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

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2007
Kenneth Leighton
(1929-1988)

Catalogue of Works
Kenneth Leighton (1929-1988)
Catalogue of Works
Contents

Abbreviations
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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
suscymp  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.  unaccompaned
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)

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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 & HARPSCICHORD

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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
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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

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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
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6.20 Beauty
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6.22 The Visitant
6.23 Five Songs of James Joyce
6.24 Rhodanthe
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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 Fat 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 Opus 71
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 Dilectae!
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
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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
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9.37 The World's Desire – A Sequence for Epiphany Opus 91
9.38 Missa Sancti Petri
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9.40 The Beauty of Holiness
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10.1 Hippolytus Opus 8
10.2 Columba Opus 77

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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.

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<td>Sonata for Violin and Piano in G Major</td>
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<td>Twilight</td>
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<td>So we'll go no more a roving</td>
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<td>Golden Slumbers</td>
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<td>To Daisies</td>
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<td>Where go the boats</td>
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<td>Oh! breathe not his name</td>
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<td>It is good to be out on the road</td>
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<td>Requiem</td>
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<td>I will make you brooches</td>
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<td>Beauty</td>
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Remembrance 4.3
Movement in D Minor 4.4
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Sonatina No. 1 for Piano Opus 1a 4.6
Three Songs from Campania 4.7

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To the Spring 4.10
Toccata 4.11
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Variations 4.13
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<td>Serenade in C for Flute and Piano Opus 19a</td>
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<td>Sinfonia Concertante for Piano and Orchestra</td>
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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
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Veris Gratia – Hymn Tune for 'God the Father, God the Son' 9.2

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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 Duct 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
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Concerto No. 1 in D minor for Piano and Orchestra Opus 11 2.3
You’re so far away 6.34

1952

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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
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Veris Gratia Suite for Oboe, Cello and Strings Opus 9
Wassail all over the town
What love of this is thine
Where go the boats
Winter Scenes
You’re so far away
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
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Opus 6   Veris Gratia Cantata
Opus 7   Scherzo for Two Pianos
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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
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Opus 19a Serenade in C for Flute and Piano
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Opus 23  Concerto for Oboe and String Orchestra
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Opus 25  Three Carols
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| 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 |
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| 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 |
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| Opus 44  | Mass |
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| Opus 46  | Trio for Violin, Cello and Piano |
| Opus 47  | Pieces for Angela |
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| Opus 49  | Et Resurrexit (Theme, Fantasy and Fugue) |
| Opus 50  | Missa Brevis |
| Opus 51  | Conflicts (Fantasy on Two Themes) |
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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
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

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
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 precipitoso

*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  
*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), 2 bsn, 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 directionship 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 woodwind 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.
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 contains 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.
**Veit 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 Hallé [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 orchestra 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
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 motto* – 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 woodwind 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 Pieno) 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
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: Maccenas 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 Harpet)
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 the 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; Aeolian String Quartet. First Public Performance:

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抄ist 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*, *Appassionato*, *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*. 475
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: 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 'caliente' 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 Precipitoso 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 violento – 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

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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
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 violento – 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

Leighton wrote following of this work:

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 Violeente 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 darnieder*. 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.

*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 12^th^ 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 Haecc 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 vn, 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 espressione: 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 'I fail and farewell'.

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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: University 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 previous 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
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


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 Ferruccio 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. 2½ 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 possibile)
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

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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.
6. A loud cadenza, some of which may or may not be improvised.
7. 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.
8. 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 leggero 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
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: hpds
Dedication: No dedication
Length: c. 17½ minutes; 353 bars
First performance: 7 June 1978, St Cecilia's Hall, Edinburgh; the composer (hpds).
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”.

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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 Maccenas
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
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 – "I there 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

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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 duct, 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 limpidio
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 Carol* 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
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 Saussmarch) – 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 Saussmarez

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 Saussmarez).

