

A THEMATIC CATALOGUE OF BRITISH STRING  
QUARTETS OF THE EARLY TWENTIETH CENTURY  
AND AN ACCOUNT OF SOME OF THEIR CONTEXTS  
1890-1950

**VOLUME 1 of 2**

By

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## **Abstract**

Few string quartets were composed in Britain before the late nineteenth century, but from that time until the end of World War 2, the string quartet was one of the most crucial and vibrant genres in British music. The genre developed dramatically on account of promotion at public concerts, concerts at musical institutions, musical competitions, commissions, and the publication industries. This resulted in many British composers (including immigrants) writing string quartets, totalling approximately 600.

The thesis documents, describes and contextualises the string-quartet genre in Britain in the early twentieth century. A thematic catalogue provides basic information such as the full titles of pieces (with a work number, where applicable), year of composition and, if applicable, date of first (or first known) performances (live or broadcast), information on recordings of the work, the year of publication and the name of the publisher). Subsequent chapters provide context for the catalogue by investigating institutional history and string quartet repertoires that were performed in public and at musical institutions in London during the early twentieth century, as well as radio broadcasts. Overall the thesis focuses on quantitative approaches and broad trends in the repertory rather than sustained analysis or criticism of pieces by well-known composers, and avoids implicit judgements about value in relation to musical style.

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## List of Abbreviations

ABRSM	Associated Board of the Royal Schools of Music
AMC	Australian Music Centre – Sydney, NSW, Australia
ARCM	Associate of the Royal College of Music (Certificate of Proficiency)
BMIC	British Music Information Centre – Heritage Quay, The University of Huddersfield, Huddersfield, West Yorkshire (formally in London)
BNA	British Newspapers Archive – The British Library
c.	circa
CMbLC	Composer's Guild of Great Britain, <i>Chamber Music by Living Composers</i>
ESQ	English String Quartet
f.	founded
GM	<i>The Grove Dictionary of Music</i>
HQ	Heritage Quay, University of Huddersfield Archive, Huddersfield, West Yorkshire
KSQ	Krusse String Quartet
LRAM	Licentiate of the Royal Academy of Music (The Metropolitan Examinations)
LQ	Léner Quartet
LSO	London Symphony Orchestra
LSQ	London String Quartet
MC	Charles Stanford, <i>Modern Composition: A Short Treatise for Students</i> (1911)
MGG	<i>Die Musik in Geschichte und Gegenwart</i> (Kassel: Bärenreiter-Verlag)
ML	<i>Music &amp; Letters</i>
MMC	Frederick Corder, <i>Modern Musical Composition: A Manual for Students</i> (1909)

<i>MP</i>	<i>Morning Post</i>
MS	Manuscript
<i>MT</i>	<i>The Musical Times</i>
MU	John Ella's The Musical Union
NAXOS	Naxos Music Library
n.d.	No Date / Unknown
NLA	National Library of Australia – Canberra, ACT, Australia
NTSM	The National Training School for Music
OUP	Oxford University Press
Pop	The Monday and Saturday Popular Concerts at St. James's Hall
PSQ	Philharmonic String Quartet
RAM	The Royal Academy of Music
RAML	The Royal Academy of Music Library
RCM	The Royal College of Music
RCML	The Royal College of Music Library
RPS	The Royal Philharmonic Society
SJH	St. James's Hall

### List of RISM Siglas

Sigla	Name of Institution	Location
A-Wn	Österreichische Nationalbibliothek	Vienna, Austria
AUS-CAnI	National Library of Australia	Canberra, ACT, Australia
AUS-MMI	The University of Melbourne	Melbourne, VIC, Australia
AUS-MSI	State Library of Australia	Melbourne, VIC, Australia
AUS-PVgm	Percy Grainger Museum (University of Melbourne)	Melbourne, VIC, Australia
AUS-SMc	Australian Music Centre	Sydney, NSW, Australia
GB-AB	Llyfrgell Genedlaethol Cymru (National Library of Wales)	Aberystwyth, Wales
GB-ALb	Britten-Pears Library	Aldeburgh, Suffolk
GB-Bu	The University of Birmingham	Birmingham, West Midlands
GB-CDu	The University of Cardiff, Music Library	Cardiff, Wales
GB-Cgc	The University of Cambridge (Gonville and Caius College)	Cambridge
GB-Cu	The University of Cambridge (University Library)	Cambridge
GB-Eu	The University of Edinburgh	Edinburgh, Scotland
GB-NH	Northampton Central Library	Northampton, Northamptonshire
GB-NTu	The University of Newcastle	Newcastle upon Tyne
GB-Gsma	Scottish Music Archive	Glasgow, Scotland
GB-Gu	The University of Glasgow	Glasgow, Scotland
GB-HUDbmc	Heritage Quay, British Music Collection, The University of Huddersfield	Huddersfield, West Yorkshire
GB-Lbl	The British Library	London
GB-Lcm	The Royal College of Music	London
GB-Lmca	The Musicians' Company Archive	London
GB-LVp	Liverpool Central Library	Liverpool

GB-Oh	St. Hilda's College, The University of Oxford	Oxford
GB-SA	University of St Andrews	St Andrews, Scotland
GB-SHE	University of Sheffield (Western Bank Library)	Sheffield
I-Mr	Archivo Storico Ricordi	Milan, Italy
IRL-Dn	The National Library of Ireland, Dublin	Dublin, Ireland
IRL-DTc	Trinity College Dublin, Dublin	Dublin, Ireland
IRLN-Bu	Queen's University Library, Belfast	Belfast, Northern Ireland
NZ-Wt	The Alexander Turnbull Library	Wellington, New Zealand
US-BEm	University of California (Jean Gray Hargrove Music Library)	Berkeley, USA

## **Introduction and literature review**

In the Classical and Romantic periods, the string quartet was one of the most prestigious musical genres, especially among musical connoisseurs. The quintessential string quartet repertory from that time is largely composed of pieces by Haydn, Mozart, Beethoven, Schubert, and later Mendelssohn, Schumann, Brahms, Dvořák, and contains no pieces by British composers. Few string quartets were composed in Britain during the period, and those that were did not reach the public through performance. However, this changed at the end of the nineteenth century, when many British string quartets emerged—a trend which continued throughout the first half of the twentieth century.

The documentation, description, and contextualisation of this repertory of late nineteenth and the early twentieth-century British string quartets is the task of this thesis, which falls into two volumes. The first is a thematic catalogue complete with contextual discussion. It provides basic information, such as the full titles of a piece (with work number where applicable), its year of composition and, if applicable, and the date of its first (or first known) performance (live or broadcast), as well as information on recordings of the work, the year of publication, and the name of the publisher. Since this is a thematic catalogue, musical extracts will be given for the beginning of every movement or work, unless no score or parts are available. The thematic catalogue is mainly for historical musicologists, or any researchers who intend to search for British string quartet repertoire of the early twentieth century. However, it will also be useful for string-quartet ensemble performers for the reasons mentioned above. An accompanying chapter (Chapter 1) discusses the preparation, organisation, and general format of the catalogue. The chapter outlines the rules used



and shows how the catalogue has been designed compared to others. The catalogue and this chapter comprise the first volume.

I am approaching this cataloguing project with a broad perspective. I will avoid focusing on famous compositions by canonical composers and instead attempt to approach such works objectively. The second volume of this thesis largely avoids judgments of value and looks at large trends, such as the history of chamber music performances in London and broadcasts on BBC Radio (Chapter 2) and the pedagogical programme and ethos of two musical institutions within London, namely, The Royal Academy of Music (RAM) and the Royal College of Music (RCM) (Chapter 3). I have chosen RAM and RCM over other musical institutions, such as those originally known as the Guildhall School of Music and Trinity School of Music, because so many well-known British composers studied at these two.

In Britain, public interest in string quartets differed largely from that shown by musical institutions, at least until World War I. This was perhaps because concerts held within such institutions were intended to be educational, whereas public performances in concert venues were attempting to appeal to a broad audience. My purpose in looking at the history of the string quartet concert in Britain in the early twentieth century is twofold: (1) to determine the role of string quartet repertoire in Britain, and (2) to gain a broad picture of the musical tastes of the public and musical institutions. I will examine the genre quantitatively, investigating how many string quartets (both British and non-British) were performed and where and when such performances took place.

Chapters 4 and 5 give the background to some of the string quartet compositions composed at the RAM and the RCM. Again, I am primarily interested in the quantity of string quartet works, but I will discuss some context and technical

aspects, such the sonata cycle and two-dimensional sonata forms in relation to musical style. I will discuss the RCM first because of the high number of students who studied there and because the English Musical Renaissance developed in the late nineteenth and the early twentieth century. In my analysis, I am interested in two things: first, the string quartet as a chamber music genre, along with the investigation of whether the works were written in a 'classical' fashion; and secondly, the role of the string quartet within key British musical institutions. The emphasis will be on works written by students who were trained at the RAM and the RCM.

The fact that the RAM was established much earlier than the RCM meant that both musical institutions followed their own respective paths in terms of their musical interests. Sir Alexander Mackenzie (1847-1935), Frederic Corder (1852–1932), and John McEwen (1868-1948), who were all employed to teach at the RAM, had a strong interest in late Romanticism and modern progressive music. Liberal approaches to the teaching of composition resulted in students exploring new, modern music through their own studies and performances. Meanwhile, Hubert Parry (1848–1918) and Stanford, who taught at the RCM, were influenced by great German Romantic composers such as Brahms, Schumann, and Mendelssohn, and RCM students were trained with a relatively rigid approach in lessons, academic lectures, and performances. Approximately 97 string quartets have been written by current and former students of the RAM, and 178 by current or former students of the RCM. Throughout this thesis, I will use the phrases 'RCM-trained composers' and 'RAM-trained-composers' to refer to these musicians.

