci - gnus dul - ce trin - sat me - - - - mo - ran - do

fin - - - sat, ci - gnus dul - ce trin - sat me - - - - mo - ran - do

fin - - - sat, ci - gnus dul - ce— trin - sat me - mo - ran - do

fin - - - sat, ci - gnus dul - ce trin - sat me - - - mo - ran - do

V

come prima

Fl.

Solo

- - tet et in gra - - - mi - ne

come prima

S

pp

Pa - - - - - - - tet et in

A

pp

Pa - - - - - - - tet et in

T

pp

Pa - - - - - - - tet et in

B

pp

Pa - - - - - - tet in

Fl.

Solo

io - cun - do ri - vus mur - - - mu - re.

S

gra - mi - ne io - cun - do ri - vus mur - mu - re. Lo -

A

gra - mi - ne io - cun - do ri - vus mur - mu - re. Lo -

T

gra - mi - ne io - cun - do ri - vus mur - mu - re. Lo -

B

gra - mi - ne io - cun - do ri - vus mur - mu - re. Lo -

Fl.

mf

rit. al fine

dim

S solo

lo - cus est fes - ti - vus, ven - - - tus cum tem -

S

rit. al fine

- - cus est fes - ti - vus, ven - - - tus cum tem -

A

- - cus est fes - ti - vus, ven - - - tus cum tem -

T

- - cus est fes - ti - vus, ven - tus cum tem -

B

- - cus est fes - ti - vus, ven - - - tus cum tem -

Fl.

pp

breve

S solo

pp

- pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

breve

S

pp

- pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

breve

A

pp

- pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

T

pp

- pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

B

pp

- pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

6. Pacan

Text: MS. of Benedictbeuern

Kenneth Leighton

Fl. & Picc.

Timp.

S

A

T

f animato

Tem - pus est io - cun - dum, o_____ vir - gi - nes,

B

f animato

Tem - pus est io - cun - dum, o_____ vir - gi - nes,

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl. &
Picc.

Timp.

p

S

A

T

mo - do con - gau - de - - - - te vos iu - ve - nes

B

mo - do con - gau - de - - - - te vos iu - ve - nes

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vlc.

cresc.

Cb.

cresc.

W

Fl. & Picc.

Timp.

S

Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus

A

Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus

T

Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus

B

Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl. &
Picc.
Timp.
S
ar - de - o, no - vus, no - vus a - mor est, quo pe - re -
A
ar - de - o, no - vus, no - vus a - mor est, quo pe - re -
T
ar - de - o, no - vus, no - vus a - mor est, quo pe - re -
B
ar - de - o, no - vus, no - vus a - mor est, quo - pe - re -
Vln. I
Vln. II
Vla.
Vlc.
Cb.

X

Fl. & Picc.

Timp.

S - o. No - vus, no - vus a - mor est quo pe - re - o.

A - o. No - vus, no - vus a - mor est quo pe - re - o.

T - o. No - vus, no - vus a - mor est quo pe - re - o.

B - o. No - vus, no - vus a - mor est quo pe - re - o.

Vln. I (sul G)

Vln. II (sul G)

Vla. simile

Vlc. div. simile

Cb.

29
Fl. &
Picc.
(flute)
p
29
Timp.
29
S
- me - na
sic
dul - ci - ter,
p
et mo - du -
A
T
B
29
Vln. I
dulce
Vln. II
dulce
Vla.
div. dulce
Vlc.
unis. dulce
legato
Cb.
pizz

Fl. &
Picc.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
33
(b)
mf
f
- lans au - - - di - tur; in - - - tus ca - le - o
cresc.
cresc
cresc.
cresc.
cresc.

Y

37 *(take piccolo)*

Fl. & Picc.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p *f* *ff* *arco*

Io, io, to - tus flo - re - o, iam a - mo - re

Fl. &
Picc.
Timp.
S
A
T
B
vir - gi - na - li to - tus ar - de - o, no - vus, no - vus a - mor
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl. &
Picc.
Timp.
S
A
T
B
est quo pe - re - a. No - vus, no - vus a - mor est quo
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Z

(piccolo)

49

Fl. & Picc.

Timp.

S

A

T

B

(sul G)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pe - re - o.

ferroce

53
Fl. &
Picc.
53
Timp.
53
S
A
T
ff molto ritmico
Tu - a
B
f molto ritmico
Tu - a me - cum lu - dit vir - - - gi - ni - tas,
53
sempre simile
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl. & Picc.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

58

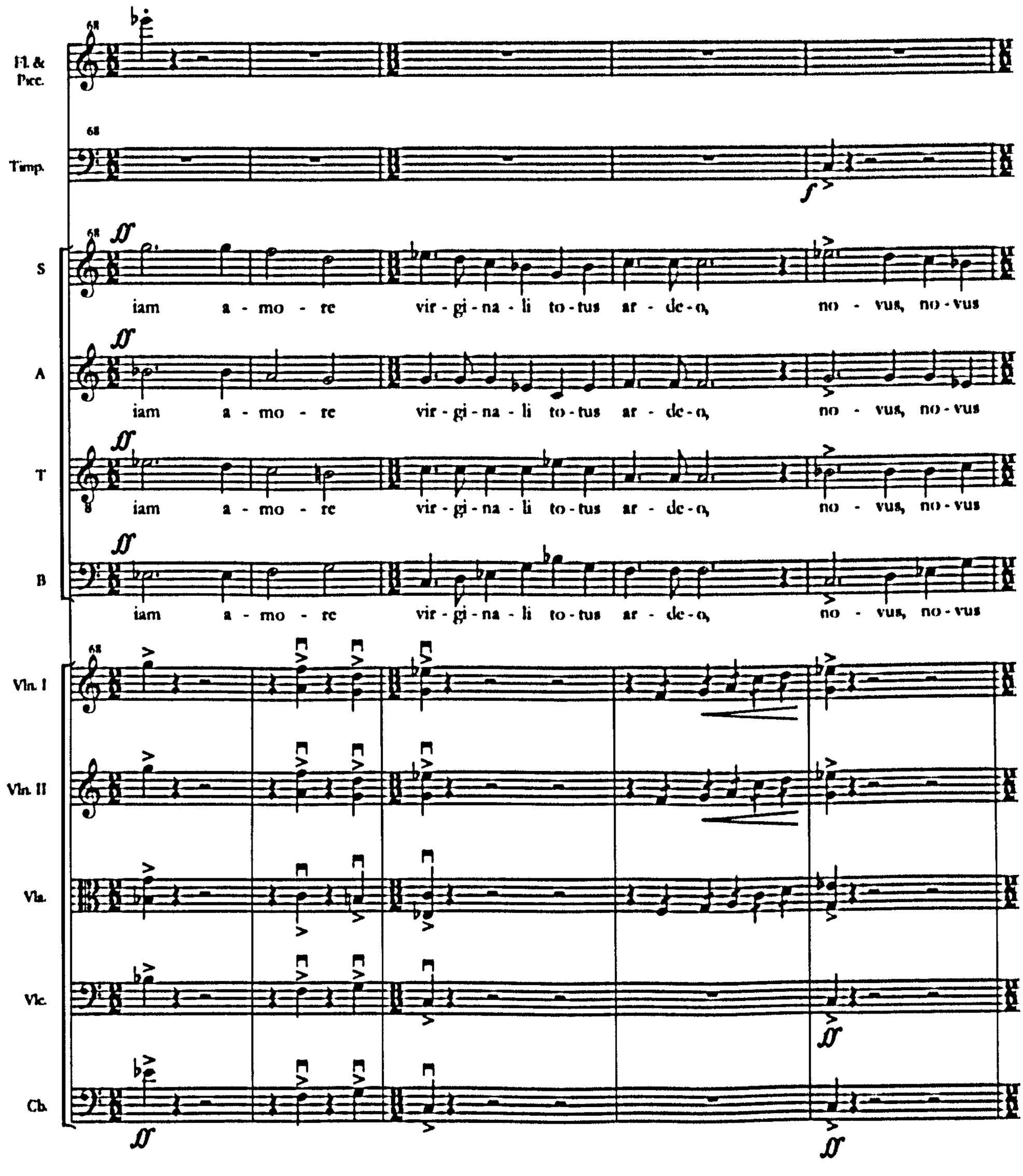
ff

cresc

— me— de - tru - dit sim - - - pli - ci - tas.

div

Fl. &
Picc.
63
1
Timp.
63
f
ff
S
63
ff
Io, io, to - tus flo - re - o,
A
T
ff
Io, io, to - tus flo - re - o,
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
unis.
unis.
ff


Fl. &
Picc.
Timp.
S
A
T
B
iam a - mo - re vir - gi - na - li to - tus ar - de - o, no - vus, no - vus
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl. &
Picc.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
73
a - mor est, quo pe - re - a. No - vus, no - vus a - mor est quo

2
un poco liberamente
Fl. & Picc.
Timp.
un poco liberamente
S
A
T
B
pe - re - o
Si - le, si - le, si - le, phi - lo -
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl. &
Pice.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
83
poco rit.
p
cresc.
f
- me - na, sur - ge, sur - ge, sur - ge can - ti - le

3

Fl. & Picc.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

88

meno mosso

lunga

a tempo e sempre cresc. al fine

p , *pp* - na de pec - to - - - - - re. *pp ma ben articolato* Io, io, to - tus

pizz p

93
Fl. & Picc.
Timp.
S
A
T
B
flo - re - o, iam a - mo - re vir - gi - na - li to - tus ar - de - o,
pp
Vln. I
Vln. II
Vla.
Vlc.
Cb.
pizz.
mf
cresc.

97
Fl. &
Picc.
(piccolo)
p
97
Timp.
97
S
p
cresc
f
no - vus no-vus a - mor est quo pe-re - o.
A
p
cresc.
f
no - vus no-vus a - mor est quo pe-re - o.
T
p
cresc.
f
no - vus no-vus a - mor est quo pe-re - o.
B
p
cresc.
f
no - vus no-vus a - mor est quo pe-re - o.
97
Vln. I
arco f
Vln. II
f
Vla.
f
Vlc.
div.
f
Cb.
f

Fl. &
Picc.
102
4
cresc.
102
Timp.
102
S
A
T
B
f animato
Ve - ni, do-mi - cel - la, cum —— gau - di-
f animato
Ve - ni, do-mi - cel - la, cum —— gau - di-
102
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl. & Picc.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

cresc

f

- o, ve - ni, ve - ni, bel - - - la, iam pe - re-

cresc.

cresc. molto

5

Fl. & Picc.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

lo, io, to-tus flo - re - o, iam a - mo -

lo, io, to-tus flo - re - o, iam a - mo -

- o. lo, io, to-tus flo - re - o, tam a - mo -

- o. lo, io, to-tus flo - re - o, iam a - mo -

arco

unis.

div.

Fl. & Picc.
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
116
cresc
cresc.
- - - re vir - gi - na - li to - tus ar - de - o, no - vus
unis.
div.

Fl. & Picc.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

120

f *p* *ff*

ff *tutta forza*

no - vus no - vus a - mor est quo

a tempo
125 un poco largamente
lunga
Fl. & Picc.
Timp.
S
A
T
B
pe - re - o
Vln. I
Vln. II
Vla.
Vlc.
Cb.
div.
(sul G)
unis.

7. Hymn to Cypris

Text: MS. of
Benedictbeuern

Kenneth Leighton

S
so - lis in - cen - di-um ra - - - - - di - os e -
A
so - lis in - cen - di-um ra - - - - - di - os e -
Vln. II
Vla.
Vlc.
Cb.
tutti
pizz
6
10
S
- qua - - - li mo - - - de - ra - tur or - di - ne, iu - bi -
A
- qua - - - li mo - - - de - ra - tur or - di - ne, iu - bi -
Vln. II
Vla.
solo
arco
Vlc.
Cb.

S

-lo se - mo - to,

A

-lo se - mo - to,

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p *tutti* *tutti* *tutti (arco)*

7

S

fron - de pau - sa ti - li - e Cy - pri - dis in

A

fron - de pau - sa ti - li - e Cy - pri - dis in

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf *cresc.* *pizz.* *unis.* *p arco*

S
vo - - - - - tol
Cy - pri - dus in vo - - - - - to
A
vo - - - - - tol
Cy - - - - pri - dus in vo - to,
Cy - pri - dus in
Vln. I
Vln. II
Vla.
Vlc.
Cb.
22
mf
Cy - pri - dis in vo - - - - - to
Cy - pri - dis in
vo - - - - - - - - - - - - to
Cy - pri - dis in
p
dim.
pp

8
dulce cantabile
mf
Fl.
S
vo - - - - to
A
vo - - - - to
simile sempre
Vln. I
pp
simile sempre
Vln. II
pp
simile sempre
Vla.
pp
Vlc.
Cb.
Fl.
Vln. I
poco
dim.
Vln. II
poco
dim.
Vla.
poco
dim.
sempre simile
Vlc.
arco. pp
poco
dim.
Cb.
pizz. mf

9

Fl

S

In hac val - le flo - ri - da flo - re -

A

In hac val - le flo - ri - da flo - re -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

S

-us, fra - - - gra - tus, in - tra sep - ta li - li - a

A

-us, fra - - - gra - tus, in - tra sep - ta

Vln. I

Vln. II

Vla.

Vlc.