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 Saussmarez, 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 Saussmarez' 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)
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 brillante  
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).  
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. 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
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

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

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

<table>
<thead>
<tr>
<th><strong>Composition date:</strong></th>
<th>May to June 1987</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Published:</strong></td>
<td>Novello and Co. Ltd</td>
</tr>
<tr>
<td><strong>MS:</strong></td>
<td>University of Edinburgh Special Collections: full score, first sketch</td>
</tr>
<tr>
<td><strong>Scoring:</strong></td>
<td>org</td>
</tr>
<tr>
<td><strong>Dedication:</strong></td>
<td>Commissioned by the Dunfermline Abbey Festival.</td>
</tr>
<tr>
<td><strong>Length:</strong></td>
<td>c. 6 minutes; 52 bars</td>
</tr>
<tr>
<td><strong>First performance:</strong></td>
<td>21 June 1987, Dunfermline Abbey; Andrew Armstrong (org).</td>
</tr>
<tr>
<td><strong>Notes:</strong></td>
<td>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.</td>
</tr>
</tbody>
</table>
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
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 necessarily conceived as a cycle of Shakespeare songs, being grouped with Down by the Sally 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
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 Benedictbeneurem 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 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. εἰ θεός ἤθελεν ὅτι ήμουν ἐν Γραντχέστερ
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 original 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 Thomas Stearns Elliot'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: Adagio molto 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; Herriott-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 Mca (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, hpad 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. 'Now 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

<table>
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<tr>
<th>Composition date:</th>
<th>May 1980</th>
</tr>
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<tbody>
<tr>
<td>Text:</td>
<td>Walt Whitman, James Dickey</td>
</tr>
<tr>
<td>Published:</td>
<td>Novello and Co. Ltd</td>
</tr>
<tr>
<td>MS:</td>
<td>University of Edinburgh Special Collections: full score, first sketch</td>
</tr>
<tr>
<td>Scoring:</td>
<td>S solo, rec (treble and tenor), hpsd, vc</td>
</tr>
<tr>
<td>Dedication:</td>
<td>Commissioned by the Legrand Ensemble for the Manchester Festival with funds from North West Arts.</td>
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<tr>
<td>Length:</td>
<td>c. 18 minutes; (i) 141 bars (ii) 158 bars</td>
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<tr>
<td>Notes:</td>
<td>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.</td>
</tr>
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</table>

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

<table>
<thead>
<tr>
<th>Composition date:</th>
<th>September 1983 to March 1984</th>
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<tr>
<td>Text:</td>
<td>(i) Sir Thomas Browne and the composer (ii) Elizabeth Barrett Browning (iii) Percy Bysshe Shelley</td>
</tr>
<tr>
<td>Published:</td>
<td>Novello and Co. Ltd</td>
</tr>
<tr>
<td>MS:</td>
<td>University of Edinburgh Special Collections: full score, first and second sketches</td>
</tr>
<tr>
<td>Scoring:</td>
<td>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</td>
</tr>
</tbody>
</table>
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 *Lulley, lulley, thou little tiny child* and the third has *Lolly, 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, *Lily, lulla, thou little tiny child*, that is found in the earlier set from 1948 (see 8.1). While *Lily, 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 Nativity (see 8.6) according to the first Composition Book. The three Composition Books all contain an entry for this work, with the date of composition 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 Cruciferus Pro Nobis Opus 38
Notes: This short unaccompanied section from Cruciferus 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
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. Benedictimus 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. 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 Kyrie. 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  

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 Dilectal – 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
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 mistcrioso
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
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


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 1/2 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)
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 composition, 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
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 Biclby (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
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  
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  
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
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.