## **Terms and definitions**

As we are dealing with British works, we must first clarify and define what makes a work 'British'. One aspect is the composer(s): we must distinguish between British and non-British composers. A sample of 212 composers who wrote string quartets during the early twentieth century is included in the thematic catalogue, of whom 147 were born in the UK. I define a 'British' composer (including immigrant composers) as follows, drawing on the British Nationality and Status of Aliens Act of 1914:

- A person who was born in the United Kingdom and musically trained<sup>1</sup> at a British musical institution ('British' here includes 'Irish' up to Irish Independence in 1922)
- A person who was born in the United Kingdom and musically trained at one of the British musical institutions who then furthered their studies abroad before returning to the United Kingdom
- A person who was born in a British dominions or allegiance<sup>2</sup> to a British father or mother (that is, a person of dual citizenship) and musically trained either in the United Kingdom or abroad (or both) who spent majority of their live in the United Kingdom

Meanwhile, a 'British émigré' composer is defined as follows:

- A person who was not a British citizen and musically trained either in Britain or elsewhere but settled in Great Britain for ten or more years.

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<sup>1</sup> The term 'musically trained' here refers to post-secondary training at musical institutions. Musical training during secondary education is, therefore, not included in the definition.

<sup>2</sup> According to the British Nationality Act and Status of Aliens Act of 1914, dominion countries included The Dominion of Canada, The Commonwealth of Australia (including the territory of Papua and Norfolk Island), The Dominion of New Zealand, The Union of South Africa, and Newfoundland.

These clarifying definitions are necessary because it is often somewhat ambiguous whether a composer was 'British', especially when they were born outside the United Kingdom to a British family and may or may not have held dual citizenship. For instance, Harry Farjeon (1878-1948) was born in the United States to a British family; according to a 1911 census, his parents were Margaret Farjeon (1853-1933) and a British father of unknown name. Later, according to the Passenger List of New York City of 1905, Farjeon left the United States and moved to London to study music with Frederick Corder at the RAM.<sup>3</sup> Therefore, under the British Nationality and Status of the Aliens Act of 1914, Harry can be considered as a British subject who held American citizenship. Another example is Priaulx Rainer, who was born in South Africa in 1903 to English parents.<sup>4</sup> She moved to London permanently in 1920, away from her parents and siblings,<sup>5</sup> having won an Overseas Scholarship from the University of Cape Town to study with John McEwen at the RAM.

During the interwar period, many people from Germany and Austria and elsewhere in continental Europe fled their home countries and emigrated to either the UK or the United States. The immigration rules regarding asylum in the UK were rigorous, and the Home Office was reluctant to grant visas, especially to Jews, unless they met at least one of the following conditions:

- The applicant was considered an asset to the United Kingdom.
- The applicant was a 'distinguished person' assured of hospitality in Britain.

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<sup>3</sup> National Archives Online, *New York City Passenger Lists, 1820-1957*, <https://www.findmypast.co.uk/transcript?id=US/PASS/NY/ELLIS2/020899258/1>.

<sup>4</sup> June Opie, *'Come and Listen to the Stars Singing', Priaulx Rainer: A Pictorial Biography* (Penzance: Alison Hodge, 1988), p. 11.

<sup>5</sup> *Ibid.*, p. 16.

- The applicant was a refugee student admitted to study for at least two years and with enough funds to cover the duration of their studies.

For example, one of the European composers who fled their homeland and came to Britain was the Dutch composer Bernard van Dieren (1887–1936) began his composing career in the Netherlands before moving to London in 1909. According to the census of 1911, van Dieren worked as a newspaper correspondent for the *Nieuwe Rotterdamsche Courant*. While he was in London, he married a Dutch woman, Frida Kindler (1879–1964) in 1910. In the same year, a son was born—a British citizen.

The next definition I am going to provide serves to distinguish between ‘string quartet’ and ‘string quartet composition’. In this thesis, ‘string quartet’ will refer to a composition for the usual four stringed instruments which is structured relatively conventionally in the works based on eighteenth- and early nineteenth-century forms, usually using a typical multi-movement cycle with at least one movement in a sonata form of some kind. ‘String quartet composition’, meanwhile, will refer to a work for four stringed instruments that does not follow the generic ‘classical’ model, forming instead a suite, a set of dances, or some other unconventional structure.

### **String quartet repertoire after 1890**

The next two sections will include a short corpus analysis, a statistical analysis, and a quantitative analysis of British string quartets between 1890 and 1950 (the general trends of these quartets will be discussed in Chapters 4 and 5). It is impossible to discuss every relevant string quartet, so the subsequent chapters will treat a representative selection. The questions I shall be asking and then answering using quantitative analysis and statistics are: How many British composers (or British

immigrant/émigré composers) wrote string quartets between 1890 and 1950? What was the style of these quartets? How many British string quartets were published between 1890 and 1950? How many British string quartets were recorded during this period? How many string quartets were performed in public and private?

Histograms are crucial when analysing a large quantity of musical compositions as they can give a clear picture of results and data gathered through musicological research. In all my histograms, I do not include any unknown dates and years.

### **Total number of string quartet works written from 1890 to 1950**

Approximately 600 string quartets were written by the 212 British composers in my sample between 1890 and 1950, of which just under half were published. However, the years of several of the 600 are unknown: 445 have known years.

Figure 0.1 is a histogram of the years of these British string quartets written between 1890 and 1950. I have chosen this period because of the sudden development of the chamber music repertoire in Britain around this time. The trend for string quartets increased around 1915, with the highest point between 1930 and 1939. My chosen period stretches slightly beyond the obvious end date of 1945 because string-quartet production in Britain continued for a while after World War II in a similar vein as before. I have therefore taken the research up to the start of the Cold War and the literal mid-point of the twentieth century. Well-known British composers such as Bax, Delius, Elgar, Holbrooke, Howells, Goossens, and Wood started writing string quartets in 1916. Elgar, for example, was particularly productive in 1918, producing chamber music including the String Quartet in E Minor.

The number of string quartet works written in Britain kept increasing from the start of the period I am investigating, 1890, until the end of the 1920s. People now owned radios and could listen to concerts at home without travelling to venues. The music department of the British Broadcasting Company (BBC) was established in 1923, and chamber music, orchestral music, and vocal and operatic works were played on the radio. A high number of radio concerts aimed to distribute music to everyone in Britain, including the lower classes. From 1925, BBC radio concerts were categorised by musical style, with the organisation aiming to introduce the modern style of music gaining popularity in continental Europe.

The number of string quartets published in Britain gradually increased from the start of the twentieth century until 1929, even though composers who died before 1930 mostly wrote vocal songs. Cobbett's composition competition was key in the dissemination of chamber music in Britain until at least 1920 and sparked many related activities.<sup>6</sup> Walter Wilson Cobbett (1847-1937) was an English amateur violist, a patron, and a successful businessman. He was also author of a two-volumes encyclopaedia, *Cobbett's Cyclopedic Survey of Chamber Music* (1930). In 1905, Cobbett founded his own chamber music competition under the guidance of the Worshipful Company of Musicians. The competition was open to anyone. The prizes for successful competitors were given up to a maximum of £50. Only the successful compositions were performed and/or published.<sup>7</sup> Cobbett had a strongly historicist vision and asked composers to write music using the idioms of historical English music and use the phantasy form in

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<sup>6</sup> David Maw, 'Phantasy Mania': Quest for a National Style', in *Essays on the History of English Music in Honour of John Caldwell: Sources, Style, Performance, Histography*, ed. by Emma Hornby and David Maw, (Woodbridge: Boydell Press, 2010), p. 114.

<sup>7</sup> The Worshipful Company of Musicians, *Cobbett Musical Competition*, [https://www.wcomarchive.org.uk/\\_files/ugd/afb017\\_c47849b8b0d4478aaafb7d8ba6beb6f6.pdf](https://www.wcomarchive.org.uk/_files/ugd/afb017_c47849b8b0d4478aaafb7d8ba6beb6f6.pdf).

various formats of chamber music, not just the string quartet. However, only a small number of composers participated in the Cobbett competitions. And overall the string-quartet repertoire that emerged in Britain was stylistically diverse and not generally indebted to old English music in particular.

Finally, the number of string quartet works written by all composers, including British ones, decreased during World War II. Some composers born in Britain were exiled to such countries as North America (for example, Arthur Benjamin went to Canada and Benjamin Britten temporarily to the United States).