Cb.

S
lo - cus pur - pu - ra - tus.
sempre cresc
dum gar - ri - tus me - ru - le
A
li - li - a
lo - cus pur - pu - ra - tus.
sempre cresc.
dum gar - ri - tus
Vln. I
sempre cresc
simile
Vln. II
sempre cresc.
simile
Vla.
sempre cresc.
Vlc.
div.
Cb.
arco mf
sempre cresc.
simile
S
dul - ci - ter al - lu - - - - - - - dit.
phi - lo - me - na
un poco piu mosso
A
me - ru - le
dul - ci - ter al - lu - - - dit.
phi - lo - me - na
un poco piu mosso
Vln. I
div.
Vln. II
Vla.
Vlc.
Cb.

Fl.

S

car - mi-ne dul - ci - a con - clu - - - - - dit, dul - ci - a con -

A

car - mi-ne dul - ci - a con - clu - - - - - dit, dul - ci - a con -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pizz. arco pizz. pesante

Fl.

S

-clu - - - - - dit phi - lo - me - na car - mi-ne dul - - -

A

-clu - - - - - dit phi - lo - me - na car - mi-ne dul - - -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pizz. dim. simile

11
dulce
mf
Fl.
S
p
ci - a con - clu - dit.
A
p
ci - a con - clu - dit.
35
Vln. I
pp
simile
Vln. II
pp
simile
Vla.
unis
pp
simile
Vlc.
pp
Cb.
p

58
Fl.
Vln. I
Vln. II
Vla.
simile
Vlc.
arco
Cb.
pizz mf

12
rit. un pochiss.
a tempo
dolce p
S
A
dolce p
Ec - ce, cho - rus vir - gi - num tem - po -
Ec - ce, cho - rus vir - gi - num tem - po -
rit. un pochiss
a tempo
Vln. I
Vln. II
Vla.
Vlc.
Cb.
pp
pp
pp
pp
S
A
- re ver - na - li, dum so - lis in - cen - di - um ra -
- re ver - na - li, dum so - lis in - cen - di - um ra -
Vln. I
Vln. II
Vla.
Vlc.
Cb.
mf
p
mf
p
mf
pizz.
p
pizz
p
simile

69

S: - - - di - os e - qua - - - li mo - de - ra - tur or - di - ne, iu - bi -

A: - - - di - os e - qua - - - li mo - de - ra - tur or - di - ne, iu - bi -

Vln. I

Vln. II

Vla. *pizz.* *arco*

Vlc.

Cb.

13

73

S: - lo sc - mo - to, from - de pau - sa

A: - lo sc - mo - to, from - de pau - sa

Vln. I

Vln. II

Vla.

Vlc. *cresc.*

Cb. *arco*

S
A
ti - li - e Cy - pri - dis in vo - - - to Cy - pri - dis in
ti - li - e Cy - pri - dis in vo - - to Cy - pri - dis in
cresc.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
cresc
cresc.
cresc.
cresc.
cresc.

S
A
vo - - - to Cy - pri - dus in vo - - - to Cy - pri dus in
vo - to, Cy - pri - dus in vo - - - - - - - to Cy - pri - dus in
mf
p
Vln. I
Vln. II
Vla.
Vlc.
Cb.
dim.
dim.
pp
pp

14

Fl.

dolce

mf

S

vo - - - - to

A

vo - - - - to

Vln. I

simile

pp

Vln. II

simile

pp

Vla.

simile

pp

Vlc.

arco

simile

pp

Cb.

(♭) un poco liberamente

Fl.

pp

p

S

pp dolcissimo

pp

Ah!

Ah!

A

pp dolcissimo

pp

Ah!

Ah!

un poco liberamente

Vln. I

ppp sul ponticello

Vln. II

ppp sul ponticello

Vla.

div.

ppp sul ponticello

Vlc.

div.

pp

pp unis.

Cb.

div.

p pizz.

unis

Fl.

S

Ahl

Ahl

A

Ahl

Ahl

Vln. I

Vln. II

Vla.

Vlc.

Cb

pp

pp

Fl.

S

Ec - ce, cho - rus vir - - - - - gi - num

A

Ec - ce, cho - rus vir - - - - - gi - num

Vln. I

Vln. II

Vla.

Vlc.

Cb

pp

pp

pp

pp

pp

pp

p

8. Erotikon

Text: MS. of Benedictbencurem

Kenneth Leighton

Con moto e passione ♩ = 126

(con espressione)

Solo Flute

Solo Tenor

Violin I

Violin II

Viola

Cello

Contrabass

pizz.

Solo Fl.

Solo T

Vln. I

Vln. II

Vla.

Vlc.

Cb.

15

Solo Fl.

Solo T

pp legato e con passione

Dum — es - tas in - cho -

(sul G al ❋)

Vln. I

pp

Vln. II

Vla.

arco

pp

Vlc.

arco

dim.

p div

Cb.

p (arco)

Solo Fl.

Solo T

mf

- a - tur — a - me - no — tem - po - re Phe - bus - que do -

Vln. I

❋

Vln. II

V

p

Vla.

Vlc.

Cb.

16

Solo Fl.

Solo T

mf

8 - mi - na - tur de - pul - so fri - go - re, Un - ius in a -

Vln. I

Vln. II

Vla.

unis.

Vlc.

Cb.

mf

Solo Fl.

Solo T

sempre cresc.

8 - mo - re pu - el - le vul - - - ne - ror mul - ti - mo - do

Vln. I

Vln. II

Vla.

Vlc.

Cb.

sempre cresc.

f pesante

pizz f pesante

Solo Fl.

Solo T

— do - - - lo - - - - - - re, per quem — et — at - te -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

17

Solo Fl.

Solo T

- ror. — *appassionato* Ut me - i mi - se - re - a - tur ut me re -

Vln. I — *div.*

Vln. II — *div.*

Vla. — *div.*

Vlc. — *div.* — *arco*

Cb. — *div.*

18

Solo Fl.

Solo T

mf

-ci - pi-at ut me re - ci - pi-at

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf

dim.

unis.

express.

Solo Fl.

Solo T

p dolce

et de - - - - - - - -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

unis. (sul G)

p

dim.

19

Solo Fl.

Solo T

dim. p mf

- - - cli - ne - tur ad me, et i - ta de -

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp pp pp fp fp fp

div div div

cresc. unis.

pizz. f

Solo Fl.

Solo T

si - nat, i - - - ta de - si - - - nat!

Vln. I

Vln. II

Vla.

Vlc.

Cb.

dim. dim. dim. dim. pp pp pizz. p pizz. p

Solo Fl.

Solo T

Vln. I

Vln. II

Vla.

Vlc.

Cb.

76

mf

Solo Fl.

Solo T

Vln. I

Vln. II

Vla.

Vlc.

Cb.

senza rit.

pp

breve

dim.

9. Nocturne

Kenneth Leighton
Lento Misterioso (ma liberamente) ♩= 76
Solo Flute
Tympani (C&F)
Violin I
Violin II
Viola
Cello
Contrabass
Solo Fl.
Timp.
Vln. II
Vla.
Vlc.
Cb.
simile
trem.
pizz. mp

20
Solo Fl.
Timp.
Vln. II
Vla.
Vlc.
Cb.
Vln. I
mf
ppp
arco
pizz.
dim.
pp
cresc.
simile
p

17 rit. un poco

21 a tempo

Timp.

ppp

rit. un poco

a tempo

Vln. I

div

ppp

Vln. II

div

ppp

pp

Vla.

pp

Vlc.

pp

17

V

Vlc.

arco pp

Cb.

pp

un poco piu animato

Solo Fl.

21

mf

Timp.

pp

mf

pp

21

Vln. I

(mutes off)

Vln. II

unis

mf

Vla.

mf

Vlc.

21

mf

Vlc.

mf

Cb.

f

p

Solo Fl.
Vln. II
Vla.
Vlc.
Cb.
arco mf
22
agitato un poco
Solo Fl.
agitato un poco
Vln. I
senza sord.
Vln. II
Vla.
Vlc.
molto cantabile
Vlc.
Cb.

Solo Fl.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

33

sostenuto e cantabile

cresc.

div.

ff

f

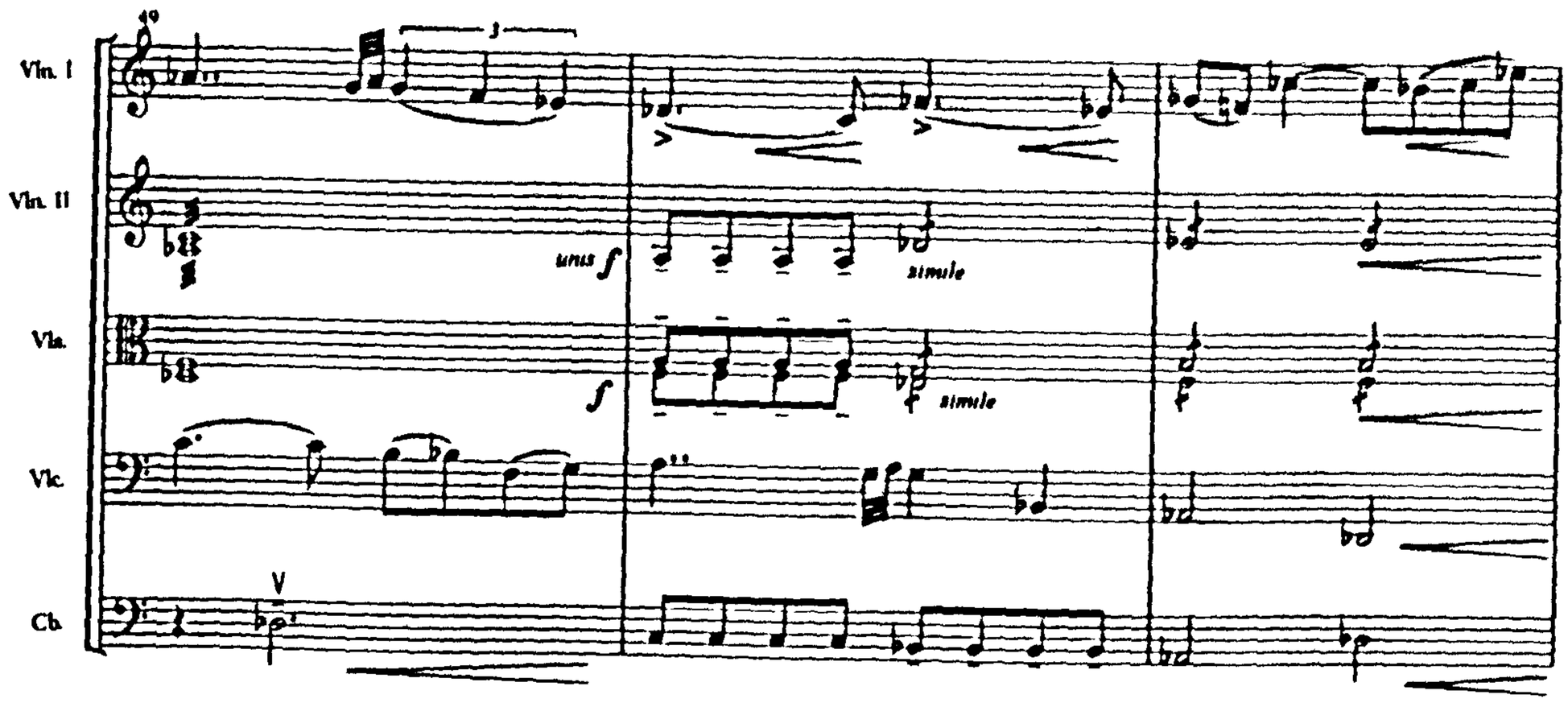
37

Timp.

mf

114

23
Solo Fl.
Timp.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
unis.
Timp.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
unis.


49
Vln. I
Vln. II
Vla.
Vlc.
Cb.
unis
simile
simile

24
tranquillo (poco meno mosso)
52 poco rit.
Solo Fl.
mf express
52 poco rit.
tranquillo (poco meno mosso)
Vln. I
Vln. II
Vla.
Vlc.
Cb.
unis
pizz.

Solo Fl.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
(breve)
liberamente
poco rit.
(accel.)
(colla parte)
simile
div
58
(rit.)
rit. al fine
lunga
unis
solo 'cello
arco

10. Epilogue

Text: MS. of
Benedictbeuern

Kenneth Leighton

cantabile
mf
Solo Fl.
Vln. I
Vln. II
Vla.
Vlc.
Solo Fl.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
pp

25
Solo Fl.
pp
Timp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
V
div.

26

Solo Fl.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vlc.

Cb.