(first) 10 April 1969, Temple St Eloi, Rowan; 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 Phillips

Published: Oxford University Press

MS: Manuscript lost

Scoring: unison voices, org


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


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
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


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

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 Newtown

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. Præcludium: 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 Trojanian 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. Præcludium: 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 Trojanian Women

Scoring:
- orator, SATB soli, SATB chorus, 2 fl, 2 ob, 2 cl (B-flat), 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 fusno 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 Diarmaid (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 SAT (6), 13ar13, 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
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 Adomnan’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 [...]
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
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
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 The University of Edinburgh

2007
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: **messo forte** marking added to double bass part.
Bar 72: **messo 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: **sordino** 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: **messo 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: **messo-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 Medieval Latin Lyrics (Helen Wadell) and Catullus.

2. Aubade

Iamiam rident prata, Now the fields are laughing,
iamiam virgines Now the maidens playing,
iocundantur, terre The face of earth is smiling,
ridet facies. Summer now appearing,
estas nune apparuit, Joyous and lovely with all flowers beguiling.
ornatusque florum lete claruit.

Nemus revirescit, The trees again are green,
frondent frutices, Budding the underwood,
hiems scva cessit: And cruel winter passes.
leti iuvenes, O lads, be gay of mood,
congaudete floribus, For Love himself now leads you to the lasses.
amor vos allicit iam virginibus.

Ergo militemus For the love of Venus
simul veneri Go we now to war,
tristia vitemus Banish we all sadness,
nos qui teneri We who tender are,
visus et colloquia, And may lovely faces and soft speeches,
spes amorque trahant nos ad gaudia 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: Weep each heavenly Venus, all the Cupids,
passer mortuus est maea puellae, Weep all men that have any grace about ye.
passer, deliciae maeu puellae, Dead the sparrow, in whom my love delighted,
quem plus illa oculis suis amabat. The dear sparrow, in whom my love delighted.

Yea, most precious, above her eyes she held him,
Sweet, all honey: a bird that ever bain'd her,
Lady mistress, as hails the maid a mother.
Nor would move from her arms away: but only
I 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.
Ereil on ye, the shades of evil Orcus,
Shades all beauteous happy thing desoung. Such a beauteous bird, ye took him.
O factum malel o miscelle passcr1
 tua nunc opera meae puella
 flendo turgiduli rubent ocelli.

Ahl 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 modulamime:
pariter cantiemus,
cece virent omnia,
mane garrit alaudula,
lupilulat cornicula,
iiubente 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 cawing, cawing,
Philomel,
Still complaining of the ancient wrong.

Hirundo iam finsat,
cignus dulce trinsat
memorando fata,
cuculet et cuculus
per nemora vernata.

Twitter now the swallow,
Swans are shrill,
Still remembering sorrow,
Cuckoo, cuckoo, goes the cuckoo calling
On the wooded hill.

Patet et in gramine
iocondo rivus murmure.
locus est festivus,
ventus cum temperie
susurrat tempestivus.

Happy is the place,
Whispering
Through the open weather
Blow the winds of spring.

Tempus est iocundum,
o virgines,
modo congudete
vos iuvenes

Now's the lime 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 perseo.

With the love of a maid
Aflower,
With the love of a maid afire,
New love, new love,
Dying of desire.

Philomel singing
So sweet,
My heart burns to hear her
Repeat,
With the love of a maid...

Cantat philomena
sic dulciter,
et modulans auditur;intus calco
Io, io totus floreo...

Thy virginity
Mocks my wooing.

Tua mecum ludit
virginitas,
tua me detrudit
simplicitas.

Io, io totus floreo...

Sile, philomena,
surge cantilena
de pectore.

Io, io totus floreo

Veni, domicella,
cum gaudio,
veni, veni, bella,
iam pereo.

Io, io totus floreo,
iam amore virginali
totus ardeo,
novus novus amor
est, quo pereo.

7. Hymn to Cypris

Ecce, chorus virginium,
temore veriali,
dum solis innocendium
radios equali
moderatur ordine,
ibuso semoto,
fronde pausa tule
Cypridis in voto!