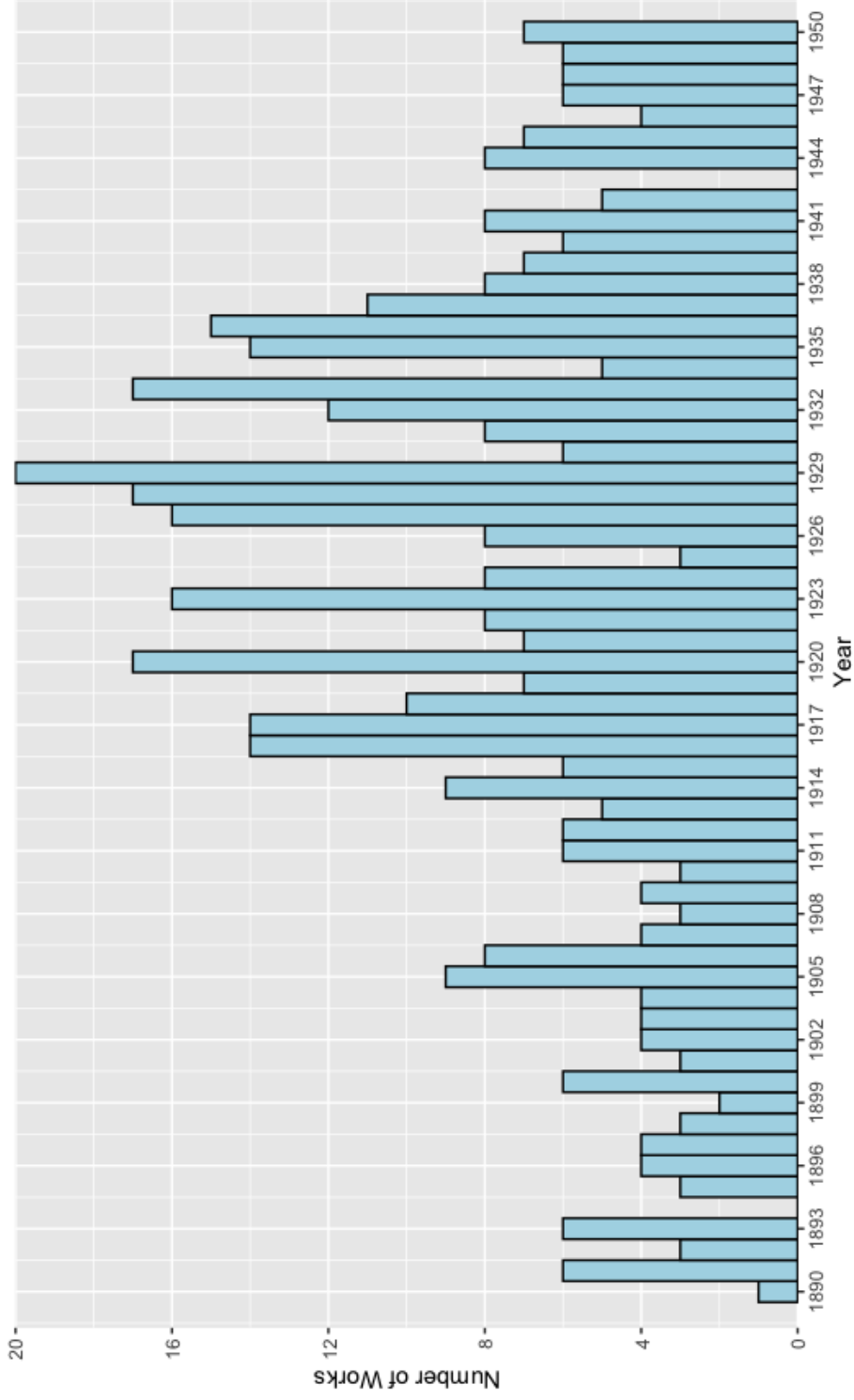


Figure 0.1 – String quartet works written between 1890 and 1950: A histogram (bin = 1, sample = 447)

Figure 0.2 - Known years of first publications of British string quartets (written between 1890 and 1950) between 1890 and 2020: A histogram (bin = 2, total = 217) Figure 0.3 – String quartet works written between 1890 and 1950: A histogram (bin = 1, sample = 447)

### Total number of string quartets published from 1890 to 2020

Figure 0.2 on page 11 maps the years of the first publications, from 1890 to 2020, of British string quartets written between 1890 and 1950. The purpose of the histogram is to show how many British string quartets were published between 1890 and 2015. A British string quartet was most recently published in 2015, so the coverage ends that year. As in the earlier histogram, the trend curve starts to rise around 1915 and peaks around 1920. However, as seen in the chart, many of them were published between the mid-1910s and the 1950s. Only a limited number of string quartets were published between 1985 and 2015.

Table 0.1 – List of publishers of British string quartets 1890–2020 (works written 1890–1950)

Publisher	Number of publications
Oxford University Press*	27
Lengnick	18
Augener & Co.	17
Boosey & Hawkes	13
Novello	15
Schott & Co.	12
Stainer & Bell	11
J. & W. Chester	10
Faber & Faber	7
Murdoch	5
Other Publishing Companies	83
Unpublished	231

\*The Oxford University Press's Music Department was established in 1923, although the publisher itself was established in 1586.

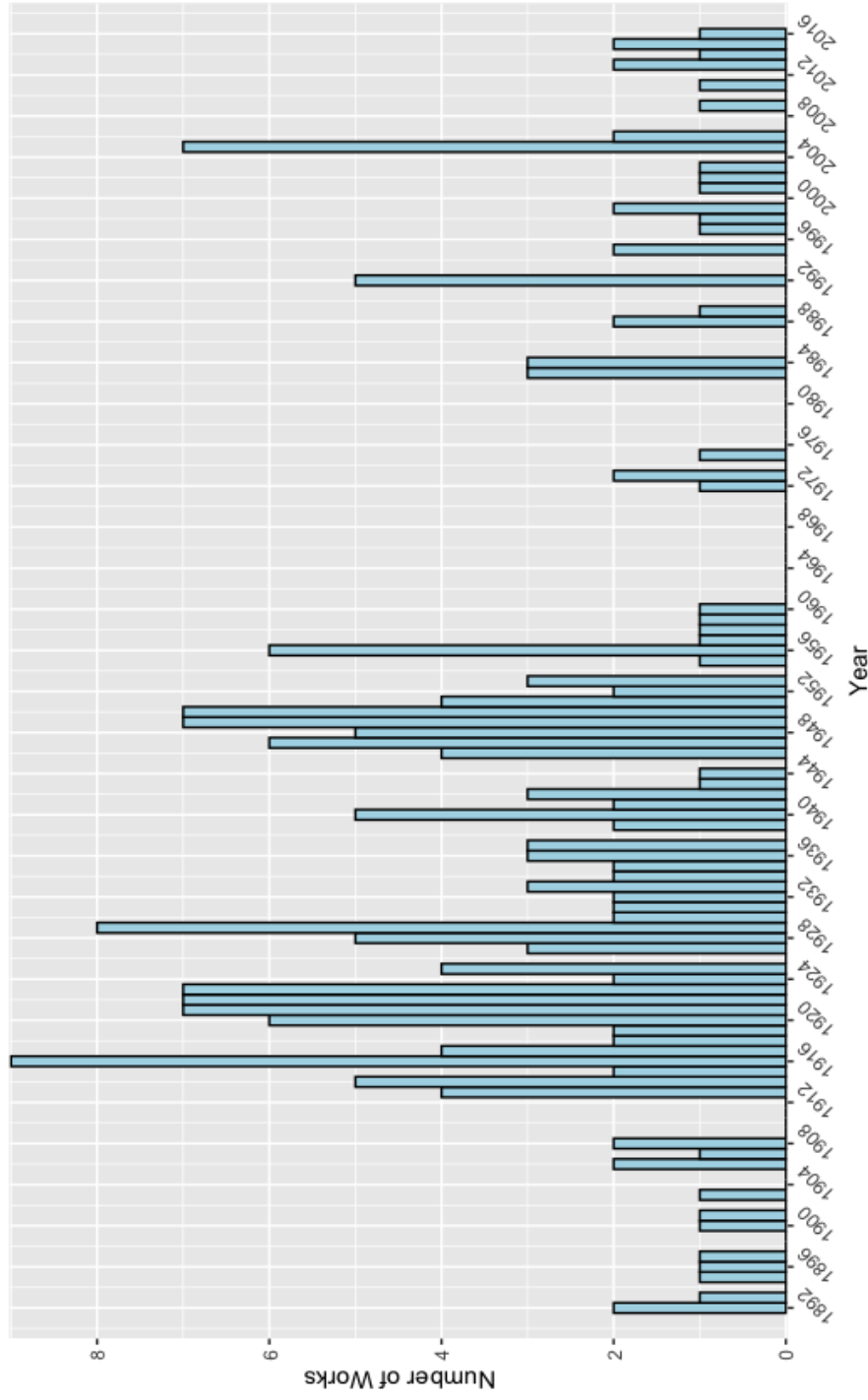


Figure 0.4 - Known years of first publications of British string quartets (written between 1890 and 1950) between 1890 and 2020: A histogram (bin = 2, total = 217)

Table 0.2 – Sections in a standard sonata form Figure 0.5 - Known years of first publications of British string quartets (written between 1890 and 1950) between 1890 and 2020: A histogram (bin = 2, total = 217)

It is unfortunate that not all publishers in Britain were willing to publish string quartet works (or indeed any kind of chamber music) in the nineteenth century. Solo songs and keyboard music to be performed at home dominated music publications at the beginning of the twentieth century, at least until the 1930s,<sup>8</sup> and chamber music publications remained low in numbers throughout the rest of the century. This was due to the cost of printing scores and parts, as well as their popularity in terms of sales; the first publication of a piece of chamber music generally involved a full score along with handwritten parts. Orchestral works were treated differently, as their parts and scores were not meant to be put on sale but rather intended for hiring purposes.

Any discussion of early twentieth-century British string quartet publications requires background information on the publishers. Table 0.3 presents a list of selected publishers including their location and when they were established and closed as businesses (a lack of information prevents the exhaustive listing of all music publishers who were interested in chamber music works). Meanwhile, Figure 0.6 presents a histogram of publications of British string quartets by major publishers from 1893 to 2015. Over the twentieth century, British composers published string quartets with 61 different publishers. The table lists 23 major publishers. In the histogram, any publishers other than the ones named are classified as 'Others'. Many publishers, including Oxford University Press, were established before or during the nineteenth century, but they did not actively publish chamber music at that time, while others ceased operations around World War I. The growth of the music publishing business

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<sup>8</sup> John Wagstaff, 'Music', in *Cambridge History of the Book in Britain*, Volume 7, ed. by Andrew Nash and others (Cambridge: Cambridge University Press, 2019), p. 456.

was high in the 1960s and 70s, and several publishers were sold to or acquired by major publishers.

Furthermore, the publishers Augener and Novello were both successful businesses until at least the 1960s. Augener, for example, was the sole agency sole agency of Peters Edition from 1873 to 1937.<sup>9</sup> Augener's primary role was to publish as many cheap editions as possible of both classic and modern music. It was largely known for using lithographic methods to high standards, printing its own publications from 1878.<sup>10</sup> Meanwhile, the long-lived music publisher Novello had some interests in publishing instrumental music from World War II onwards, although its primary interest was choral music.

Between 1905 and 1918, many British composers who hoped to get their music published by major publishers were unfortunately unable to publish their works. Thus, Frederic Corder, one of the foremost professors of composition at the Royal Academy of Music (RAM), established the Society of British Composers in 1905 to advance the publication of British works. In the end, only forty-four songs and chamber music were published through the Society, initially as Charles Avison Editions from 1905 to 1914, and then under the name of Cary & Co. from 1916 to 1918.