21

pp sostenuto

Dum Di - a - ne vi - tre - a se -

unis.

pp

S
A
T
B
26
- ro lam - - - - pas o - ri - tur, et a
mf
- ro lam - - - - pas o - ri - tur, et a
- ro lam - pas o - ri - tur, et a
- ro lam - - - - pas o - ri - tur, et a
31
poco rit
fra - tris ro - se - a lu - ce suc - cen - - - - - di -
fra - tris ro - se - a lu - ce suc - cen - di -
fra - tris ro - se - a lu - ce suc - cen - di -
fra - tris ro - - - - se - a lu - - - - ce suc - cen - di -
27
a tempo
36
p
- tur, dul - - cis su - ra ze - phy-ri spi - rans
- tur, dul - - cis su - ra ze - - - phy - ri spi - rans
- tur, dul - - cis su - ra spi - rans om - - - - -
- tur, dul - cis su - ra spi - rans om -

28
S
om - nes eth - e - ri nu - bes tol - lit; sic e -
p legato molto
A
om - nes e - the - ri nu - bes tol - lit; sic e -
p legato molto
T
- nes e - the - ri nu - bes tol - lit; sic e -
p legato molto
B
- nes e - - - the - ri nu - bes tol - lit; sic e -
p legato molto
Vln. I
div
senza sord.
pp sostenuto
simile sempre
Vln. II
senza sord.
pp
simile sempre
Vla.
senza sord.
pp
Vlc.
div
senza sord.
pp sostenuto
Cb.
pp

S
- mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -
A
- mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -
T
- mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -
B
- mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -
Vln. I
Vln. II
Vla.
Vlc.
Cb.

29
S
A
T
B
Vln. I
Vln. II
Vla.
Vlc.
Cb.
mf legato molto
- tat___ ad a-mo-ris pig-no-ra. O___quam fe-lix est an-ti-do-tum
mf
e sempre cresc. simile
e sempre cresc.
simile
e sempre cresc

S

so - po-ris, quod cu - ra - rum tem-pes - ta - tes se - dat quod cu -

p

cresc sempre

A

so - po-ris, quod cu - ra - rum tem-pes - ta - tes se - dat quod cu -

p

cresc. sempre

T

so - po-ris, quod cu - ra - rum tem-pes - ta - tes se - dat quod cu -

p

cresc. sempre

B

so - po-ris, quod cu - ra - rum tem-pes - ta - tes se - dat quod cu -

p

cresc. sempre

Vln. I

Vln. II

simile

Vla.

div.

unis

Vlc.

Cb.

30
pochiss. rit.
[a tempo]
tutta forza
Timp.
pp
molto
S
A
T
B
- ra - rum tem-pes - ta - tes se - dat et de - lo - ris! O quam
Vln. I
Vln. II
Vla.
Vlc.
Cb.

66
Timp.
p
f
pp
mf
pp
S
fe - lix est an - ti - do-tum so - - - po - ris.
A
fe - lix est an - ti - do-tum so - po - ris.
T
fe - - lix est an - ti - do-tum so - po - ris.
B
fe - lix est an - ti - do-tum so - po - ris.
Vln. I
cantabile
sul G i al
sul G i al
Vln. II
simile
cantabile
Vla.
simile
Vlc.
Cb.

31

Solo Fl.

poco rit.

Vln. I

sul G al ❋

(sul G)

Vln. II

(sul G)

unis

poco rit.

Vla.

Vlc.

Cb.

76

Solo Fl.

liberamente un poco

poco accel.

poco rit.

76

Vln. I

liberamente un poco

poco accel.

poco rit.

Vln. II

Vla.

Vlc.

Cb.

32

tranquillo

rit. un poco

quasi cadenza (liberamente)

Solo Fl.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

div.

pizz.

16

(accel)

ten.

rit.

quasi accel

86

veloce

33

Solo I-I

rit. molto

come prima ma meno mosso e sostenuto

mf *pp*

A

pp legatissimo

Ap - plau -

T

pp legatissimo

Ap - plau - da - mus,

B

pp legatissimo

Ap - plau - da - mus, ap - plau -

100

S

pp legatissimo

Ap - plau - da - mus, ap - plau - da - mus i - gi - tur re - - - rum

A

- da - mus i - - - - - gi - tur re - - - - rum no - vi -

T

i - - - gi - tur re - rum no - - - vi - ta - - -

B

- da - mus, ap - plau - da - mus i - - - gi - tur

105

S

no - vi - ta - - - - - - - - - ti. Fe - lix qui di -

A

- ta - - - - ti, re - rum no - vi - ta - ti. Fe - lix qui di -

T

- - - - - - ti. Fe - - lix qui di - li - gi - tur, vo - - -

B

re - rum no - vi - ta - - - - - ti. Fe - lix qui di -

10
S
li - - - gi - tur, vo - ti com - pos gra - ti, do - no le - tus
A
li - - - gi - tur, vo - ti com-pos gra - - - ti, do -
T
- - ti com - pos gra - - - - - - ti, do - no le - - tus
do - - - no le -
B
- li - gi-tur, com - pos gra - - - ti do - - - no le -
15
S
Ve - nc - ris cu - ius a - ra te - ne-ris flo - - -
A
dim.
- - - no Ve - ne-ris, cu - ius a - - - ra te - ne - ris flo -
T
dim.
Ve - - - - - - nc-ris, cu - ius a - ra te - ne-bris
B
- tus Ve - nc - ris, cu - ius a - ra te - ne - bris
120
poco rit.
34
a tempo
S
- - - ri-bus o - - - - do - - - - rat. Mi - ser e con -
A
- - - - - ri - bus o - - - - do - - - - rat. Mi - ser e con -
T
flo - - - - - ri-bus o - do - - - - rat. Mi - ser e con -
B
flo - ri - bus o - do - - - - rat. Mi - ser e con -

un poco accel

25

S - tra - ri - o qui sub - la - to bra - vi - o si - ne spe, si -

A - tra - ri - o qui sub - la - to bra - vi - o si - ne spe, si -

T - tra - ri - o qui sub - la - to bra - vi - o si - ne spe, si -

B - tra - ri - o qui - sub - la - to bra - vi - o si - ne spe, si -

30

S - ne spe la - bo - - - - - rat, si - ne spe la -

A - ne spe la - bo - - - - - rat, si - ne spe la -

T - ne spe la - bo - - - - - rat, si - ne spe la -

B - ne spe la - bo - - - - - rat, si - ne spe la -

poco rit. al fine

35

S - bo - - - - - rat, la - bo - - - rat.

A - bo - - - - - rat, la - bo - - - rat.

T - bo - - - - - rat, la - bo - - - rat.

B - bo - - - - - rat, la - bo - - - rat.

Laus Deo

"Tu saltim, Veris gratia, exaudi, et consolera frondes, flores et gramina, nam mea languet anima"

Appendix Two

Veris Gratia Canata
(vocal score)

Veris Gratia

1. Prelude

Kenneth Leighton

Molto largo un poco liberamente ♪ = ca

pp

dolce sostenuto

p

dim.

f

A

ff

pp

simile

p

rit.

dim.

pp

attacca.
senza pausa

2. Aubade

Text: MS of
Benedictbeuern

B

S: *ff vigoroso* — Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes to - cun - dan - tur,

A: *ff vigoroso* — Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes to - cun - dan - tur,

T: *ff vigoroso* — Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes to - cun - dan - tur,

B: *ff vigoroso* — Iam - iam ri - dent pra - ta, iam - iam vir - gi - nes to - cun - dan - tur,

loco

14

S: -vir - gi - nes, ter - re rid - - - - det

A: -vir - gi - nes, ter - re rid - - - det

T: -vir - gi - nes, ter - re ri - - - det

B: -vir - gi - nes, ter - re ri - - - - det

C

S fa - ci - es. cs - tas nunc ap - pa - ru - it or -

A fa - ci - es. cs - tas nunc ap -

T fa - ci - es.

B fa - ci - es.

17

ff mf simile

21

S - na - tus - que flo - rum le - - - - - te cla - ru - it.

A - pa - ru - it, or - na - tus - que flo - rum le - - - - - te

T cs - tas nunc ap -

B

21

S

A cla - ru - it.

T -pa - ru it, or - na - tus - que flo - rum le - - - - te

B *f* es - tas nunc ap - pa - ru - it or - na - tus - que flo - rum

D

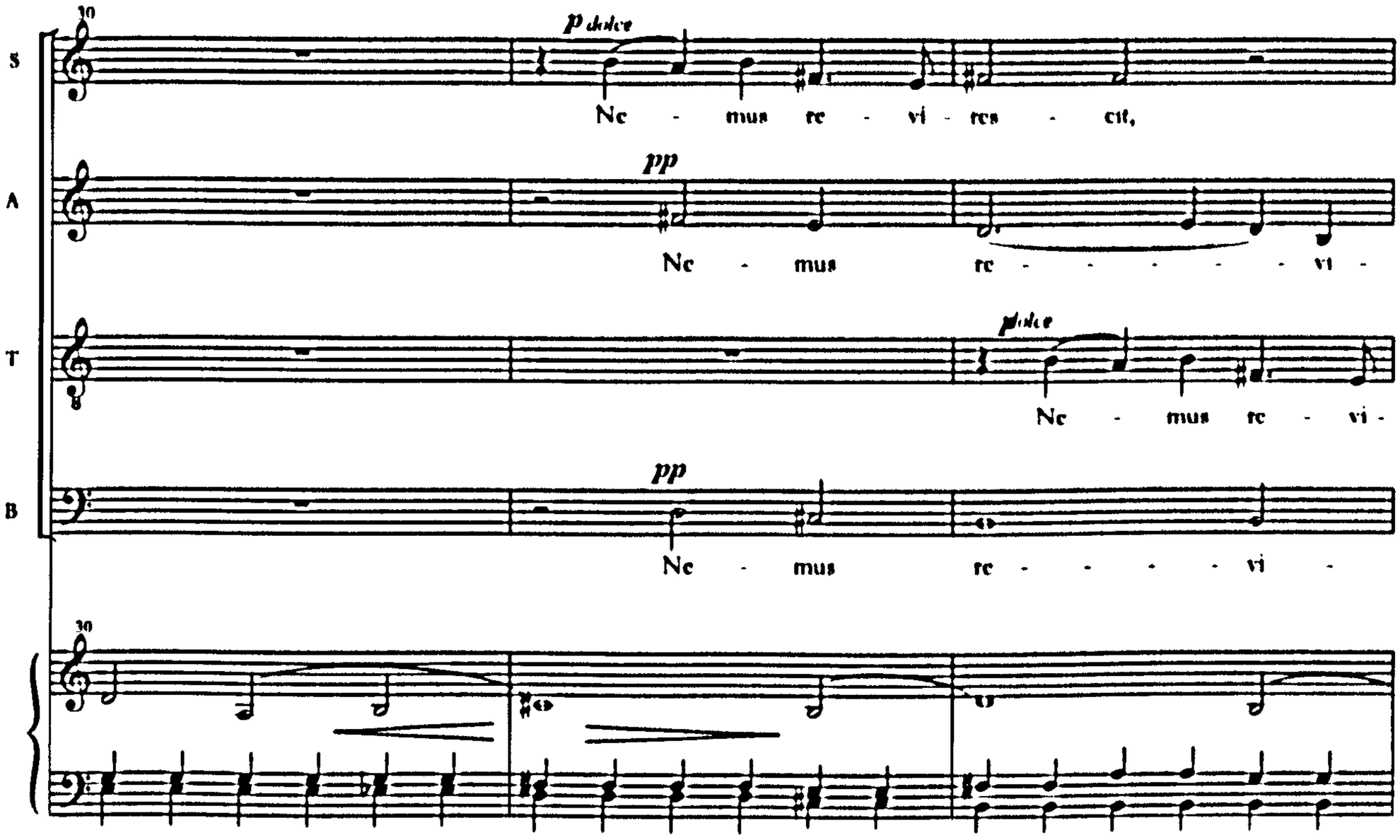
S

A

T cla - ru - it.

B *p* le - - - - te cla - ru - it.

cr *p*


10
S
p dolce
Ne - mus re - vi - res - cit,
A
pp
Ne - mus re - - - - - - vi -
T
p dolce
Ne - mus re - vi -
B
pp
Ne - mus re - - - - - vi -
30
S
from - dent fru - ti - ces,
mf
Ne - - - mus re - vi -
A
- res - cit, from - - - - - dent fru - ti - ces, from - dent
T
- res - cit, from - dent fru - ti - ces, from - dent
B
- res - - - - cit, from - - - - dent, from - - - - dent,

S
A
T
B

36

cresc.

-es - cit, fron-dent fru - ti-ces, hi - ems sc - va ces - sit,

fru - - - - - - - - ti - ces, hi - ems sc - va ces - sit,

fru - - - - - - - - ti - ces, hi - ems sc - va ces - sit,

fru - - - ti - ces, hi - - - - - - ems sc - va ces - sit,

36

cresc.

E

40

ff

f

le - ti, le - ti iu - ve-nes com - gau - de - te

le - ti, le - ti iu - ve-nes com - gau - de - te

le - ti, le - ti iu - ve-nes com - gau - de - te

le - ti, le - ti iu - ve-nes com - gau - de - te

40

ff

S
flo - ri - bus,
con - gau - de - te flo - ri - bus,
A
flo - ri - bus,
con - gau - de - te flo - ri - bus,
T
flo - ri - bus,
con - gau - de - te flo - ri - bus,
B
flo - ri - bus,
con - gau - de - te flo - ri - bus,
S
con - gau - de - te flo - ri - bus,
A
con - gau - de - te flo - ri - bus,
T
con - gau - de - te flo - ri - bus,
B
con - gau - de - te flo - ri - bus,

F

S
A
T
B

52

a - mor vos al - li - cit tam, tam vir -

a - mor vos al - li - cit tam, tam vir -

a - mor vos al - li - cit tam, tam vir -

a - mor vos al - li - cit tam, tam vir -

52

G

55

- gi - ni - bus, - gi - ni - bus, Er - go mi - li - te - mus, -

- gi - ni - bus, - gi - ni - bus, Er - go mi - li - te - - - mus,

- gi - ni - bus, - gi - ni - bus, Er - go mi - li - te - - - mus,

- gi - ni - bus, - gi - ni - bus, Er - go mi - li - te - mus, -

55

(chorus music.)