In hac valle florida
floresus, fragratus,
infra septa lilia
locus purpuratus.

dum garritus merule
dulcius alludit.
philomena carmine
dulcia concludit.

8. Erotikon

Dum estas inchoatur
ameno tempore,
Phebusque dominatur
depulso frigore,

Unius in amore
pulle vulneror
multimodo dolore,

Thy simplicity
Is my undoing.

With the love of a maid...

O nightingale,
be still,
Till the heart sings,
With the love of a maid...

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 averse,
New love, New love,
Dying of desire.

Here be maids dancing
In the spring days,

April light lancings
Long level rays.

Peace to your piping!
With linden boughs
At Beauty’s altar
Pay ye your vows!

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.

While summer on is stealing,
And come the gracious prime,

And Phoebus high in heaven,
And fled the rime,

For love of one young maiden,
My heart has ta’en its wound,

And manifold the grief that I
per quem et atteror.

Ut mei misereatur,
ut me recipiat,
et decline tur ad me,
et ita desinat!

9. Nocturne
(Verse not set
to music)

Morpheus in mentem
trahit impellentem
ventum lenem segetes maturas,
murmura rivorum
per arenas puras,
circulares ambitus molendinorum.

10. Epilogue

Dum Diane vitrea
sero lampas oritur,
et a fratris rosea
luce dum succeditur,
dulcis aura zephyri
spirans omnes etheri
nubes tollit;
sic emollit
vi chordarum pectora,
et inmutat
cor quod nutat
ad amoris pignora.

O quam felix est
antidotum soporis,
quod curarum tempestatés
sedat et doloris!

Applaudamus igitur
rerum novitati.
felix qui diligitur
voti compos grati,
dono letus Veneris,
cuius ara teneris
floribus odorat.
miser e contrario
qui sublato bravio
sine spe laborat.

In love have found.

Ah, would she but have pity,
And take me to her grace,
And stooping lean down o'er me,
And so would rest!

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.

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 call eth
With a sound of lute-strings shaken,
Hearts that have denied his reign
To love again.

Thrice happy Sleep!
The antidote to care,
Thou dost allay the storm
Of grief and sore despair.

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.
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

Solo F Bore

Timpano (DAA, C)

Violin I

Violin II

Viola

Cello

Contra bass

Solo F Bore

Tempo

Cello

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2. Aubade

Text: MS of Benedictbeuern

Benedictbeuern

Kenneth Leighton

Allegro molto e vigoroso

Flute

Tampano
(Da.C)

Soprano

Alto

Tenor

Bass

Viola I

Viola II

Violin I

Violin II

Cello

Contrabass
-na-tus-que flo-rum le-tis clarit.
-para-tis, or-na-tus-que flo-rum le-tis.

tas nunc ap.
con gaudete floribus,
S

A

T

B

Vla. I

Vla. II

Vla.

Vlc.

Ch.

ri, tristia vitemus, nos qui

ri, nos qui teneri, nos qui

ri, nos qui teneri, nos qui

ri, tristia vitemus, nos qui

ri, tristia vitemus, nos qui

ri, tristia vitemus, nos qui

ri, tristia vitemus, nos qui
Vini et colloquium,
un poco allargando

guá - di-a, spes a - mor - que tra - hant nos

un poco allargando
a tempo (ma un poco piu mosso)
3. Lament

Text: Catullus
for his mistress's sparrow

Kenneth Leighton

Flute
Andantino semplice \( \text{f} \equiv 80 \)

Tenor

Violin I

Violin II

Viola

Cello
dr\( \text{p} \)

Contrabass \( \text{pp} \)

Fl

T

pе-te, о Ve-ne-res

Ca-pi-di-ne-spe, et

Violin I

Violin II

Viola

Violoncello

Viola da Gamba

Cello
quartum est hominum venustum: pas ser
mor-tus est meae pul lae: pas ser
a tempo

nunca

it per iter te nebricium

nu

mf

il lud unde negant re di re quem quam
4. Elegy

Flute

Violin I

Violin II

Viola

Cello

Contrabass
In un poco e un poco allargando

---

In un poco e un poco allargando

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---

Cresc. poco a poco

---
5. Eclogue

Text: MS of Benedictheuern

Kenneth Leighton
FL. come prima

S solo

T

B

S

A

FL. come prima

S solo

T

B

Fl. come prima ——

S solo —— tet et in gr —— mu —— ne.