In the 1930s, Boosey & Hawkes (Boosey) and Lengnick became interested in publishing British works. Indeed, Boosey and Lengnick did not become publishers of music until the 1930s, even though they were established in the nineteenth century. Boosey specialised in brass and military band music, while Lengnick focused on educational music. However, both also had the foresight to focus on the publication of

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<sup>9</sup> Peter W. Jones, 'Augener' (2001), in *Grove Music Online*.

<sup>10</sup> *Ibid.*

great pieces of modern classical music. Boosey was interested in publishing works by composers such as Strauss, Stravinsky, Prokofiev, Bartók, Kodály, Copland, Mahler, Rachmaninoff, and Britten (all written between 1938 and 1963).<sup>11</sup> Meanwhile, Lengnick was interested in works by British composers such as William Alwyn, William Wordsworth, Elizabeth Lutyens, Elizabeth Maconchy, Franz Reizenstein, Edmund Rubbra, and Robert Simpson.<sup>12</sup> As noted in Figure 3.3, Lengnick's output of British string quartets was highest during the 1940s and 50s (the company was sold off in 1991).<sup>13</sup>

In the same period, Oxford University Press (OUP), which was an established publisher, began focusing on works by British composers (such as Constant Lambert, Alan Rawsthorne, and William Walton, and later Ralph Vaughan Williams and Roberto Gerhard). The OUP was established in 1586, it began seriously publishing music (as well as music education materials and music literature) in the nineteenth century.<sup>14</sup> That said, its Music Department was not established until 1923.<sup>15</sup> Table 0.2 shows that the OUP was the highest in terms of its number of publications of British string quartets, but over half of these were published during or after the 1940s.

Publishers in the 'Others' category, about 46 in this study, did quite well throughout the twentieth century. The number of string quartets published by these publishers during the period in question ranges from one to five. Of the large number of composers who failed in getting their work published by major publishers, many were published by minor ones such as Charles Avison and Carry & Co. For example,

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<sup>11</sup> Ibid.

<sup>12</sup> Alan Pope, 'Lengnick' (2001), in *Grove Music Online*.

<sup>13</sup> Ibid.

<sup>14</sup> Peter W. Jones, 'Oxford University Press [OUP]' (2001), in *Grove Music Online*.

<sup>15</sup> Ibid.

all of Bax's string quartet works were published by Murdoch, a company that promoted him during the interwar period. J. Curwen & Sons was another interesting publisher who published a fair number of British string quartets, although the company was principally interested in non-instrumental works. Note that this publisher had significant productivity until World War II, but not after.

Non-British publishers also published many British string quartets. Thus, several immigrant composers, such as George Marshall-Hall, Leonard Salzedo, and Mátyás Seiber, had string quartets published by non-UK publishers. This trend has continued up to the present: Munich-based publisher Musikproduktion Höflich (f. 2002) have shown interest in publishing works including British string quartets, publishing Foulds' two surviving string quartets (in 2011 and 2015) as well as reproductions of Bridge's Third String Quartet (in 2017), Stanford's *String Quartet No. 2* (in 2017) and d'Albert's Second String Quartet (in 2016).

Table 0.3 – List of selected major music publishers interested in instrumental and chamber music in the twentieth century (including works by British composers)

Name of publisher	City	Established	Traded until	Reason for closure of business/Other notes
Schott Music	Mainz	1770		
Ricordi	Milian	1808	Present	Publications imprinted as 'G. Ricordi & C.' from 1898 onwards
Novello & Co.	London	1811	Present	
Cramer & Co.	London	1824	1964	Company taken over by Kemble & Co./Yamaha
Goodwin & Tabb	London	1826	1971	Music Library from 1826; Publishing music from 1906; sold to Novello in 1971 <sup>16</sup>

<sup>16</sup> Harvey Grace, ed. Peter W. Jones, 'Novello & Co' (2001), in *Grove Music Online*.

Name of publisher	City	Established	Traded until	Reason for closure of business/Other notes
Charles Jefferys	London	1843	1899	
Augener & Co.	London	1853	1962	Sold to Galaxy Music (New York) and Stainer & Bell (London) in 1967
J. & W. Chester	Brighton	1860	?1960	J. & W. Chester → Novello
J. Curwen & Sons	London	1863	1970	J. Curwen & Sons → Music salts Ltd. → Hals Leonard
J. Fischer & Brother	New York	1864	1970	Later acquired by Belwin-Mills
W. Paxton & Co.	London	?1870	1971	Sold to Novello in 1971 <sup>17</sup>
Ernest Eulenburg	Leipzig	1874	1891	
Lengnick	London	1893	1991	Sold to Ricordi in 1991 <sup>18</sup>
Elkin & Co.	London	1903	1960	Sold to Novello in 1960 <sup>19</sup>
N. Simrock	Leipzig	1904	?	
Charles Avison, Ltd.	London	1905	1914	
Stainer & Bell	London	1907	Present	
Anglo-French Music Co.	London	1914	?1920s	Taken over by the Oxford University Press in the mid-1920s
Carry & Co.	London	1916	?	
Murdoch	London	?1920	?	
Oxford University Press (Department of Music)	Oxford	1923	Present	
Boosey & Hawkes**	London	1930	Present	
Faber & Faber	London	1965	Present	

\*\*Boosey & Hawkes was formally established as Boosey & Sons in 1816.

<sup>17</sup> Ibid.

<sup>18</sup> Pope, 'Lengnick' (2001).

<sup>19</sup> Ibid.



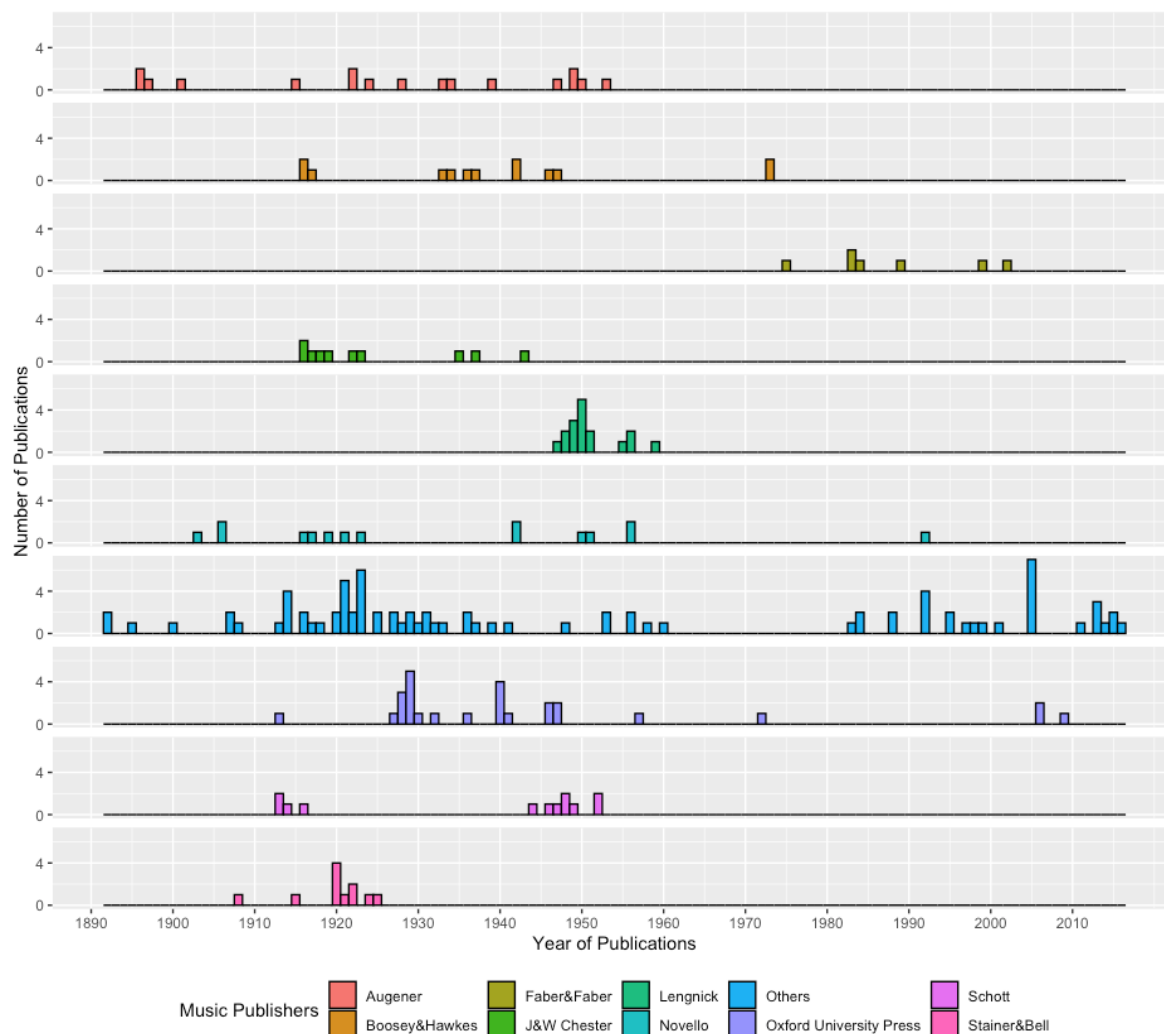


Figure 0.6 - Publication of British string quartets 1893–2020 (written 1890–1950) by decade and publisher

## Literature review

Factual completeness and accuracy are my primary concerns in this literature review. Sources will include books, chapters from books, periodicals, and catalogues of chamber music and string quartets. Anything dating to before the 1970s will qualify as a primary source, anything thereafter as a secondary source. My key areas of interest within the literature are the general history of string quartets in Britain in the early twentieth century and general discussions of certain composers' music.