S
si - mul Ve - ne - ri, tris - ti - a vi - te - mus, nos qui
dim.
A
si - mul Ve - ne ri, nos qui ten - er - i, nos qui
dim
T
si - mul Ve - ne ri, nos qui ten - er - i, nos qui
dim.
B
si - mul Ve - ne - ri, tris - ti - a vi - te - - - mus, nos qui
dim
S
ten - er - i,
A
ten - er - i,
T
ten - er - i,
B
ten - er - i,
p
pp
simile

S

vi - sus et col - lo - qui - a,

A

T

p

vi - sus et col - lo - qui - a,

B

cresc

II

mf sempre cresc.

spes a - mor - - - que tra - hant nos ad gau - di - a,

spes a - mor - - - que tra - hant nos ad gau - di - a,

spes a - mor - - - que tra - hant nos ad gau - di - a,

mf sempre cresc

spes a - mor - - - que tra - hant nos ad

mf sempre cresc.

un poco allargando

S: spes — a - mor - - - - que tra - - - - hant —

A: spes a - - mor - - - - que tra - - - - hant —

T: spes — a - - mor - - - - que tra - - - - hant —

B: gau - di - a, spes a - mor - que tra - - - - hant —

un poco allargando

pesante

I

a tempo (ma un poco più mosso)

S: — nos, tra - hant nos ad gau - di - a, tra - - hant

A: — nos, tra - hant nos ad gau - di - a, tra - - hant

T: — nos, — tra - hant nos ad gau - di - a, tra - - hant

B: — nos tra - hant nos ad gau - di - a, tra - - hant

a tempo (ma un poco più mosso)

S
nos ad gau - - - - - - - di - a.
A
nos ad gau - - - - - - - di - a.
T
nos ad gau - - - - - - - di - a.
B
nos ad gau - - - - - - - di a.

S
A
T
B

cresc.

3. Lament

for his mistress's sparrow

Text: Catullus

Andantino semplice ♩= 80

Tenor

p

lu -

pp

J

T

ge - te, o Ve-ne-res Cu - pi - di - nes - que, et

pp

T

quan-tum est ho - mi-num ve-nus - ti - or - um: pas - ser

p

K

T

mor-tu-us est me - ac pu - el - lae, pas - ser,

mf

mf

T

de - li - ci - ac me - ac pu - el - lae,

p

Quem plus il - la oc - u -

dim.

pp

T

dolce

8 - lis su - is a - ma - - - - - - - - - - - -

dim.

T

rall.

- - - bat

T

L

più mosso

p leggiero e non legato

Nam mel - li - tus er - at su - am - que no - rat

staccato

T

ip - sam tam be - ne quam pu - el - la ma - trem, nec se - se a

dim.

T

gre - mi - o ill - ius mo - ve - - - bat sed cir - cum - si - li -

T

- ens mo - do huc mo - do il - luc, mo - do

T

huc, mo - do huc mo - do il - luc ad so - - - - - lam

cresc.

M
cresc.
do - mi-nam, - so - lam do - mi-nam - us - que pi-pi - a - bat.
rall.
a tempo
Qui nunc
it per it - - - - er te - ne - bri - co - - - sum
il - lud un-de ne - gant re - di - re quem - quam.

N
mf
At vo - bis
ma - le sit,
cresc.
f
dim.
ma-lae te - ne - brae Or - ci quae om - ni-a bel - la de - vo-
mp
-ra - tis!
Tam bel - lum mi-hi pas - se-rem
ab - stu -
O
mf
p
-lis - tis.
O fac - tum ma - lel
O
mi - sel - le

T
97
pas - ser! Tu - a nunc op - er - a me - ae pu -
pp
102
el - - - lae flen - do tur - gi - du - li ru - bent
106
oc - cel - li ru - - - bent oc - cel - - - li.
110

4. Elegy

Largo e sostenuto

espress.

mf

p

P

mf

pp

mf

dim.

Q

con calore

pp

loco

20

cresc. poco a poco

R

un poco e un poco allargando

cresc.

ff

tutta forza

poco rit.

liberamente

accel.

(veloce)

a tempo

mf

S

breve

dolcissimo

mp

pp

ppp

rit.

lunga

Text: MS. of Benedictbeuern

5. Eclogue

Con moto moderato (not too slow)

Flute

Soprano solo — *p* — Mu - - - sa ve - nit

Soprano — *pp* — Mu - - - sa ve - nit car - mi - ne, dul - - - ci mo - du -

Alto — *pp* — Mu - - - sa ve - nit car - mi - ne, dul - - - ci mo - du -

Tenor — *pp* — Mu - - - sa ve - nit car - mi - ne, dul - - - ci mo - du -

Bass — *pp* — Mu - - - sa ve - nit car - - - mi - - -

Accomp. (for rehearsal only) — *pp* — *p* — *pp*

Fl.

S solo — car - mi - ne, dul - - - ci mo - du - la - - - mi - ne: *mp*

S — -la - mi - ne dul - ci mo - du - la - mi - ne: pa -

A — -la - mi - ne dul - ci mo - du - la - mi - ne: pa - *mp*

T — -la - mi - ne dul - ci mo - du - la - mi - ne: pa - *mp*

B — -ne, dul - - - ci mo - du - la - mi - ne: pa - *mp*

Accomp. — *mp*

Fl

S solo — pa - - - ri - ter, pa - ri - ter can - te - mus, ec - ce vi - vent

S — - - ri - ter can - te - - - mus, ec - - - ce vi - vent

A — - - ri - ter can - te - - - mus, ec - - - ce vi - vent

T — - - ri - ter can - te - - - - - mus, ec - ce vi - vent

B — - - ri - ter can - te - - - mus, ec - - - ce vi - vent

T

un poco piu liberamente

Fl — *p*

S solo — om - ni - a,

S — *mf* — om - ni - a, ma - ne gar - rit a - - - lau - du - la,

A — *mf* — om - ni - a, ma - ne gar - rit a - - - lau - du - la,

T — *mf* — om - ni - a, ma - ne gar - rit a - lau - - - du - la,

B — *mf* — om - ni - a, ma - ne gar - rit a - lau - - - du - la,

un poco liberamente

un poco liberamente — *mf*

Fl.

S solo

S

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

p cresc.

A

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

T

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

B

lu - pi - lu - lat cor - ni - cu - la, iu - ben - te na -

p cresc.

Fl.

S solo

[roll. pochiss.] *a tempo*

simile

S

-tu - ra, phi - lo - me - la que - - - - ri - tur an - ti -

f *p*

que - ri - - - tur de

A

-tu - ra, phi - lo - me - la que - - - - ri - tur an - ti -

T

-tu - ra, phi - lo - me - la que - - - - ri - tur an - ti -

B

-tu - ra, phi - lo - me - la que - - - - ri - tur an - ti -

[roll. pochiss.] *a tempo*

U

un poco più liberamente

Fl.

S solo

iac - - tu - - - ra.

un poco più liberamente

S

-qua de iac - tu - ra. Ilir - un-do iam

A

-qua de iac - tu - ra. Ilir - un - do iam

T

-qua de iac - tu - ra. Ilir - un - do iam

B

-qua de iac - tu - ra. Ilir - un - do iam

un poco più liberamente

Fl.

S solo

cresc.

S

fin - sat, ci - gnus dul - ce trin - sat me - - - - mo-ran - do

cresc.

A

fin - - - sat, ci - gnus dul - ce trin - sat me - - - - mo-ran - do

cresc.

T

fin - - - sat, ci - gnus dul - ce trin - sat me - mo - ran - do

cresc.

B

fin - - - sat, ci - gnus dul - ce trin - sat me - - - mo - ran - do

cresc.

Fl.

S solo

S

A

T

B

tranquillo

p

mf dolce

fa - - - - ta,

cu - cu - lat et cu - - - - cu -

dim

pp

- lus per ne - mo - ra ver - na - - - - - ta.

dim.

p

Pa -

V

Fl.

come prima

S solo

tet ct in gra - - - mi - ne

S

come prima

pp

Pa - - - - - - tet ct in

A

pp

Pa - - - - - - tet ct in

T

pp

Pa - - - - - - tet ct in

B

pp

Pa - - - - tet in

come prima

pp

Fl.

S solo

io - cun - do ri - vus mur - - - mu - re.

S

gra - mi - ne io - cun - do ri - vus mur - mu - re. la -

A

gra - mi - ne io - cun - do ri - vus mur - mu - re. la -

T

gra - mi - ne io - cun - do ri - vus mur - mu - re. la -

B

gra - mi - ne io - cun - do ri - vus mur - mu - re. la -

Fl.

S solo

S

A

T

B

mf

rit. al fine

dim

lo - cus est fes - ti - vus, ven - - - tus cum tem -

- - cus est fes - ti - vus, ven - - - tus cum tem -

- - cus est fes - ti - vus, ven - - - tus cum tem -

- - cus est fes - ti - vus, ven - tus cum tem -

- - cus est fes - ti - vus, ven - - - tus cum tem -

rit. al fine

pp

brave

-pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

-pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

-pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

-pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

-pe - ri - e su - sur - rat tem - pes - ti - - - - - vus.

6. Pacan

Text: MS. of
Benedictbeuern

Allegro molto e ritmico ♩= 120

Soprano

Alto

Tenor

Bass

f *marcato*

simile

simile

S

A

T

f animato

Tem - pus est io - cun - dum, o vir - gi - nes,

B

f animato

Tem - pus est io - cun - dum, o vir - gi - nes,

S
A
T
B
mo - do con - gau - de - - - te vos iu - ve - nes
mo - do con - gau - de - - - te vos iu - ve - nes
cresc.

W

S
A
T
B
Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus
Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus
Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus
Io, io, to - tus flo - re - o, iam a - mo - re vir - gi - na - li to - tus
(chorus unacc.)

S ar - de - o, no - vus, no - vus a - mor est, quo pe - re -

A ar - de - o, no - vus, no - vus a - mor est, quo pe - re -

T ar - de - o, no - vus, no - vus a - mor est, quo pe - re -

B ar - de - o, no - vus, no - vus a - mor est, quo - pe - re -

X

S -o. No - vus, no - vus a - mor est quo pe - re - o.

A -o. No - vus, no - vus a - mor est quo pe - re - o.

T -o. No - vus, no - vus a - mor est quo pe - re - o.

B -o. No - vus, no - vus a - mor est quo pe - re - o.

simile

S

A

T

B

25

mf dulce

Can - tat phi - lo -

25

dim. molto

p

29

- me - na sic dul - ci - ter,

29

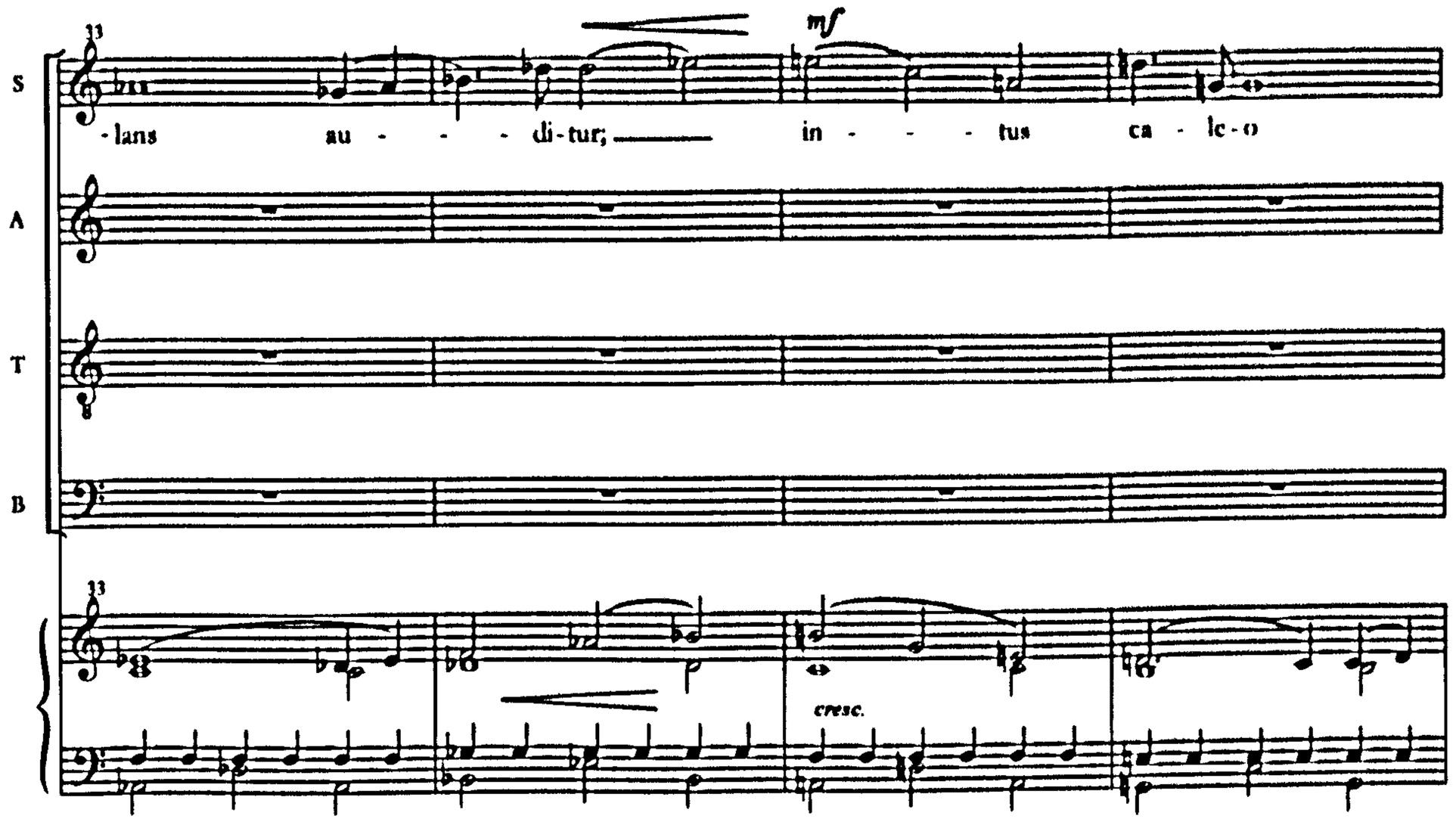
p

et mo - du -

29

dulce

legato


S
A
T
B
33
mf
-lans au - - - di-tur; in - - - tus ca - lc-o
cresc.