S ——

A —— pp

T —— pp

B —— pp

58
Tempus est invocandum, o virgines.
Io, io, totus flore-o, iam amore virginali totus
virginali totus ardeo, novus, novus amor
a - mor est, quo pe - re - a No - vus, no - vus a - mor est quo
novus novus amor est quo pereo.
un poco largamente

a tempo

S

pei - er - a

A

pe - er - a

T

B

pe - er - a

Vln. I

dim.

Vln. II (tail G)

Vlc.

Vla.

Ch.
7. Hymn to Cypris

Text MS of Benedict Courten

Solo Flute

Soprano

 Alto

 Violin I

 Violin II

 Viola

 Cello

Double bass

Moderato con moto d. 8  72

Solo violin

Solo viola

Solo cello (arco)

pizz. p sempre sussile

S

vir - gi - num, tem - po - re ver - na - li, dum

A

vir - gi - num, tem - po - re ver - na - li, dum

Vln. II

Vla.

Vc.

Cbn.
8. Erotikon

Text: MS of Benedict bencurem

Con moto e passione \( \frac{\text{d} = 47 \text{b}}{\text{(con expressione)}} \) Kenneth Leighton

Solo Flute

Solo Tenor

Violin I

Violin II

Viola

Cello

Contra Bass

103
9. Nocturne

Lento Misterioso (ma liberamente) \( \frac{4}{4} \) a 76

Kenneth Leighton
10. Epilogue

Text: MS of Benedictine nun

Kenneth Leighton

Solo Flute

Soprano (S & F)

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass
Till VI

S

AT

0

VIM i

VLL 11

Vle.

Ch

66

ip

ý%m--ý-

pý_ *{/ý -------- rr

fe - lix est an - ti-do-tum so - por - na.

A

fe - lix est an - ti-do-tum so - por - na.

T

fe - lix est an - ti-do-tum so - por - na.

B

fe - lix est an - ti-do-tum so - por - na.

Vln. I

simile

Vln. II

simile

Vla.

Vlc.

Ch
Appendix Two

Veris Gratia Canata
(vocal score)
Veris Gratia

1. Prelude

Molto largo un poco liberamente

Kenneth Leighton
2. Aubade

Text: MS of Benedetto Beuern

Allegro molto e vigoroso

Soprano

Alto

Tenor

Bass
facies
et as munec ap
paruit
or
facies
cetero
nunc sip
facie
en

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-

na-tus-que
orum le-

tu-
Nemus revirescit,

Nemus revirescit, fraction frutices

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent

Nemus revirescit, fraction frutices, fraction dent
S

A

T

B

flo ri - bust, con gau de te flo ri - bus,

flo ri - bust, con gau de te flo ri - bus,

flo ri - bust, con gau de te flo ri - bus,

flo ri - bust, con gau de te flo ri - bus,
Amor vos al·licit

G

Gignibus

Ergo militemus,
3. Lament
for his mistress's sparrow

Text: Catullus

Andantino semplie

Treble
5. Eclogue

Text: MS of Benedictbeurn

Con moto moderato (not too slow)

Flute

Soprano solo

Soprano

Alto

Tenor

Bass

Accomp. (for rehearsal only)