### **Catalogues of twentieth-century string quartets and chamber music**

This section examines four extant catalogues related to twentieth-century chamber music and string quartets. One catalogue, published by Ian Lawrence in 2010,<sup>20</sup> focuses on twentieth-century string quartets. Much of this section will focus on this source because Lawrence's catalogue is the only one exclusively devoted to the string quartet (the others produce catalogues of chamber music). Wilhelm Altmann,<sup>21</sup> the Composers' Guild of Great Britain<sup>22</sup> and Johannes Richter<sup>23</sup> published catalogues between the 1940s and the 1960s, all of which cover my research period (up to 1950). Although these sources provide invaluable information, because of their nature (including Altmann and Richter), the information in them is partly inaccurate or missing. They simply list the works – not just string quartets, all of chamber music works.

Ian Lawrence's catalogue concentrates on twentieth-century string quartets written around the world. The first part of the catalogue is a database that lists repertoire alphabetically. The information given comprises the composers' full names, years of birth and death, nationalities, years of composition, and publishers and CD recording labels if applicable. Lawrence provides no years of composition or publication. His Appendix A summarises composers by country and generation and comments on their quartets. My catalogue at the end of Volume 1 is alphabetised and put into chronological order for selected works but contains no incipits.

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<sup>20</sup> Ian Lawrence, *The Twentieth-Century String Quartet: An Historical Introduction and Catalogue* (London: Scarecrow, 2001).

<sup>21</sup> Wilhelm Altmann, *Kammermusik-Katalog: Ein Verzeichnis von seit 1841 veröffentlichten Kammermusikwerken* (Leipzig: Friedrich Hofmeister, 1942).

<sup>22</sup> Composers' Guild of Great Britain, *Chamber Music by Living British Composers* (London: British Music Information Centre, 1969).

<sup>23</sup> Johannes F. Richter, *Kammermusik-Katalog: Verzeichnis der von 1944 bis 1958 veröffentlichten Werke für Kammermusik und für Klavier vier und sechshändig sowie für zwei und mehr Klaviere* (Leipzig: Friedrich Hofmeister, 1960).

Lawrence consulted many sources, including the Grove Dictionary and John Baron's *Chamber Music: A Research Information Guide*.<sup>24</sup> Although Lawrence included as many composers as possible, because of the nature of cataloguing, he omitted many British string quartets, including only published works. For example, William Alwyn wrote 25 string quartets, but Lawrence included only three of his 'numbered' quartets (1953, 1975, 1984). The same applies to Frank Bridge, who wrote 19 string quartets—of which Lawrence included just seven. Furthermore, Lawrence missed several composers altogether, including John McEwen, who wrote 20 string quartets, and John Foulds, who wrote eleven. Even Charles Wood (who wrote eight string quartets), Gustav Holst (who wrote five), and Herbert Howells (who wrote three) are not included in the catalogue. Admittedly, it seems the catalogue was not intended for musicology research; rather, it was meant to serve an educational purpose (Lawrence identifies himself as a music educator at the end of the book).

### **General books and articles on British string quartets (in English)**

Many scholarly articles and books have discussed British string quartets in the early twentieth century. Such discussions can also be found in many general books on string quartets, such as Paul Griffiths' book *The String Quartet* (1983); the chronology in its appendix lists a significant number of British composers, including some composers like Alan Bush, Alan Rawsthorne, Elizabeth Maconchy, and Robert Simpson. Griffith's Grove Music Online entry on string quartets also surveys the history of the string quartet.

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<sup>24</sup> See John H. Baron, *Chamber Music: A Research and Information Guide* (New York: Routledge, 2010).

In this book, Griffiths highlights Hubert Parry (1848-1918) as the first person in Britain to compose string quartets since William Shield (1848–1829) and Charles Wesley (1707–1788). Furthermore, he suggests Charles Stanford's eight quartets were significantly influenced by Brahms and Mendelssohn. Interestingly, according to Griffiths, Frank Bridge and Benjamin Britten, two important British composers of chamber music, were both hugely influenced by Bartók's string quartets. In this context, Griffiths emphasises the extensive use of Bartókian language in Bridge's third (1926) and fourth (1937) string quartets as significant within the British context.

Robin Stowell's and Kenneth Gloag's chapters in *The Cambridge Companion to the String Quartet* (2003) demonstrate substantial understanding of British string quartets in the twentieth century.<sup>25</sup> Stowell's chapter focuses on the second half of the nineteenth century and briefly covers the beginning of the twentieth century, while Gloag's chapter is devoted to the entire twentieth century. Focusing on Bridge, Britten, Tippett, Maconchy, and Ferneyhough. Unfortunately, though, discussion of some of string quartets is missing from both. For example, while Bridge's 15 numbered string quartets are included, his pre-numbered quartets, such as *Novelletten* and *Three Idylls*, are ignored. The same applies to Britten, whose 'juvenilia' include a great many string quartets. Perhaps the two authors of the chapters were more interested in major completed string quartet works than providing a comprehensive oeuvre. Nevertheless, Stowell highlights all 19 of John McEwen's string quartets, and like Griffiths, he mentions the influence of Brahms and Mendelssohn on Charles Stanford's eight string quartets and remarks on the contribution of other chamber music works composed by

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<sup>25</sup> Robin Stowell, 'Traditional and Progressive Nineteenth-Century Trends: France, Italy, Great Britain and America', in *The Cambridge Companion to the String Quartet*, ed. by Robin Stowell (Cambridge: Cambridge University Press, 2003), pp. 250–265; Kenneth Gloag, 'The String Quartet in the Twentieth Century', in *The Cambridge Companion to the String Quartet*, ed. by Robin Stowell, pp. 288–309.

pupils of Stanford's such as Ralph Vaughan Williams, Frank Bridge, and Samuel Coleridge-Taylor.

### **General books and articles on British string quartets (not in English)**

While several articles or chapters in English which are concerned with string quartets provide little or no information on British string quartets in the twentieth century, several relevant articles and chapters in other languages provide detailed historical contexts and analyses of selected British string quartets.<sup>26</sup> Thus, the third volume of Bernard Fournier's 2010 French work, *Histoire du Quatuor à Cordes*, demonstrates in-depth knowledge of British string quartets, providing detailed discussions of their contexts as well as in-depth musical analyses. Fournier argues that Britain's string quartets from the late nineteenth century present the most interesting and original thinking in the country's music, and he discusses the significance of Baroque music and the 'phantasy' form for these works.<sup>27</sup> German authors have also demonstrated in-depth knowledge of British string quartets in the twentieth century: for example, Friedhelm Krummacher discusses how string quartets in England at that time were isolated and unknown worldwide (Delius and Elgar are cited as examples).<sup>28</sup>

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<sup>26</sup> See Bernard Fournier, *Histoire du Quatuor à Cordes. De l'entre-deux-guerres au XXI<sup>e</sup> siècle* (Paris: Fayard, 2010); Friedhelm Krummacher, *Das Streichquartett* (Laaber: Laaber-Verlag, 2001); and Thomas Seedorf, 'Benjamin Britten und das Englische Streichquartett in der Ersten Hälfte des 20. Jahrhunderts', in *Das Streichquartett in der Ersten Hälfte des 20. Jahrhunderts*, ed. by Beat A. Föllmi (Tutzing: Verlegt bei Haus Schneider, 2004), pp. 53–68.

<sup>27</sup> 'La Grande-Bretagne de la fin du XIX<sup>e</sup> siècle présente le cas intéressant et original d'un pays qui, pendant quelque deux siècles, depuis Purcell et le succès de ses Fantaisies (Fancies), n'a pas montré un goût particulier pour la musique de chambre et qui, en l'espace de quelques décennies, va devenir dans ce domaine un foyer de musique vivante avec une production relativement abondante de quatuors et surtout un réel engouement du public et des interprètes pour ce genre jusqu'alors peu prisé.' See Fournier, p. 13.

<sup>28</sup> 'Und da sehr wenige Werke weiter bekannt wurden, wäre vom Streichquartett in England nicht viel Aufhebens zu machen – blieben am Ende nicht die eigenartigen Einzelwerke, die Frederick Delius und Edward Elgar zwischen 1916-1918 schreiben. Entgegen dem ersten Anschein standen diese beiden Quartette jedoch keineswegs isoliert da...' Krummacher, p. 221.

### **Articles on specific composers**

Besides catalogues of string quartets and chamber music, and general literature relating to British string quartets, the secondary literature includes more focused discussions of British string quartets by specific composers in both biographies and books on their music. Thus, most biographies of major British composers, including Bax, Bridge, Britten, Delius, Elgar, Stanford, and Tippett, include discussions of their string quartets either in detail or in brief. An initial examination of the literature reveals that the largest and most detailed studies have been done of Frank Bridge and Benjamin Britten, the latter including sources in German and French<sup>29</sup>. In the following, I give brief discussions of the literature available on the abovementioned composers' string quartets.

Charles Stanford was an important figure during the English Musical Renaissance of the late nineteenth and early twentieth centuries. A chapter by Thomas Dunhill and biographies by Jeremy Dibble and Paul Rodmell discuss Stanford's string quartets (and other genres of his music) and provide catalogues of works.<sup>30</sup> Dunhill and Dibble both discuss the language of Brahms and Schubert in Stanford's string

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<sup>29</sup> More specifically, I am referring to the following items: Martin, Lee-Browns and Paul Guinery, *Delius and His Music* (Woodbridge: Boydell & Brewer Ltd., 2014), Lionel Carley, and others, 'Delius, Frederick', *Grove Music Online*, Lewis Foreman, *Bax: A Composer and His Times* (Aldershot: Scolar Press, 1988), Fabian Huss, *The Music of Frank Bridge* (Woodbridge: The Boydell Press, 2015), Bail S. Maine, *Elgar, His Life and Works* (Bath: Chivers, 1973), Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002), Christopher Mark, *Early Benjamin Britten: A Study of Stylistic and Technical Evolution* (London: Garland, 1995) and 'Juvenilia (1922-1932)', in *The Cambridge Companion to Benjamin Britten*, ed. by Mervyn Cooke (Cambridge: Cambridge University Press, 1999), pp. 11–35, Paul Rodmell, *Charles Villiers Stanford* (Aldershot: Ashgate, 2002), Philip Rupprecht, 'The Chamber Music', in *The Cambridge Companion to Benjamin Britten*, ed. by Mervyn Cooke (Cambridge: Cambridge University Press, 1999), pp. 245–59, Thomas Seedorf, 'Benjamin Britten und das Englische Streichquartett in der Ersten Hälfte des 20. Jahrhunderts', in *Das Streichquartett in der Ersten Hälfte des 20. Jahrhunderts*, ed. by Beat A. Föllmi (Tutzing: Verlegt bei Haus Schneider, 2004), pp. 53–68.