Y
37
S
A
T
B
Io, io, to - tus flo - re-o, iam a - mo - re
Io, io, to - tus flo - re-o, iam a - mo - re -
Io, io, to - tus flo - re-o, iam a - mo - re
Io, io, to - tus flo - re-o, iam a - mo - re
(chorus unisc.)

S
vir - gi - na - li to - tus ar - de-o, no - vus, no - vus a - mor
A
vir - gi - na - li to - tus ar - de-o, no - vus, no - vus a - mor
T
vir - gi - na - li to - tus ar - de-o, no - vus, no - vus a - mor
B
vir - gi - na - li to - tus ar - de-o, no - vus, no - vus a - mor
S
est quo pe - re - a No - vus, no - vus a - mor est quo
A
est quo pe - re - a No - vus, no - vus a - mor est quo
T
est quo pe - re - a No - vus, no - vus a - mor est quo
B
est quo pe - re - a No - vus, no - vus a - mor est quo

Z

S

A

T

B

49

ff

pe - re - o.

ff

pe - re - o.

ff

pe - re - o.

ff

pe - re - o.

49

f

ff feroce

53

S

A

T

B

53

f molto ritmico

ff molto ritmico

Tu - a

Tu - a me - cum lau - dit vir - - - gi - ni - tas,

sempre simile

58
S
A
T
B
cresc.
— me— de - tru - dit sim - - - pli - ci - tas.
58

63
1
S
A
T
B
Io, io, to - tus flo - re - o,
Io, io, to - tus flo - re - o,
63

68
S
iam a - mo - re vir - gi - na - li to - tus ar - de - o, no - vus, no - vus
A
iam a - mo - re vir - gi - na - li to - tus ar - de - o, no - vus, no - vus
T
iam a - mo - re vir - gi - na - li to - tus ar - de - o, no - vus, no - vus
B
iam a - mo - re vir - gi - na - li to - tus ar - de - o, no - vus, no - vus
73
S
a - mor est, quo pe - re - o No - vus, no-vus a - mor est quo
A
a - mor est, quo pe - re - o No - vus, no-vus a - mor est quo
T
a - mor est, quo pe - re - o No - vus, no-vus a - mor est quo
B
a - mor est, quo pe - re - o No - vus, no-vus a - mor est quo

2
un poco liberamente
S
A
T
B
pe - re - o.
Si - le, si - le, si - le, phi - lo -
78
un poco liberamente
(chorus unacc.)
83
- me - na, sur - ge, sur - ge, sur - ge can - ti - le - - -
poco rit.

3
a tempo e sempre cresc al fine
meno mosso
lunga
pp ma ben articolato
S
A
T
B
- na de pec - to - - - - re. Io, io, to - tus
pp staccato sempre
flo - re-o, iam a - mo - re vir - gi-na - li to - tus ar - de-o,
cresc.

97

S: no - vus no-vus a - mor est quo pe - te - o

A: no - vus no-vus a - mor est quo pe - te - o

T: no - vus no-vus a - mor est quo pe - te - o

B: no - vus no-vus a - mor est quo pe - te - o

97

4

102

S

A

T: Ve - ni, do-mi - cel - la, cum ——— gau - di-

B: Ve - ni, do-mi - cel - la, cum ——— gau - di-

102

107
S
A
T
B
-o, ve - ni, ve - ni, bel - - - la, tam — pe - te -
-o, ve - ni, ve - ni, bel - - - la, tam — pe - te -
107
cresc
cresc. molto
5
Io, io, to-tus flo - re-o, — iam a-mo -
Io, io, to-tus flo - re-o, — iam a-mo -
-o. Io, io, to-tus flo - re-o, — iam a-mo -
-o. Io, io, to-tus flo - re-o, — iam a-mo -

S
A
T
B
16
re vir - gi - na - li to - tus ar - de - o,
re vir - gi - na - li to - tus ar - de - o,
re vir - gi - na - li to - tus ar - de - o,
re vir - gi - na - li to - tus ar - de - o,
16
19
cresc.
no - vus no - vus no - vus a -
no - vus no - vus no - vus a -
no - vus no - vus no - vus a -
no - vus no - vus no - vus a -
19

122

S

- mor

tutta forza

est

quo

A

- mor

tutta forza

est

quo

T

- mor

tutta forza

est

quo

B

- mor

tutta forza

est

quo

122

25 un poco largamente

a tempo

lunga

S

— pe - re - o.

A

— pe - re - o.

un poco largamente

a tempo

T

— pe - re - o.

B

— pe - re - o.

25 un poco largamente

a tempo

lunga

7. Hymn to Cypris

Text: MS. of
Benedictbeuern

Moderato con moto ♩. = 72

Soprano

Alto

p dolce

Ec - ce, cho - rus

mp

p

S

A

vir - gi-num, tem - po - re ver - na - li, dum

4

mf

so - lis in - cen - di-um ra - - - - - di - os e -

mf

ff

f

6

S

A

qua - - - - li mo - - - de - ra - tur or - di - ne, tu - bi -

qua - - - - li mo - - - de - ra - tur or - di - ne, tu - bi -

- lo se - mo - to,

- lo se - mo - to,

7

S

A

from - de pau - sa ti - li - e Cy - pri - dis in

from - de pau - sa ti - li - e Cy - pri - dis in

cresc.

S

vo - - - - - tol — Cy - pri - dus in vo - - - - - to —

A

vo - - - - - tol Cy - - - - pri - dus in vo - to, Cy - pri - dus in

S

— Cy - pri - dis in vo - - - - - to — Cy - pri - dis in

A

vo - - - - - - - - - - - - - to — Cy - pri - dis in

S

vo - - - - - to

A

vo - - - - - to

8

S

vo - - - - - to

A

vo - - - - - to

mf dulce cantabile

simile sempre

28

S

A

28

32

S

In hac val - le flo - ri - da flo - re -

A

In hac val - le flo - ri - da flo - re -

32

pp

36

S

- us, fra - - - gra - tus, in - tra scp - ta li - li - a

A

- us, fra - - - gra - tus, in - tra scp - ta

36

simile

S

lo - cus pur - pu - ra - tus. dum gar - ri - tus me - tu - le—

A

li - li - a lo - cus pur - pu - ra - tus. dum gar - ri - tus

40

sempre cresc.

simile

10

un poco più mosso

S

— dul - ci - ter al - lu - - - - - - - dit. phi - lo - me - na

A

me - ru - le— dul - ci - ter al - lu - - - dit. phi - lo - me - na

44

un poco più mosso

S

car - mi - ne dul - ci - a con - clu - dit, dul - ci - a con -

A

car - mi - ne dul - ci - a con - clu - dit, dul - ci - a con -

48

pesante

52
S
A
clu - - - dit phi - - - lo - me - na car - mi-ne dul -
clu - - - dit phi - - - lo - me - na car - mi-ne dul -
f dim.
55
11
ci - a con - clu - dit.
p
pp
mf dolce

12

S

A

61

rit. un pochiss. dolce p a tempo

dolce p

E'c - ce, cho - rus vir - gi - num tem - po -

E'c - ce, cho - rus vir - gi - num tem - po -

rit. un pochiss. a tempo

65

S

A

- re ver - na - li, dum — so - lis in - cen - di - um ra -

- re ver - na - li, dum — so - lis in - cen - di - um ra -

69

S

A

- - - di - os e - qua - - - li mo - de - ra - tur or - di - ne, iu - bi -

- - - di - os e - qua - - - li mo - de - ra - tur or - di - ne, iu - bi -

f

mf

S

A

73

- lo - se - mo - to,

- lo - se - mo - to,

13

from - de pau - sa

from - de pau - sa

mf

f

77

ti - li-e Cy - pri - dis in vo - - - to

ti - li-e Cy - pri - dis in vo - - to

ff

Cy - pri - dis in

Cy - pri - dis in

cresc.

81

vo - - - to Cy - pri - dus in vo - - - to

vo - to, Cy - pri - dus in vo - - - - - - - to

mf

p

Cy - pri dus in

Cy - pri - dus in

p

dim.

14

un poco liberamente

ppp dolcissimo

S: vo - - - to — Ah!

A: vo - - - to — Ah!

mf dolce

pp

ppp

un poco liberamente

simile

90

pp

Ah! Ah! Ah!

Ah! Ah! Ah!

95

rit. un poco

a tempo

senza rit.

niente

lunga

pp

S: Ec - ce, cho - rus vir - gi - num — mm (closed lips)

A: Ec - ce, cho - rus vir - gi - num — mm (closed lips)

8. Erotikon

Text: MS. of
Benedictbencurem

Con moto e passione ♪ = 120

Solo Tenor

p

sempre staccato (pizz.)

Solo T

mf

15

Solo T

pp *legato e con passione*

Dum — es - tas in - cho-

Solo T

21

mf

-a - tur — a - me - no — tem-po - re Phe-bus-que do -

(arco)

Solo T

- - mi - na - tur de - pul - so fri - go - re, Un -

16

mf

mf

Solo T

- - ius in a - mo - re pu - el - le vul - - - - ne - ror

sempre cresc.

Solo T

mul - ti - mo - do do - - - - lo - - - -

sempre cresc.

f presante

Solo T

- - - re, per quem et at - te - ror

f

17

Solo T

Ut me - i mi - se - re - a - tur ut me re -

18

Solo T

- ci - pi-at ut me re - ci - pi-at

Solo T

et de -

Solo T

. . . . . ch - ne - tur ad

Solo T

19

mf

mc, et i - ta dc - si - nat, i -

fzp

Solo T

pp

- - ta dc - si - - - nat!

(legato)

p *sempre staccato*

Solo T

mf

Solo T

senza rit.

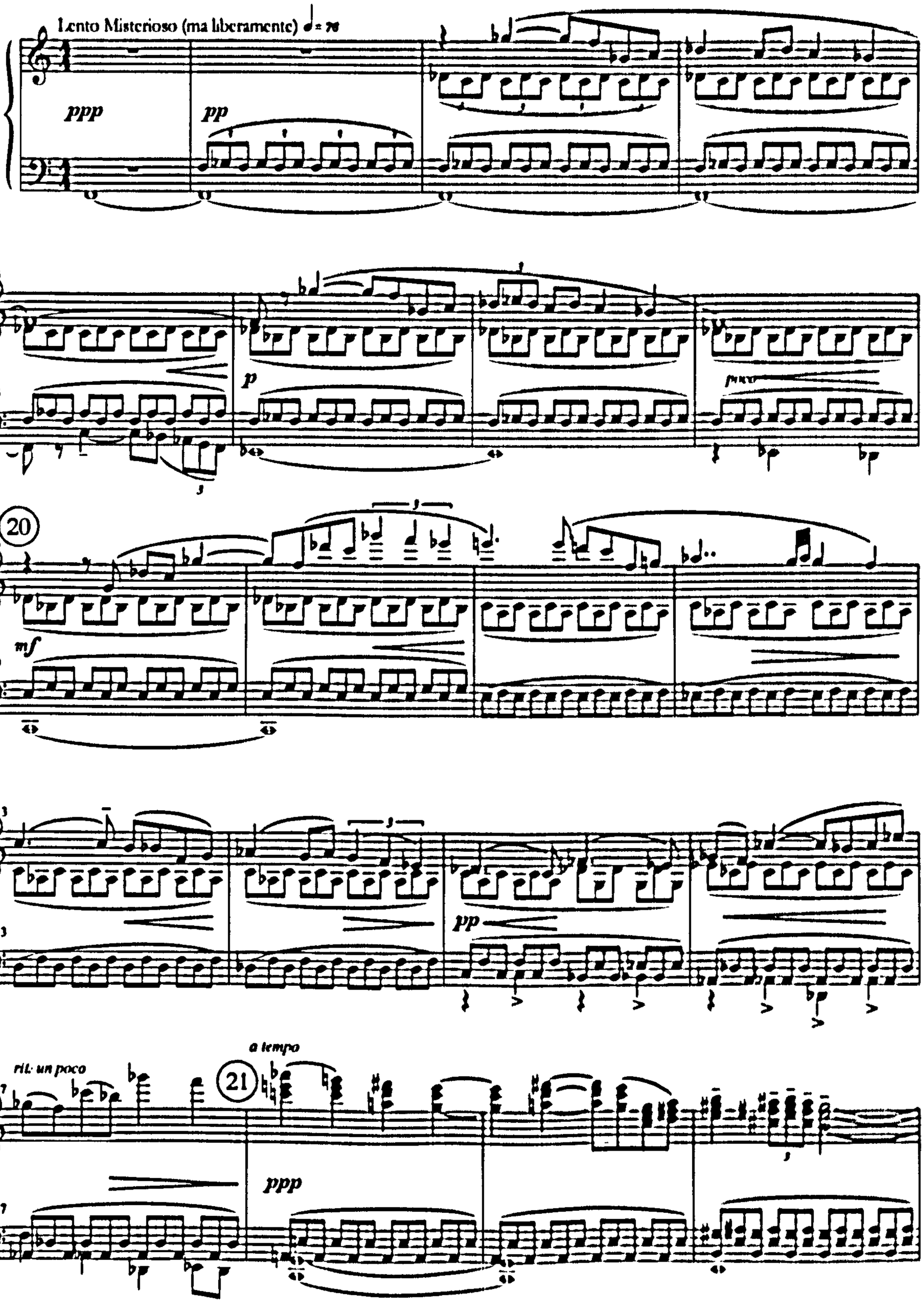
breve

senza rit.