For the music notation, please refer to the actual musical score.
6. Paean

Text: MS of Benedictbeurn

Soprano

Alto

Tenor

Bass

Tempus est iocundum, o virginum,

Tempus est iocundum, o virginum,
S

-ans audi-tur, in-tus cal-e-o

A

T

B

---
null
S
- - - - re vir - gi-na-li to-tus ar-de-o,
A
- - - - re vir - gi-na-li to-tus ar-de-o,
T
- - - - re vir - gi-na-li to-tus ar-de-o,
B
- - - - re vir - gi-na-li to-tus ar-de-o,

S
          cresc.
          no - vus no - vus no - vus no - vus
A
          cresc.
          no - vus no - vus no - vus no - vus
T
          cresc.
          no - vus no - vus no - vus no - vus
B
          cresc.
          no - vus no - vus no - vus no - vus

42
Text: MS of Benedictbeuern

7. Hymn to Cypris

Moderato con moto 

Soprano

Alto

vir·gi·num, tem·po·re ver·na·li, dum

so·lis in·cen·di·um ra·di·os e·
In hac valle floridæ flore
us, fragratus, in\(\text{tra se\(\text{p}\text{t}\text{a}}\) li\(\text{b}\text{r}\text{a}}\)
8. Erotikon

Text: MS of Benedictbecurem

Solo Tenor

Con moto e passione

tempo sostenuto (Fric.)

Solo T

PP legato e con passione

Don estas incho.

Solo T

s. tur. in me no. tempore

Phe-bus-que do.
15. in amore puerile vulneror
16. mulit modo dollo
17. per quem est attonit
18. Un
9. Nocturne

Lento Misterioso (ma liberamente)
10. Epilogue

Text: MS of Benedictine

Soprano

Alto

Tenor

Bass

Sostenuto

pp

50
Apclau - da - mus, ap - plau - da - mus i - pi - tur re - rum

i - pi - tur re - rum no - vi - ta.

liigitur, voti compos grati, dono letus

liigitur, voti compos grati, dono letus

liigitur, compos grati dono letus

liigitur, compos grati dono letus

Venepiss cusus aras ten eno

Venepiss cusus aras ten eno

Venepiss cusus aras ten eno

Venepiss cusus aras ten eno

Venepiss cusus aras ten eno

Venepiss cusus aras ten eno

Venepiss cusus aras ten eno
Tu salutum, Verum gratus, 
cras, et considera 
frondes, flores et grammata, 
mortem et languent 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 *Veri 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.
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
(1653—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.

ARIA... ... ... ... ... ... 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 Leo

The Garden of Jesus ... ... ... Geoffrey Shaw

Wither’s Rocking Hymn ... ... ... Vaughan Williams

Merry Christmas ... ... ... ... ... Martin Shaw
SYMPHONY FOR STRINGS ... ... ... ... Kenneth Leighton
(first performance).

Adagio — allegro molto
Lento expressivo
Allegro molto e vigoroso

Although at the end of his score the composer prays God for the return of spring and also uses a quotation from Catullus 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. Sumion

As Joseph was a-walking ... ... ... ... R. R. Terry

FUGA RICERCATA ... ... ... ... J. S. Bach

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
   Allegro agitato Lento cantabile Allegro molto
   JEANNE PRY (Cello) KENNETH LEIGHTON (Piano)

2. (a) ARIA, 'Es ist vollbracht' from Cantata no. 139
   (b) RECITATIVE: 'Und dies ist das Glücke' and ARIA 'Sich üben im lieben'
   from Cantata no. 102
   MARITA QUELCH (Soprano) TONY DANDY (Oboe) ROY JESSON (Piano)

3. SONATA IN D MINOR OP. 108 FOR VIOLIN AND PIANO
   Allegro Adagio Un poco presto e con sentimento Presto agitato
   PAUL DOE (Violin) ANDREW PAVLOVSKY (Piano)