<sup>30</sup> Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002); Paul Rodmell, *Charles Villiers Stanford* (Aldershot: Ashgate, 2002), Thomas Dunhill, 'Stanford, Sir Charles Villiers, 1852-1924', in *Cobbett's Cyclopedic Survey of Chamber Music* by Walter Wilson Cobbett, Volume 2 (Oxford: Oxford University Press, 1930), pp. 451-454.

quartets. For example, Dunhill points out that Schubert influenced Stanford's first two string quartets, while Dibble suggests that Stanford's string quartets show his mastery of 'instrumental democracy' and his interest in Brahmsian language.<sup>31</sup>

Scholars disagree on many string quartets Frederic Delius composed. Both an appendix to a book by Arthur Hutchings and Lionel Carley's *Grove Music Online* entry on Delius say that the latter wrote two string quartets.<sup>32</sup> By contrast, Robert Threlfall's catalogue and Martin Lee-Browne and Paul Guinery's book identify three string quartet works by Delius,<sup>33</sup> as these include the one in four movements written in 1888 while Delius was in Paris (perhaps as a student work). Threlfall indicates that the location of its first movement is currently unknown; the incipits of the other quartets are available in the British Library. In what is to date the only in-depth study of one of Delius' string quartets, Lee-Browne partially discusses Delius' string quartet of 1916, providing in-depth interpretations with musical examples to support his arguments. Guiding the reader through each movement, he notes the originality of Delius' musical style and the reception of the quartet. The quartet was originally intended to have three movements, but Delius added a fourth in 1917, which is now known as the second movement. Lee-Browne points out the influence of Mendelssohn on the second movement but does not refer to a specific work—perhaps he means Mendelssohn's scherzos (the likeliest would be that in *String Quartet No. 1*, Op. 12).

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<sup>31</sup> Dibble, *Charles Villiers Stanford*, p. 250.

<sup>32</sup> Lionel Carley and others, 'Delius, Frederick', in *Grove Music Online*; Arthur Hutchings, *Delius* (London: Macmillan & Co., 1948).

<sup>33</sup> Robert Threlfall, *Frederick Delius: A Supplementary Catalogue* (Unknown: Delius Trust, 1986); Martin Lee-Browne and Paul Guinery, *Delius and His Music* (Woodbridge: Boydell & Brewer Ltd., 2014).

Imogen Holst and Michael Short is the only catalogues of Gustav Holst's oeuvre.<sup>34</sup> Holst mentions only one string quartet: *Phantasy on British Folk Songs for String Quartet* (1917). The same applies to Michael Short's book.<sup>35</sup> Holst argues the work sounds as if it was written by a young person who was less experienced in music composition. This is a valid judgement, because Holst wrote pieces like *The Planets* in the same year, which are far more mature and demonstrate his mastery of orchestration and thick textures.

Both Michael Kennedy and Christopher Mark have discussed Vaughan Williams' string quartets (the composer wrote five, one of which he withdrew).<sup>36</sup> However, neither author discusses *Household Music for String Quartets* or the String Quartet No. 2 in A minor. Starting with the String Quartet No. 1 in G minor, which was written in 1909, Kennedy relates the quartet to Vaughan Williams' other works, such as *Fantasia on a Theme by Thomas Tallis*. Mark, on the other hand, believes the work was built on the developments of modernism and modality.<sup>37</sup> He further extends the discussion by analysing the third and fourth movements of the quartet (leaving out the second movement).

The books and articles on John Foulds' music are limited. Malcolm Macdonald's book on Foulds, one of the few, has two parts: a biography and catalogue of works.<sup>38</sup>

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<sup>34</sup> Imogen Holst, *A Thematic Catalogue of Gustav Holst's Music* (London: Faber Music, 1974); Michael Short, *Gustav Holst, 1874-1934: A Centenary Documentation* (London: White Lion Publishers, 1974).

<sup>35</sup> Michael Short, *Gustav Holst, 1874-1934: A Centenary Documentation* (London: White Lion Publishers, 1974).

<sup>36</sup> Michael Kennedy, *Works of Ralph Vaughan Williams* (Oxford: Oxford University Press, 1980); Christopher Mark, 'Chamber Music and Works for Soloist with Orchestra', in *The Cambridge Companion to Vaughan Williams*, ed. by Alan Frogley and Aidan J. Thomson (Cambridge: Cambridge University Press, 2013), pp. 179–198.

<sup>37</sup> *Ibid.*

<sup>38</sup> Malcolm Macdonald, *John Foulds: His Life in Music with Detailed Catalogue of His Works, A Discography, A Bibliographical Note, and Musical Examples and Illustrations* (Rickmansworth, Herts.: Triad Press, 1975).



He does not discuss Foulds' string quartets in the book, though he lists all 11 of them, and he divides Foulds' oeuvre into three parts: juvenilia (including the first three string quartets), works with opus numbers, and works without opus numbers. Foulds' quartets were never published, and according to a later article Macdonald, the only surviving example is the ninth (*Quartetto Intimo*), op. 89.<sup>39</sup> Macdonald believes that Foulds' quartets remain the most advanced of any British string quartets of the early twentieth century, resembling the continental string quartets of Bartók, Stravinsky, Ravel, and Debussy.

Frank Bridge, on whom many scholars have written articles and monographs, wrote 19 string quartets. Trevor Bray's article discusses Bridge's early engagement with the chamber music genre, focusing on two early works, *Novelletten* and *Idylls*.<sup>40</sup> Bray argues that each of the four 'official' string quartets links the changes in the composer's personal style to changes in the genre. Through in-depth analysis of each of Bridge's numbered string quartets, using various techniques including pitch-class symmetry, Angela Edwards' PhD thesis traces the stylistic development of Bridge's quartets.<sup>41</sup> The introduction to her thesis discusses the evolution of Bridge's musical style and concludes that all his string quartets were both radical and conventional, with the earlier string quartets showing how he learned because they follow a traditional form.

The discussion of the early works in Edwards' thesis is limited in scope, whereas Bray's article includes detailed analysis thereof. Meanwhile, Anthony Payne's book provides a brief discussion of Bridge's music, listing Bridge's oeuvre and comparing

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<sup>39</sup> Malcolm Macdonald, 'John Foulds and the String Quartet', *Tempo*, 132 (1980), 17.

<sup>40</sup> Trevor Bray, 'Bridge's Novelletten and Idylls', *The Musical Times*, 117.1605 (1976), pp. 905–906.

<sup>41</sup> See Angela M. Edwards, 'Frank Bridge: The String Quartets' (PhD Thesis, The University of Sheffield, 1992).

him with other composers.<sup>42</sup> The book focuses on non-string quartet works (orchestral works), and the information it provides on the first (missing), third, and fourth string quartets is limited. The discussions of the early string quartets, such as *Phantasy String Quartet* (1901) and *Idylls* (1905), are brief; Payne simply offers a few words on these pieces. Discussing the third and fourth string quartets, Payne points out that Schoenberg's personality and radical approach to composition influenced those works.

The most valuable sources on Bridge's music are Fabian Huss' PhD thesis and his book, *The Music of Frank Bridge*.<sup>43</sup> By relating Bridge's compositions to other English and continental European music, the thesis and book trace the development of Bridge's compositions. Huss points out, for example, that Haydn strongly influenced the String Quartet in B-flat major (1900): the first movement is in sonata form, with the introduction in the minor key. Moreover, Bridge's String Quartet No. 1 relates to the music of Dvořák, Grieg, and Smetana, while No. 2 was written for the Cobbett competition and shows an independence of harmony, texture, and musical language, prefiguring No. 3. Unlike Payne, Huss emphasises the frustration with radical musical languages like Schoenberg's, which he believes is evident in String Quartet No. 3. Indeed, although Huss disagrees with Payne's opinion about Schoenbergian language, he links the hexatonic scales in No. 3 to Scriabin.

No detailed analysis of Bax's string quartets has been published. However, an article by Michael Allis discusses Bax's *String Quartet No. 1*, with reference to several

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<sup>42</sup> Anthony Payne, *The Music of Frank Bridge* (London: Thames Publishing, 1976).

<sup>43</sup> See Fabian Huss, 'The Chamber Music of Frank Bridge' (PhD Thesis, The University of Bristol, 2010) and Fabian Huss, *The Music of Frank Bridge* (Woodbridge: The Boydell Press, 2015).

works by Elgar, particularly his Violin Concerto (1905), from which the second movement of the Bax's quartet quotes.<sup>44</sup>

Roger Carpenter's book is the only one to discuss William Baines' life and music.<sup>45</sup> The book is divided into two parts: a biography of Baines and a discussion of his music. The chamber music section of the book is a little shorter than several other sections, such as that on keyboard music. While Carpenter lists all of Baines' works, including six pieces for string quartet, at the end of the book,<sup>46</sup> he only discusses two string quartets in the chamber music section: *String Quartet in E major* (1917) and *Rhapsodies* (1920). According to Carpenter, the E major string quartet suffers from a lack of balance between instruments. Much of his criticism targets the specific weaknesses of Baines' compositional skills. For example, he mentions that the entire string quartet is 'too pianistic...and [confusing in its] bowing and phrasing marks...[while] palpable tremolos are noted as trills', that some of note stems go in the wrong directions, and that the notation is similar to Chopin's *Fantasia Impromptu*, Op. 66 in several places.<sup>47</sup> However, no musical examples are included in the book to back up these criticisms. By contrast, Carpenter makes positive remarks about *Rhapsodies*, commenting that it 'constitutes Baines' last and best quartet music'.<sup>48</sup>

Palmer and Andrews discuss Herbert Howells' string quartets.<sup>49</sup> In total, Howells wrote three string quartets. Neither author discusses the *Lady Audrey Suite*,

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<sup>44</sup> Michael Allis, 'Bax's Elgar: Musical Quotation, Allusion and Compositional Identity in the First String Quartet in G', *Journal of the Royal Musical Association*, 136.2 (2011), 305–352.