pp

breve

9. Nocturne


Lento Misterioso (ma liberamente) ♩= 76
ppp
pp
p
mf
20
pp
rit. un poco
a tempo
21
ppp

un poco più animato

22

agitato un poco

sostenuto e cantabile

cresc.

41

23

45

49

simile

poco rit.

53

24

tranquillo (poco meno mosso)

espress.

poco rit.

breve

liberamente

57

(accel.)

(rit.)

rit. al fine

lunga

10. Epilogue

Text: MS. of
Benedictbeuern

S
A
T
B
25
S
A
T
B

26
21
S
A
T
B
pp sostenuto
Dum Di - a - ne vi - tre - a se -
(chorus unacc.)
mf
-ro lam - - - - pas o - ri - tur, et a
-ro lam - pas o - ri - tur, et a

31
S
fra - tris ro - se - a lu - ce suc - cen - - - - - - di -
A
fra - tris ro - se a lu - ce suc - cen - di -
T
fra - tris ro - se - a lu - ce suc - cen - di -
B
fra - tris ro - - - - se - a lu - - - - - ce suc - cen - di -
piu' rit.
31
31
piu' rit.
36
27
a tempo
p
S
- tur, dul - - cis au - ra ze - phy - ri spi - rans
p
A
- tur, dul - - cis au - ra ze - - - phy - ri spi - rans
p
T
- tur, dul - - cis au - ra spi - rans om - - -
p
B
- tur, dul - cis au - ra spi - rans om -
36
a tempo
p
36

28

S om - nes eth - e - ri nu - bes tol - lit; sic e -

A om - nes e - the - ri nu - bes tol - lit; sic e -

T - nes e - the - ri nu - bes tol - lit; sic e -

B - nes e - - - the - ri nu - bes tol - lit; sic e -

41

p legato molto

pp sostenuto

simile sempre

46

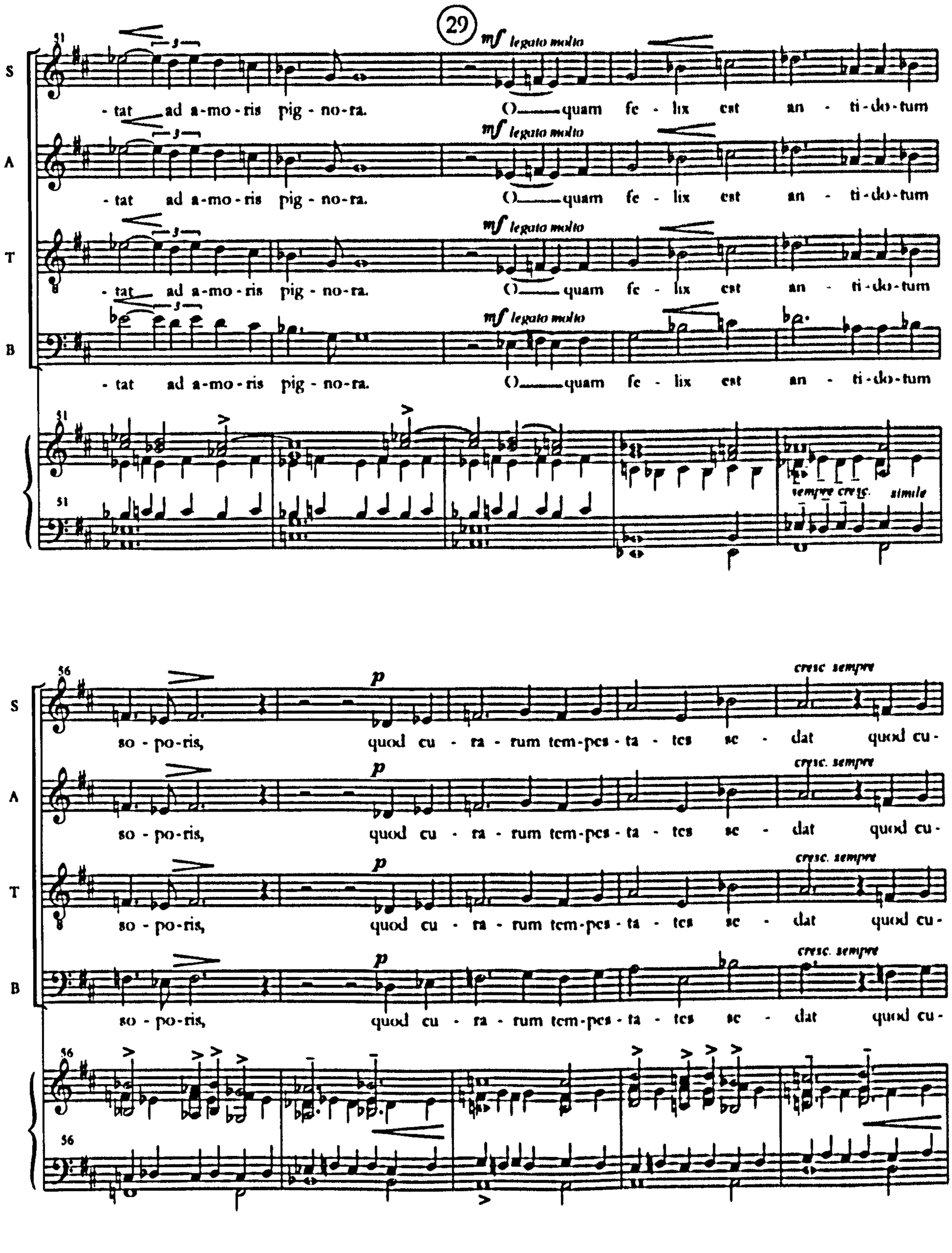
S - mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -

A - mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -

T - mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -

B - mol - lit vi chor-da-rum pec - to-ra et in-mu-tat cor quad nu -

p


29
mf legato molto
S
A
T
B
- tat ad a-mo-ris pig - no-ra. O quam fe - lix est an - ti-do-tum
vempre cresc. simile
p
cresc. sempre
so - po-ris, quod cu - ra - rum tem-pes - ta - tes se - dat quod cu -

30
poc hiss rit.
[a tempo]
S
A
T
B
- ra - rum tem - pes - ta - tes se - dat et de - lo - ris! O quam
poc hiss rit.
[a tempo]
tutta forza
simile
fe - lix est an - ti - do - tum so - po - ris.

31
71
S
A
T
B
poco rit
71
71
poco rit
76
S
A
T
B
76
76
liberamente un poco
poco accel
poco rit
p

32
rit. un poco
S
A
T
B
tranquillo
rit. un poco
liberamente
(quasi cadenza)
pp
86
(accel.)
ten
rit.
quasi accel
p

90
rit.
S
A
T
B
90
90
f
mf
p
f
p
95
rit. molto
33
come prima ma meno mosso e sostenuto
pp legatissimo
Ap - plau -
pp legatissimo
Ap - plau - da - mus,
pp legatissimo
Ap - plau - da - mus, ap - plau -
95
rit. molto
mf
pp
come prima ma meno mosso e sostenuto
(chorus unacc.)
pp legatissimo

100
pp legatissimo
S
Ap - plau - da - mus, ap - plau - da - mus i - gi - tur re - - tum
A
- da - mus i - - - - - gi - tur re - - - tum no - vi -
T
i - - - gi - tur re - rum no - - - vi - ta - - -
B
- da - mus, ap - plau - da - mus i - - - gi - tur
100
100
105
S
no - vi - ta - - - - - - - - ti. Fe - lix qui di -
A
- ta - - - ti, re - rum no - vi - ta - ti. Fe - lix qui di -
T
- - - - - - ti. Fe - - lix qui di - li - gi - tur, vo - - -
B
re - rum no - vi - ta - - - - - - ti. Fe - lix qui di -
105
105

S
A
T
B
-li - - - gi - tur, vo - ti com - pos gra - ti, do - no le - tus
-li - - - gi - tur, vo - ti com - pos gra - - - ti, do -
- - ti com - pos gra - - - - - - ti, do - no le - - tus
do - - - no le -
-li - gi - tur, com - pos gra - - - ti do - - - no le -
Ve - ne - ris cu - ius a - ra te - ne - no
- - - no Ve - ne - ris, cu - ius a - - - ra te - ne -
Ve - - - - - - - - ne - ris, cu - ius a - - ra
-tus Ve - ne - ris, cu - ius a - - ra te -
p

poco rit.
a tempo
- flo - - - - - ri - bus o - - - do - - - rat.
tis - - flo - - - - - - ri - bus o - - - do - - - rat.
te - ne-bris flo - - - - - ri-bus o - do - - - rat.
ne - bris flo - ri - bus o - do - - - rat.
un poco accel
- Mi - ser e con - tra - ri - o qui sub - la - to bra - vi - o si - ne spe, si -
- Mi - ser e con - tra - ri - o qui sub - la - to bra - vi - o si - ne spe, si -
- Mi - ser e con - tra - ri - o qui sub - la - to bra - vi - o si - ne spe, si -
- Mi - ser e con - tra - ri - o qui-sub - la - to bra - vi - o si - ne spe, si -

S
- - ne spe la - bo - - - - - rat, si - ne spe la -

A
- - ne spe la - bo - - - - - rat, si - ne spe la -

T
- - ne spe la - bo - - - - - rat, si - ne spe la -

B
- - ne spe la - bo - - - - - rat, si - ne spe la -

S
- bo - - - - - rat, la - bo - - - rat

A
- bo - - - - - rat, la - bo - - - rat

T
- bo - - - - - rat, la - bo - - - rat

B
- bo - - - - - rat, la - bo - - - rat

Laus Deo

Tu altum, Vere gratia,
crastis, et consulens
fronides, flores et gramina,
nam nil a largiter anima

Appendix Three

Facsimiles of selected letters and programmes of key first performances

Appendix Three

1. Facsimile of the programme from a concert given by the Newbury String Players under the direction of Gerald Finzi on 10 December 1949. The programme included the first performance of Leighton's *Symphony for Strings.*

2. Facsimile of the programme from a concert given by members of the Oxford University Musical Club and Union at the Cambridge University Musical Club concert in the University Music School, Downing Place on 4 March 1950. The programme included the first performance of Leighton's *Sonata in F Minor for Cello and Piano.*

3. Facsimile of the programme from a concert given by members of the Oxford University Musical Club and Union at the University of Oxford on 13 June 1950. The programme included performances by Leighton together with the first performance of the composer's *Serenade for Flute and Piano* and the first known performance of *Scherzo for Two Pianos.*

4. Facsimile of the programme from the first performance of Leighton's *Sonata in D Major* at the Wigmore Hall on 15 February 1951 by Isabel Gray.

5. Facsimile of the programme from a concert given by the Eglesfield Musical Society under the direction of Bernard Rose on 14 June 1951 at The Queen's College, Oxford. The programme included the first performance of Leighton's cantata *Veris Gratia*, which was written for the Society.

6. Facsimile of a letter from Gerald Finzi to Leighton on 13 December 1954 regarding *A Christmas Carol.*

7. Facsimile of a letter from Gerald Finzi to Leighton on 29 April 1956 giving advice and highlighting the use of consonance and vowels in vocal writing. Unfortunately, part of this letter is missing (top line of page two).

8. Facsimile of the programme from the first performance of Leighton's *Concerto for Violoncello and Orchestra* Opus 31 at the Cheltenham Festival on 20 July 1956. The performance was given by Florence Hooton with the Hallé Orchestra and conducted by Sir John Barbirolli.