INTERVAL

4. SONATA FOR TWO CLARINETES
   Presto Andante Vif
   COLIN HALLEY BRIAN WICKER

5. SEPTET IN D MINOR OP. 74
   Allegro con spirito Scherzo o Menuetto: Allegro Andante con variazioni
   Finale: Vivace
   JOHN BLACK (Flute) ANTONY CULLEN (Viola)
   TONY DANDY (Oboe) JEANNE PRY ('Cello)
   STEPHEN SMITH (Horn) NIGEL AMHEART (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. |

1. **Catchers**:
   - (a) Come hither, Tom ... ... William Crawford
   - (b) Once in our lives ... ... Henry Purcell
   - (c) Five reasons ... ... ... ... "
   - (d) Cakes and Ale ... ... ... ... "
   - (e) Have you John Hawkins' history? ... John Calcutt
   - (f) Amaryllis ... ... ... ... Richard Brown

   **THE Oriel Catch Singers**
   - Barney Childs
   - Gib Hogle
   - Richard Acton
   - Robert Waddell

2. **Four French Nursery Songs**, for viola and piano
   1. Les Marionnettes
   2. Bateau sur l'eau
   3. Dansez belles mains
   4. Bateau battelier

   **Douglas Smith**

3. **Serenade**, for flute and piano

   **Gustav Born**

4. **Three Preludes**, for piano solo

   **Peter Crump**

5. **INTERVAL**

6. **Scherzo**, for two pianos

   **Kenneth Leighton**

7. **Three Songs**...
   - (a) Flute Music (Li-Po)
   - (b) The White Egret (Li-Po)
   - (c) A Lover's Quarell (Browning)

   **Dorothy Lawton, et al. John Cockshott**

8. **Sonata No. 1**, for viola and piano...

   **Milhaud**

   **Entrée Francaise**

   **Douglas Smith**

---

6
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.
<table>
<thead>
<tr>
<th>Programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourrée</td>
</tr>
<tr>
<td>Sonata in F major</td>
</tr>
<tr>
<td>Sonata in G major</td>
</tr>
<tr>
<td>Sonata in E flat, No. 3</td>
</tr>
<tr>
<td>Allegro—Adagio—Cantabile—Tempo di menuetto</td>
</tr>
<tr>
<td>Variations sérieuses, Op. 54</td>
</tr>
<tr>
<td>Sonata in D major</td>
</tr>
<tr>
<td>‘Con moto—Largo—Rondo</td>
</tr>
<tr>
<td>(First performance)</td>
</tr>
<tr>
<td>INTERVAL</td>
</tr>
<tr>
<td>Impromptu in A flat</td>
</tr>
<tr>
<td>Nocturne in E minor (posthumous)</td>
</tr>
<tr>
<td>Scherzo in B minor</td>
</tr>
<tr>
<td>Etude in E minor, Op. 31, No. 2</td>
</tr>
<tr>
<td>Prelude—quasi allegretto soave</td>
</tr>
<tr>
<td>Kaleidoskop, Op. 40</td>
</tr>
</tbody>
</table>

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 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.

<table>
<thead>
<tr>
<th>THE EGLESFIELD MUSICAL SOCIETY</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
</tr>
<tr>
<td>Secretary</td>
</tr>
<tr>
<td>Junior Treasurer</td>
</tr>
<tr>
<td>Librarian</td>
</tr>
<tr>
<td>Senior Treasurer</td>
</tr>
<tr>
<td>Assistant Secretary</td>
</tr>
<tr>
<td>Conductor</td>
</tr>
<tr>
<td>Rehearsal Arrangements</td>
</tr>
</tbody>
</table>

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

SONGS 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.)

FIVE 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.

VERIS GRATIA  -  KENNETH LEIGHTON

1. Prelude.
2. Aubade—"Iamiam rident prata" (Carmina Burana.)
3. Lament for his mistress's sparrow. (Catullus.)
4. Elegy.
5. Elegy—"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. Erofikon—"Dum citas inchoatur." (Carmina Burana.)
10. Epilogue—"Dum Diane vitrea." (Carmina Burana.)
    Flute obbligato: DELLA RUHILL.
    (First performance. This work was written for the Society.)