<sup>45</sup> See Roger Carpenter, *'Goodnight to Flamboro': The Life and Music of William Baines* (Upminster: British Music Society, 1999).

<sup>46</sup> The original opus numbers given by Baines overlap slightly. Carpenter therefore has given fresh numbers for each piece Baines composed.

<sup>47</sup> Carpenter, *Goodnight to Flamboro*, p. 94

<sup>48</sup> *Ibid.*, p. 95.

<sup>49</sup> Christopher Palmer, *Herbert Howells* (London: Novello, 1978); Paul D. Andrews, 'Herbert Howells: A Documentary and Bibliographical Study' (PhD Thesis, The University of Wales, 1999).

possibly because the work was a student piece featuring children's literature unfamiliar to many; its movements are titled 'The Four Sleepy Golliwogs' Dance,' 'The Little Girl and the Old Shepherd,' 'Prayer Time,' and 'The Old Shepherd's Tale.' Palmer focuses on two string quartets in his chapter on chamber music: *Phantasy String Quartet* and *String Quartet No. 3 ('In Gloucestershire')*. He argues that both pieces depict Gloucestershire county but notes that the structure of the *Phantasy String Quartet* is ambiguous, with the themes lacking clear beginnings and ends. Next, he discusses the third string quartet in detail and focuses on the stylistic characteristics of the work. For example, he suggests that the modal-pentatonic melody in the first and third movements suggests plainchant and folk music. He also discusses the rhythm and textures of the work. Finally, he briefly interprets each movement, arguing that the first depicts the Cotswolds while the following two depict winter evenings and incorporate Welsh folk dance-like themes. Paul Andrew's chapter in Cooke and Maw's book, a manuscript study of the 'In Gloucestershire' string quartet, contrasts with Palmer's.<sup>50</sup> Andrews starts by tracing manuscripts of the work at the Royal College of Music and describes each manuscript consulted. He also provides the performance history of the work, noting that the first performance was played without the finale.

Elgar made several attempts to compose string quartets from a young age. He wrote six, but most were turned into different pieces, left incomplete, or destroyed. The *String Quartet in E minor*, Op. 83, was the only one that attracted much scholarly

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<sup>50</sup> Paul D. Andrews, 'Lost, Remembered, Misaid, Rewritten: A Documentary Study of In Gloucestershire', in *The Music of Herbert Howells*, ed. by Philip Cooke and David Maw (Woodbridge: The Boydell Press, 2013), pp. 139–152.

attention. Four authors have provided different angles for interpreting this quartet, but none conducted detailed analysis.<sup>51</sup>

Carolyn J. Smith's biobibliography of William Walton is a good source as a catalogue of his works,<sup>52</sup> though it needs updating: for instance, it states that his first string quartet (1922) was not published, whereas it was published posthumously in 2009 by Oxford University Press. Walton wrote two string quartets, which contrast in terms of musical style. Starting with the *String Quartet No. 1* (1922), scholars such as Neil Tierney have asserted that the work is not representative of Walton's musical style.<sup>53</sup> Fournier even states that Walton's first string quartet, which was written when the composer was 20 years of age, is the most modern work in British music history because of its use of atonal and modern counterpoints.<sup>54</sup> By contrast, according to Frank Howes, Walton's second string quartet (1945) represents a style opposite to that of the first, following Beethovenian structure and melodic phrasing.<sup>55</sup> Tierney believes the second quartet is 'distinguished by Walton's characteristic nostalgia and pugnacity'.<sup>56</sup> In sum, Howes and Tierney see the second quartet as representing anti-modernism, perhaps neoclassicism.

Many scholars have expressed interests in Britten's string quartets, including those in his juvenilia.<sup>57</sup> However, some of their writings, such as those by Keller and

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<sup>51</sup> Robert Anderson, *Elgar* (London: Dent, 1993); Bail S. Maine, *Elgar, His Life and Works* (Bath: Chivers, 1973); Brian Newbould, 'Never Done Before': Elgar's Other Enigma', *Music & Letters*, 77.2 (1996), 228–241; 'Elgar's String Quartet', *The Musical Times*, 60.917 (1919), 336–338.

<sup>52</sup> Carolyn J. Smith, *William Walton: A Bio-Bibliography* (Westport, CT: Greenwood, 1998).

<sup>53</sup> See Neil Tierney, *William Walton His Life and Music* (London: Robert Hale, 1984).

<sup>54</sup> 'William Walton... a suivi un cheminement du même type mais avec un écart sans commune mesure entre l'un et l'autre de ses deux quatuors: en effet le 1<sup>er</sup> s'affirme sans conteste comme l'oeuvre la plus moderne de la littérature britannique pour quatuor des années 1920 en particulier par la complexité de son contrepoint atonal...' See Fournier, p. 43.

<sup>55</sup> Frank Howes, *The Music of William Walton* (London: Oxford University Press, 1965), p. 138.

<sup>56</sup> *Ibid.*

<sup>57</sup> See Peter Evans, *The Music of Benjamin Britten* (London: Dent, 1979); Fournier; *Britten: Essays, Letters and Opera Guides*, ed. by Hans Keller, Christopher Wintle and A. M. Garnham (London:

Mark (1999), are too short to be significantly insightful. Moreover, most sources focus on the first and third string quartets, only briefly discussing the second (1945).

The following sources, however, are valuable in trying to understand Britten's string quartet oeuvre. Mark focuses on Britten's string quartets from before 1930. He discusses the composer's attitude towards string quartets and narrates the development of his compositional skills during his early period. In his book, *Early Benjamin Britten: A Study of Stylistic and Technical Evolution*, he focuses mainly on two of Britten's early works, *Quartettino* (1930) and *String Quartet* (1931), which are both in three movements (sonata form, rhapsodic ternary, and spirited finale). Mark argues that these two pieces of music are based on motivic transformation, supplementing his text with musical examples. In the 2009 book chapter, he discusses the similarities between Schoenberg's 12-tone row *Grundgestalt* and Britten's use of quasi-serialism in *Quartettino*. In the 1995 book, he states that first numbered string quartet (1941) corresponds to the form of the standard classical string quartet.

Rupprecht's chapter in *The Cambridge Companion to Benjamin Britten* (1999) provides invaluable discussions of Britten's 'numbered' string quartets. While the title of the chapter is 'The chamber music,' the discussion focuses only on string quartets. Rupprecht brings in an interesting idea about the use of rondo form in the first movement of the first string quartet and highlights that the second string quartet confirms Britten's mature development of structure. In the first half of his chapter, Rupprecht asserts that Britten's string quartets have 'quasi-cyclic status'.<sup>58</sup> The

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Plumbago Books, 2013); Christopher Mark, *Early Benjamin Britten: A Study of Stylistic and Technical Evolution* (London: Garland, 1995); Christopher Mark, 'Juvenilia (1922-1932)', in *The Cambridge Companion to Benjamin Britten*, ed. by Mervyn Cooke (Cambridge: Cambridge University Press, 1999), pp. 11–35; Philip Rupprecht, 'The Chamber Music', in *The Cambridge Companion to Benjamin Britten*, ed. by Mervyn Cooke, pp. 245–59; and Seedorf.

<sup>58</sup> Rupprecht, p. 247.

discussion of the third string quartet dominates the second half of the chapter; Rupprecht hardly mentions Britten's other chamber music works.

Thomas Seedorf demonstrates an in-depth understanding of Britten's string quartets, especially the juvenile works, as well as British string quartets in the early twentieth century overall.<sup>59</sup> For example, Seedorf points out that Britten's F major string quartet (1929) confronts us with an anonymous nineteenth century musicality transformed.<sup>60</sup> The *Quartettino* (1930), on the other hand, is the most advanced of Britten's early string quartets, showing a detachment from tonal frames and implementing expressionist gestures.<sup>61</sup>

Tippett wrote seven string quartets, including two student works composed during his time at the RCM. In a 1964 article, Anthony Milner focused on Tippett's first two mature string quartets.<sup>62</sup> He examines Tippett's attitude towards other contemporary composers, asserting that Tippett had no difficulty understanding the melodic writings of Bartók, Britten, Hindemith, and Stravinsky. Most apparent during Tippett's school days at the RCM was his obsession with Beethoven. Ian Kemp's book discusses Tippett's music, agreeing with Milner on Tippett's attitude towards contemporary composers.<sup>63</sup> Kemp discusses Tippett's attitude towards Beethoven and compares Tippett's early string quartets with Beethoven's Op. 132. Tippett's String Quartet No. 1 also has relationships with Richard Strauss's *Tod und Verklärung*, Op. 24, and Elgar's First Symphony (particularly its third movement). The second student string quartet, meanwhile, represents Tippett's attempt to reflect Beethoven's Op. 131.

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<sup>59</sup> Seedorf.

<sup>60</sup> *Ibid.*, p. 57.

<sup>61</sup> *Ibid.*, p. 58.

<sup>62</sup> Anthony Milner, 'The Music of Michael Tippett', *The Musical Quarterly*, 50.4 (1964), 423-438.

<sup>63</sup> Ian Kemp, *Tippett: The Composer and His Music* (Oxford: Oxford University Press, 1987).

As the above demonstrates, the literature thus far published on the twentieth-century British string quartet is uneven and relatively limited in scope. No over-arching survey exists; most musicologists who have written on British string quartets are interested in individual composers rather than the genre itself. Moreover, the literature is unbalanced in terms of the quantity of research devoted to specific string quartet works, with the majority of research focusing on the string quartets of Britten and Bridge.