9. Facsimile of a letter dated 7 September 1956 from Ceare Nordio, the director of the Conservatorio Di Musica "Claudio Monteverdi", Bolzano, informing Leighton that his *Fantasia Contrappuntistica* has been awarded First Prize in the Second Busoni Competition.

1. Facsimile of the programme from a concert given by the Newbury String Players under the direction of Gerald Finzi on 10 December 1949.

AN HOUR OF MUSIC

by

NEWBURY STRING PLAYERS

Conductor: Gerald Finzi

Leader: May Hope

Solo Contralto:

LILY KETTLEWELL

and

BROCKHURST SCHOOL CHOIR

Conductor: F. C. Houghton-Dodd

in

ENBORNE CHURCH

on

Saturday, December 10th, 1949, at 3 p.m.

Newbury String Players are indebted to the Arts Council of Great Britain for professional support.

CONCERTO No. 8 (for the night of the Nativity) ... ... *Corelli*
(1655—1713)

Vivace — grave — allegro

Adagio — allegro — adagio

Vivace — allegro — Pastorale

In a series of short movements, culminating in a serene Pastorale, Corelli here tells the Christmas story in terms of almost childlike innocence. Without attempting to fit a programme to the concerto it is not hard for us to see the picture he evokes — the starlit night, the glad news, the running of the shepherds, the crib. The work, after 250 years, still retains the freshness of a Botticelli picture.

ARIAS ... ... *J. S. Bach*
(1685—1750)

"Rejoice Ye Souls"

from Cantata No. 34, "O Light Everlasting".

"Praise Thy God, O Sion".

from Cantata No. 190, "Sing to the Lord".

Solo contralto: LILY KETTLEWELL.

CAROLS: The Holly and the Ivy ... ... *arr. Markham Lee*

The Garden of Jesus ... ... *Geoffrey Shaw*

Wither's Rocking Hymn ... ... *Vaughan Williams*

Merry Christmas ... ... *Martin Shaw*

SYMPHONY FOR STRINGS ... ... *Kenneth Leighton* (1929—)

(first performance).

Adagio — allegro molto

Lento expressivo

Allegro molto e vigoroso

Although at the end of his score the composer praises God for the return of spring and also uses a quotation from Catallus which may be paraphrased "now spring brings gentle warmth again", the work should not be regarded as programme or illustrative music. One may find, if one looks for them, qualities of the seasons, particularly in the bursting forth of the last movement, after a moving but sombre slow movement. But the work stands on its own as a fine piece of musical thinking and feeling, with a mastery of the string medium, a structural sense and a technical mastery all of which are used to express a sincere and poetical musical mind. Being written in 1949 it uses the language of its age and familiarity with the work only increases respect for the natural and unforced use of a contemporary idiom.

CAROLS: Watts' Cradle Song ... ... *H. W. Sumsion*

As Joseph was a-walking ... ... *R. R. Terry*

FUGA RICERCATA ... ... *J. S. Bach* (1685—1750)

The story of Bach's visit to Frederick the Great and his improvisations upon a subject given to him by the King is well known. Later the composer presented the King with "The Musical Offering" in which the royal theme was used as a basis. This collection contained thirteen movements, ending with the magnificent six part fugue which is being played today. The original manuscript exists in a version for solo keyboard, but Bach later published it in open score, thus intending it for an instrumental ensemble which is here arranged by Howard Ferguson.

2. Facsimile of the programme from a concert given by members of the Oxford University Musical Club and Union on 4 March 1950.

CAMBRIDGE UNIVERSITY MUSICAL CLUB

CONCERT

BY MEMBERS OF THE

OXFORD UNIVERSITY MUSICAL CLUB AND UNION

Saturday, March 4th, 1950, at 8.30 p.m.
in the University Music School, Downing Place

1. SONATA IN F MINOR FOR CELLO AND PIANO — *Kenneth Leighton*
   Allegro agitato Lento cantabile Allegro molto
   JEANNE FRY (Cello) KENNETH LEIGHTON (Piano)

2. (a) ARIA, 'Es ist vollbracht' from Cantata no. 159 — *Bach*
   (b) RECITATIVE 'Und dieses ist das Glücke' and ARIA 'Sich üben im lieben' from Cantata no. 202
   MARITA QUELCH (Soprano) TONY DANBY (Oboe) ROY JESSON (Piano)

3. SONATA IN D MINOR OP. 108 FOR VIOLIN AND PIANO — *Brahms*
   Allegro Adagio Un poco presto e con sentimento Presto agitato
   PAUL DOE (Violin) ANDREW PAVLOVSKY (Piano)

INTERVAL

4. SONATA FOR TWO CLARINETS — *Poulenc*
   Presto Andante Vif
   COLIN HALLEY BRIAN WICKER

5. SEPTET IN D MINOR OP. 74 — *Hummel*
   Allegro con spirito Scherzo o Menuetto: Allegro Andante con variazioni
   Finale: Vivace
   JOHN BLACK (Flute) ANTONY CULLEN (Viola)
   TONY DANBY (Oboe) JEANNE FRY ('Cello)
   STEPHEN SMITH (Horn) NIGEL AMHERST (Double-bass)
   ANDREW PAVLOVSKY (Piano)

1274th Concert

3. Facsimile of the programme from a concert given by members of the Oxford University Musical Club and Union at the University of Oxford on 13 June 1950.

O. U. M. C. U.

1,640th Meeting: Tuesday, 13th June, 1950

in HOLYWELL MUSIC ROOM at 8.15 p.m.

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1. CATCHES:
   - (*a*) Come hither, Tom ... ... *William Cranford*
   - (*b*) Once in our lives ... ... *Henry Purcell*
   - (*c*) Five reasons ... ... " "
   - (*d*) Cakes and Ale ... ... " "
   - (*e*) Have you John Hawkins' history? ... *John Callcott*
   - (*f*) Amaryllis ... ... *Richard Brown*

   THE ORIEL CATCH SINGERS
   Barney Childs — Gib Bogle
   Richard Acton — Robert Waddell

2. FOUR FRENCH NURSERY SONGS, for viola and piano ... ... *Murrill*
   1. Les Marionnettes
   2. Bateau sur l'eau
   3. Dansez belles mains
   4. Bateau batelier

   DOUGLAS SMITH — KENNETH LEIGHTON

3. SERENADE, for flute and piano ... ... *Leighton*

   GUSTAV BORN — KENNETH LEIGHTON

4. THREE PRELUDES, for piano solo ... ... *Peter Crump*

   PETER CRUMP

INTERVAL

---

5. (*a*) Argentinian Folk-Song ... ... *Alberto Ginastera*
   (*b*) Some say ... . *Randall Thompson*
   (*c*) Lines to be spoken ... ... *Ross Lee Finney*
   (*d*) The Bramble-Bush ... ... *Barney Childs*
   (*e*) Non nobis, Domine ... ... *William Byrd*

   THE ORIEL CATCH SINGERS

6. SCHERZO, for two pianos ... ... *Leighton*

   KENNETH LEIGHTON — ANDREW PAVLOVSKY

7. THREE SONGS... ... ... *Geoffrey Allen*
   (*a*) Flute Music (Li-Po) ...
   (*b*) The White Egret (Li-Po)
   (*c*) A Lover's Quarrel (Browning)
   (First performance)

   DOROTHY LAWTON, *acc.* JOHN COCKSHOOT

8. SONATA No. 1, for viola and piano... ... ... *Milhaud*
   Entrée Française Air Final

   DOUGLAS SMITH — KENNETH LEIGHTON

WIGMORE HALL

WIGMORE STREET, W.1.

Friday, February 15th

at 7.0 p.m.

Re-appearance of

ISABEL GRAY

England.
Daily Telegraph. "... a very accomplished player."
Observer. "ISABEL GRAY'S pianoforte playing is of that firm clear quality which gives much pleasure to listen to as it is applied to great music."
Evening Standard. "Miss GRAY is one of those players all too rare, who allow her hearers to forget her in the delights of the music."
Germany.
Allgemeine Musikzeitung. "One rejoices in these musical performances because with all their sensitiveness they are sound."
Austria.
Theater und Vergnuungs-Anzeiger. "ISABEL GRAY is a piano virtuoso of the very first rank."
Norway.
Morgenblad. "She is a very great artist."
South Africa.
Cape Argus. "... one of the pianists that are worth while."

Tickets : (Inc. Tax) 9/-, 6/- Unreserved 3/-

May be obtained from BOX OFFICE, WIGMORE HALL (Welbeck 2141) and usual agents

Management:

IMPERIAL CONCERT AGENCY

20, Kingly Street, Regent Street, W.1 (Tel. REGent 1140

Yost & Co., Ltd., London, E.C.

4. Facsimile of the programme from the first performance of Leighton's *Sonata in D Major* at the Wigmore Hall on 15 February 1951 by Isabel Gray.

Programme

Bourrée		*Bach Fryer*
Sonata in F major	}	*Scarlatti*
Sonata in G major	}	
Sonata in E flat, No. 3		*Haydn*
Allegro—Adagio - Cantabile Tempo di menuetto		
Variations sérieuses, Op. 54		*Mendelssohn*

Sonata in D major	*Kenneth Leighton*
Con moto—Largo— Rondo	
(First performance).	

INTERVAL

Impromptu in A flat	)	
Nocturne in E minor (posthumous)	}	*Chopin*
Scherzo in B minor	)	
Etude in E minor, Op. 31, No. 2		*Glazounov*
Prelude -quasi allegretto soave		*Leo Livens*
Kaleidoskop, Op. 40		*Josef Hofman*

In accordance with the requirements of the London County Council :—

1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open.

2.—All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.

3.—Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notice exhibited in those positions.

5. Facsimile of the programme from a concert given by the Eglesfield Musical Society under the direction of Bernard Rose on 14 June 1951 at The Queen's College, Oxford.

THE EGLESFIELD MUSICAL SOCIETY

President – – – – – Reginald Higginson

Secretary – – – – – Grahame Alfrey

Junior Treasurer – – – – Brian Geeson

Librarian – – – – – Leslie Houlden

Senior Treasurer – – – – A. D. Woozley

Assistant Secretary – – – – Mrs. C. Gunn

Conductor – – – – – Bernard Rose

Rehearsal Accompanist – – – Malcolm McKelvey

THE QUEEN'S COLLEGE

Thursday, June 14th, 1951

at 8 p.m.

THE

EGLESFIELD MUSICAL SOCIETY

WITH

DAVID GALLIVER

and a section of

THE KALMAR ORCHESTRA

Conductor: BERNARD ROSE

Leader: HUGH MAGUIRE

PROGRAMME

ONGS OF SPRINGTIME - - E. J. MOERAN

1. Under the Greenwood Tree. (*Shakespeare.*)
2. The River God's Song. (*Fletcher.*)
3. Spring, the Sweet Spring. (*Thomas Nashe.*)
4. Love is a Sickness. (*Samuel Daniel.*)
5. Sigh no more, Ladies. (*Shakespeare.*)
6. Good Wine. (*William Browne.*)
7. To Daffodils. (*Herrick.*)

'IVE SPENSER SONNETS - EDMUND RUBBRA

For Tenor and String Orchestra.

1. Unquiet thought.
2. New year.
3. Be nought dismayed.
4. Shall I then silent be?
5. Most glorious Lord of life.

INTERVAL

VERIS GRATIA - - - KENNETH LEIGHTON

1. Prelude.
2. Aubade—" Iamiam rident prata " (*Carmina Burana.*)
3. Lament for his mistress's sparrow. (*Catullus.*)
4. Elegy.
5. Eclogue—" Musa venit carmine." (*Carmina Burana.*)
   (*Solo :* MARITA QUELCH.)
6. Paean—" Tempus est iocundum." (*Carmina Burana.*)
7. Hymn to Cypris—" Ecce chorus virginum." (*Carmina Burana.*)
8. Erotikon—" Dum estas inchoatur." (*Carmina Burana.*)
9. Nocturne.
10. Epilogue—" Dum Diane vitrea." (*Carmina Burana.*)
    Flute obbligato : DELIA RUDD.
    (*First performance. This work was written for the Society.*)