INTERVAL
6. Facsimile of a letter from Gerald Finzi to Leighton on 13 December 1954 regarding A Christmas Carol. This letter is partially quoted in Part One on pages 204-205.

Dec 13 1954

Dear Kenneth,

I was glad to have the 'Christmas Carol'. Actually I had already seen it a given copy to the conductor of a local choral group, in the hope that we'd one day do it with our choir, so it's good to have another copy for myself.

I don't think there are any comments I'd make on the choral writing. The whole thing comes very naturally to me. Choir things come very naturally to me. Choir things come very naturally to me. Choir things come very naturally to me.

Apart from the actual content, everything is so happily 'Naur'.

Ashmansworth
nr Newbury
Berks.
No doubt theory-vaders creatures will tell
7m that it ought to be 12 bars, or that 7m
ought to be melisma or that 7m
ought to be nothing but melisma, so 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), I say, is worth all this theorizing put
together.

We had Fred Zirke 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 it the center piece of a
larger work, as originally intended. I
must put it aside and think it over.

I hope by din is not overwhelmed by this
beautiful weather, probably even worse in
Leeds than here. Our warm greetings to
7m both.

[Signature]

Gerald
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.

Dear Ken,

The main difference between 'N' and 'M' is that in the former, because you have to place
the tongue on the roof of the mouth, you get a slightly more closed tone. It's also more tiring for high
notes, a long stretch. 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 'N', you have to have closed lips with
'sh', with 'M' you have to have closed lips with 'zh'. ('Ah' is the same as 'M', except
more relaxed. ('Ah' is the same as 'M', except
more relaxed.)

If you keep your chin a little bit
'half closed lips', it's no good saying 'm'.

Keep a more closed vowel like 'E' and be a
little more open in the back of your throat. If you want something quieter, 'Bouché Forme' (M).
I like the lento.

we want for sonatas, by the way, and that's just
enough (no too much) luminous. Round about
the 20? There was a spate of that sort of thing.
Granville Bantock often used it for huge
obsticks in his choral works, a sort to get
variation of colour by means of N. M. Ah. E. 00,
0, etc etc. At the end one felt wearied beyond
words or never wanted to hear another 'hum'!
But V. W. in 'Ca' The Woman' & H 011, too,
certainly, did it beautifully & in short
obsticks, as in Tore Carol, it can be lovely.

I meant to too with to ten long ago,
after reading that nauseating - quite untrue
criticism of Tore Cello concerto by Colin Mason.

These little musicos, who spend their time
putting a telescope to 3 bars of Schindler or
imagining that they are getting inside music,
are something of a menace. They try to
narrow the language of music down to one
particular idiom. I take it that the
expression of art implies a widening of understanding.
Thesis no reason why we shouldn't appreciate
Schubert or Walton, or Rubbra, V. W. Elgar,
Tchaikovsky or anyone else whose mind is worth
knowing.
The real danger is when younger people
come along or write in a language not
necessarily natural to themselves, because they
can't get a hearing if they don't, or they get
heard at by phlegmatic like Colin Manson if
they are spontaneous.

Well, the main point is that a
reasonably intelligent audience appreciated
my concerts immensely. And as for the dead
languages, even 95% of the musical
world still uses it and understands it, it
looks as if it's still alive enough!

Farewell & good luck.
The Hallé Orchestra
Leader Louisine Turner Conductor Sir John Barbirolli

Edward German
Theme and Six Divertiments

Arnold Bax
Symphonic Poem—Garden of Fand

Kenneth Leighton
Concerto for Violoncello and Orchestra
First Performance
Allegro con moto—Menuetto
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 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
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 heartily you, and inform you that we are going to undertake the proceedings for sending you, through 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

[Signature]

Mr. Leighton Kenneth
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