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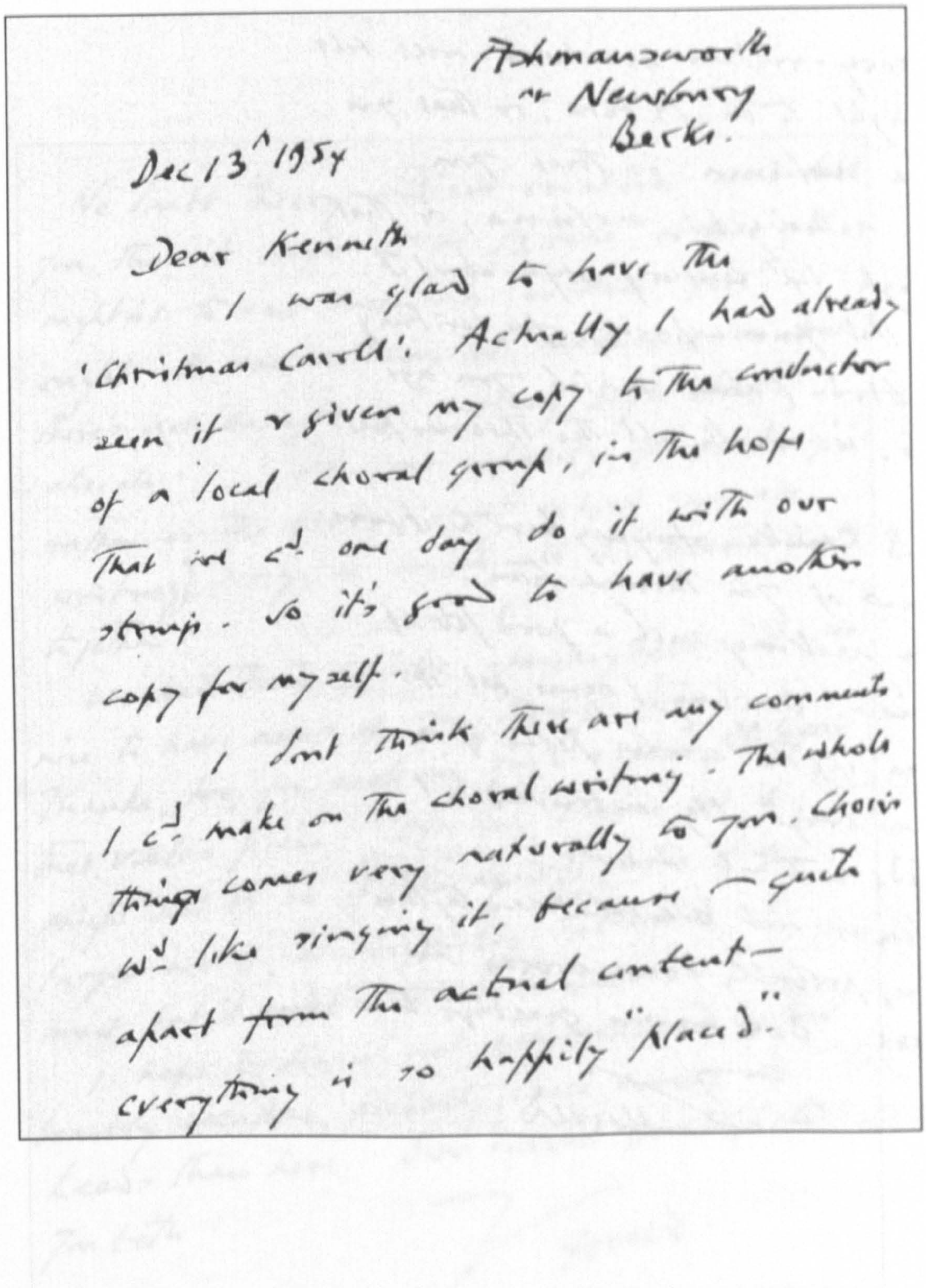
6. Facsimile of a letter from Gerald Finzi to Leighton on 13 December 1954 regarding *A Christmas Caroll*. This letter is partially quoted in Part One on pages 204-205.



Ashmansworth
nr Newbury
Berks.

Dec 13th 1954

Dear Kenneth

I was glad to have the 'Christmas Carol'. Actually I had already seen it & given my copy to the conductor of a local choral group, in the hope that we cd one day do it with our strings. So it's good to have another copy for myself.

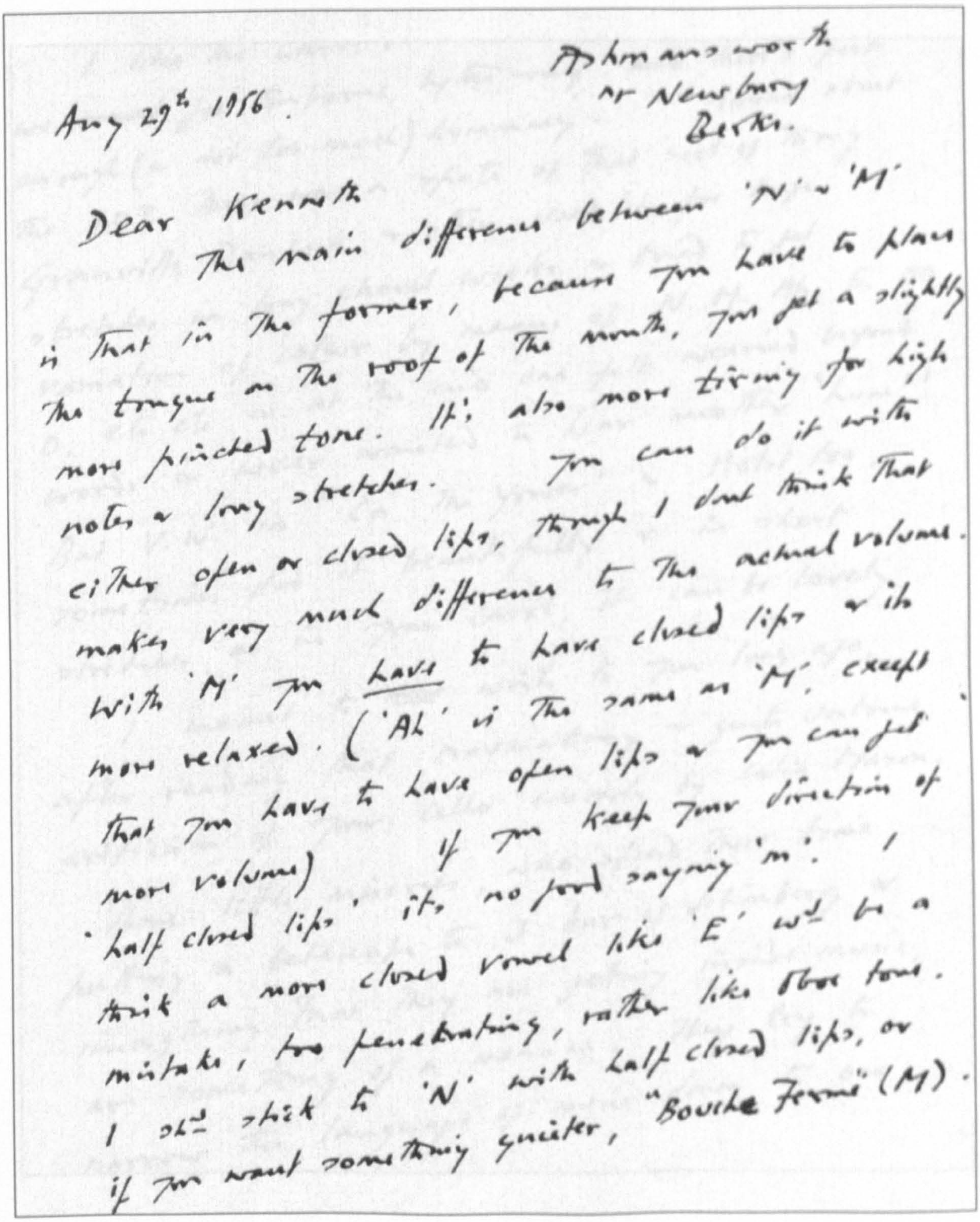
I don't think I've any comments I cd make on the choral writing. The whole things comes very naturally to you. Choirs will like singing it, because — quite apart from the actual content — everything is so happily "placed".

No doubt theory-ridden creatures will tell you that it ought to be 12 tone, or that you ought to use melisma or that you ought to use nothing but melisma, or that there's not enough 14th century style about it etc, etc. But your capacity for writing rather as the birds (about which you are writing) sing, is worth all the theories put together.

We had Fred Grinke staying here & it was nice to have news of you through him. Thanks, too, for making such a good job of that violin piece. Overlong, I agree, but it might not be so if used as the centre piece of a larger work, as originally intended. I must put it aside & think it over.

I hope Lydia is not overwhelmed by this beastly weather, probably even worse in Leeds than here. Our warm greetings to you both.

7. Facsimile of a letter from Gerald Finzi to Leighton on 29 April 1956 giving advice and highlighting the use of consonance and vowels in vocal writing.



Aug 29th 1956.

Ashmansworth
nr Newbury
Berks.

Dear Kenneth

The main difference between 'N' & 'M' is that in the former, because you have to place the tongue on the roof of the mouth, you get a slightly more pinched tone. It's also more tiring for high notes a long stretcher. You can do it with either open or closed lips, though I don't think that makes very much difference to the actual volume. With 'M' you have to have closed lips & ih more relaxed. ('AL' is the same as 'M' except that you have to have open lips & you can get more volume) If you keep your direction of half closed lips. it's no good saying 'm'. I think a more closed vowel like 'E' wd be a mistake, too penetrating, rather like Bee tone. I'd think 'N' with half closed lips, or if you want something quieter, "Bouche Fermé" (M).

I like the Carol [illegible]
we want for Christmas, by the way. and that's just
enough (& not too much) humming. Round about
the 20th there was a spate of that sort of thing.
Granville Bantock & others used it for huge
stretches in long choral works, & tried to get
variation of colour by means of N. M. Ah. E. OO,
O, etc etc & at the end one felt wearied beyond
words & never wanted to hear another 'hum'!
But V. W. in 'Ca' the Yowes' & Holst too,
sometimes did it beautifully & in short
stretches, as in Jesu Carol. it can be lovely.

I meant to ~~the~~ write to you long ago,
after reading that nauseating & quite untrue
criticism of your 'cello concerto by Colin Mason.

These little miseries, who spend their time
putting a telescope to 3 bars of Schönberg &
imagining that they are getting inside music,
are something of a menace. They try to
pattern the language of music down to one

particular idiom. I take it that the experience of art implies a widening of understanding & there's no reason why we shdn't appreciate Schonberg & Walton, or Rubbra, V.W. Elgar, Tom, or anyone else whose mind is worth knowing.

The real danger is when younger people come along & write in a language not necessarily natural to themselves, because they can't get a hearing if they don't, or they get jeered at by pip-squeaks like Colin Mason if they are spontaneous.

Well, the main point is that a reasonably intelligent audience appreciated new concerts immensely. And as for the 'dead language', since 95% of the musical world still uses it & still understands it, it looks as if it's still alive enough!

Greetings to you both.

Tom

FRIDAY, 20 JULY AT 7.30 [1956]

The Hallé Orchestra

LEADER Laurance Turner CONDUCTOR SIR JOHN BARBIROLLI

EDWARD GERMAN

Theme and Six Diversions

ARNOLD BAX

Symphonic Poem—Garden of Fand

KENNETH LEIGHTON

Concerto for Violoncello and Orchestra

FIRST PERFORMANCE

Allegro con moto—Meno mosso

Scherzo and Trio—Allegro molto

Molto lento

Soloist: FLORENCE HOOTON

This concerto was begun in Naples during the summer of 1955, and completed in the spring of 1956. There are three movements, of which the first and last (the slow movement) use related material.

The soloist enters immediately with an extended melody, of which the opening phrase becomes very important during the course of the first

KENNETH LEIGHTON

movement. The orchestra takes this up in notes of shorter value, and leads to a more rhythmic and energetic section, in which the athletic possibilities of the solo instrument are exploited. The excitement of this soon dies down, however, to make way for the second main subject—a slower tune in lyrical mood, which derives its character from its first four notes, and from its opening interval of a major seventh. The development which follows contrasts and combines these two main subjects, culminating in an orchestral climax. Here the soloist enters with a cadenza, part of which is accompanied. In the recapitulation that follows attention is claimed first by the rhythmic version of the first subject, but the calmer mood of the opening soon returns with the second subject. The tempo slackens into a final meditation on the first subject, ending quietly on a chord which prepares us for the tonality of the Scherzo.

The Scherzo is in a gay and exuberant mood, with a contrasting trio in a more lyrical vein. Again the solo instrument announces the two main ideas, but there is also a subsidiary one stated on the brass, shortly after the opening.

The emotional climax of the work really comes in the final slow movement. The first subject is given to the solo violoncello, unaccompanied, and the second is first heard on the oboe. There is an impassioned orchestral climax in the middle of the movement.

Note by the Composer

8. Facsimile of the programme from the first performance of Leighton's *Concerto for Violoncello and Orchestra* Opus 31 at the Cheltenham Festival on 20 July 1956.

9. Facsimile of a letter dated 7 September 1956 from Ceare Nordio, the director of the Conservatorio Di Musica "Claudio Monteverdi", Bolzano, informing Leighton that his *Fantasia Contrappuntistica* has been awarded First Prize in the Second Busoni Competition.

CONSERVATORIO DI MUSICA
«CLAUDIO MONTEVERDI»
BOLZANO

Bolzano, the 7th September 1956
Telefono 21-7-44

Dear Sir,

I am very glad to inform you that the Jury of the Second Busoni Competition for the Piano Composition has unanimously attributed the First Prize to your "Fantasia" marked by the motto "Homage to Bach".

The "Fantasia" has been played yesterday in the Conservatory of Bolzano by the pianist Maurizio Pollini of Milan, and was warmly applauded from the public.

I congratulate heartly you, and inform you that we are going to undertake the proceeding for sending you, trough the Banca d' Italia, the sum of 300.000= Italian Lire. We inform also the Casa Ricordi & C. of Milan, which is engaged to print the composition awarded with the First Prize.

With my kindest regards

yours sincerely

THE DIRECTOR
(M° Cesare Nordio)

Mr.
Leighton Kenneth
21, Denstone St.
W A K E F I E L D