## **Chapter 1 - Methodologies for preparing the thematic catalogue**

This chapter outlines my process of preparing a catalogue of British string quartets written in the early twentieth century. Roughly 600 string quartet works were written by British composers around this time, and I feel they deserve some sort of record. I therefore have chosen to catalogue, implementing various rules and methods for deciding whether a work should be included in the catalogue or not. The purpose of my thematic catalogue is twofold: a) to provide a comprehensive information database of early twentieth-century British string quartets and b) to demonstrate the extensive production of British string quartets around the early twentieth century and the legacy of this string quartet repertoire.

This chapter is essentially divided into three parts. PART 1 comprehensively discusses the background to the catalogue preparation. This discussion will cover primary and secondary sources as well as selected archives I visited while preparing the catalogue. More importantly, the organisation of the 600 string quartets will be discussed (beginning with alphabetical organisation by surname of composer). This organisation was at times challenging, given the large amount of unrecognised and unknown works. The information on the composers and their works has been gathered based on the models of Functional Requirements of Bibliographic Records (FRBR) and Functional Requirements of Authority Data (FRAD), always bearing in mind my definition of what counts as a string quartet for the purpose of this catalogue. PART 2 examines some thematic catalogues related to this thesis before outlining my catalogue's design and format, along with the rules according to which I entered the data. PART 3 discusses editorial methods for producing musical reductions of string

quartet works. Many aspects must be considered, such as string technique, pizzicatos, mutes, and harmonics, although not all of them are reproducible in every reduction.

## **PART 1 – Organisation and Preparation**

### **1.1 - General criteria for inclusion of a string quartet work in the catalogue**

As stated at the beginning of the thesis, only original or independent works written for a string quartet will be included here; any arrangements (with some exceptions) will not be included. Two other factors will be considered:

- Works written before 1890 or after 1951 will not be included as catalogue entries; rather, they will only be listed in the context of the thesis. String quartets written before 1890 and after 1951 will simply be listed as 'pre-1890' or 'post-1950' string quartets.
- Incomplete works or movements, including string quartets now missing a movement, will not be included.

### **1.2 - Organisation of information in the catalogue – The composer and the work**

#### **1.2.1 - Composer**

The first stage of preparing this catalogue was to find composers who wrote string quartets between 1890 and 1950. *Grove Music Online* (GM), *Die Musik in Geschichte und Gegenwart* (MGG), and other encyclopaedias, as well as secondary monographs, make it easy to find composers today. Further investigation was undertaken via sources such as the *Composer's Guild of Great Britain's Chamber Music by Living Composers* (CMbLC) (1969), Gerald Leach's *British Music Society British Composer*

*Profiles* (2nd Edition, 1989) and Alan J. Poulton's *A Dictionary-Catalogue of Modern British Composers* (2000). The CmbLC, for example, lists many British composers I could not find in either *GM* or *MGG*. Some lesser-known British composers were also locatable in concert programs from the RCM, the RAM, and BBC radio, as well as in advertisements and reviews in periodicals such as *The Musical Times* and *The Times*.

In my initial search in legal depositories, archives and online sources, I found approximately 212 British composers who wrote one or more string quartets between 1890 and 1950 (inclusive). Of course, more information may come to light at a later date. I then recorded the data in a spreadsheet in accordance with FRBR and FRAD. The FRBR is an abstract model framework for understanding the components of a bibliographical description. The FRAD authority record model for is part of the FRBR family.

Full name of composer	The Name of a Composer (e.g. (Ralph Vaughan Williams)
Gender	Male or Female (M/F)
Date of birth	The date in the UK standard format (e.g. 12 October 1872)
Place of birth	The town/city, the province/state/country, and country if not the UK (e.g. Down Ampney, Gloucestershire)
Date of death	The date in the UK standard format (e.g. 26 August 1958)
Place of death	The town/city, the province/state/country, and country if not the UK (e.g. London)
Place associated with	According to the FRAD, this is defined as the corporate bodies the person is affiliated through employment, membership, or cultural identity. Here, I will write the name of primary and secondary musical institutions. If the composer is not affiliated, then I will put 'self-taught or privately instructed'.
Name of composition teacher	The FRAD defines a collaborative relationship as one between two or more persons who collaborate in intellectual or artistic endeavours. The name of the composition teacher will be given from the following list: <ul style="list-style-type: none"> <li>• Charles Stanford (RCM)</li> <li>• Hubert Parry (Cambridge)</li> <li>• Charles Wood (Cambridge)</li> <li>• Max Bruch (Berlin)</li> <li>• Vincent d'Indy (Paris)</li> <li>• Maurice Ravel (Paris)</li> </ul>
Total number of string quartets	This is the section I have added. Here, I will enter the number of string quartets written by the composer between 1890 and 1950. If the composer also wrote string quartets before 1890 or after 1951, this will be recorded in parentheses.

### 1.2.2 - Printed music and manuscripts

In the second stage of preparing the catalogue, I was concerned with printed music, manuscripts, dates of first performances, and sound recordings. The information I have gathered was organised in accordance with the FRBR, a model consists of four distinct levels: Work, Expression, Manifestation, and Item (see Figure 1.1 for a diagram thereof).

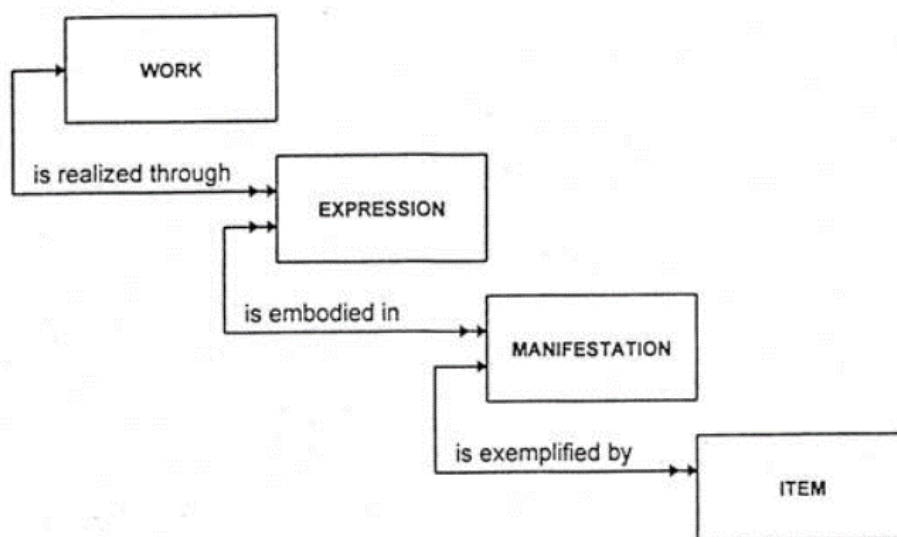


Figure 1.1 – Group I Entities and Primary Relationships

A piece of music, or ‘work’ (written as ‘w1’), can be ‘expressed’ in notated music (either in manuscript or published) or as a performance of a work; the expressions are written as ‘e1’, ‘e2’, ‘e3’, and so on. This dissertation’s earlier definition of ‘string quartet’ and ‘string quartet composition’ refer specifically to musical structure; both string quartets and a string quartet compositions are considered works according to the FRBR model. We might catalogue Elgar’s E minor string quartet as a work as follows:

w1: Sir Edward Elgar’s *String Quartet in E minor*, op. 83 (1918)

e1: Sketches produced by Sir Edward Elgar

e2: Manuscripts of full score of the work produced by Sir Edward Elgar  
 e3: The live performance by a string quartet ensemble in 1919  
 e4: Published score and parts of the work  
 e5 A sound recording made by the Sorrel String Quartet in 2001

Then, the manifestations are the physical embodiments of an expression of a work (in the case of a piece of music, either a published score and a sound recording).

Manifestations are physical items. For example:

w1: Sir Edward Elgar's *String Quartet in E minor*, op. 83 (1918)  
 e1: Published score and parts of the work  
     m1: A score and parts published by Novello in 1919  
 e2: A sound recording done by the Sorrel String Quartet in 2001  
     m2: A compact disc recording produced by Chandos in 2001

My understanding of the item in accordance with the FRBR adds reference to its physical location (written as *i1*). This is different from the manifestation, because the manifestation does not tell you exact details such as the shelf mark, catalogue number, or location of the physical item (in my thematic catalogue, I will not worry about the catalogue identifier for the published score). For example:

w1: Sir Edward Elgar's *String Quartet in E minor*, op. 83 (1918)  
 e1 = Manuscripts of full score of the work  
     m1 = Manuscripts produced by Sir Edward Elgar  
         i1 = MS. Mus. 1843/1/41 – The British Library, London  
             (GB-Lbl)

The rules for sorting work entry in this order will be discussed in the next section.

The printed music was mostly located in institutional libraries and legal depositories such as The British Library, the RAM, the RCM, and Senate House Library. Other libraries consulted include the Bodleian Library at the University of Oxford and the Library of the University of Cambridge. Finally, the British Music Information Centre (BMIC) in the Heritage Quay (HQ) at the University of Huddersfield was another helpful source, especially as it made it possible to search all scores kept in a composer's files (which were sorted by alphabetical order). Sometimes, scores were not easily trackable, but the union catalogue formerly known as COPAC, now called JISC Library Hub Discover, (<http://discover.libraryhub.jisc.ac.uk>) was a powerful tool enabling me to track the location of both published and unpublished printed scores (or parts, if no score was available). That said, COPAC is an on-going project and only useful for items available within the UK and the Republic of Ireland and in academic institutions rather than public or private archival locations.

However, most of the British string quartets I investigated have not been published. The locating of manuscripts was a reasonably straightforward aspect of preparation, as locations could usually be found on the COPAC and Archives Hub websites. The manuscripts were mostly held by the British Library, the RAM, and the RCM. Many locations have collections dedicated to certain composers: the University of Glasgow, for example, has an extensive collection of John McEwen's work, while the William Alwyn and Charles Wood manuscripts are in the Music Department of the Cambridge University Library (closed stack). Britten's manuscripts (and microfilms) are found in the Research Archive of the Britten-Pears Foundation at the Red House in Aldeburgh, Suffolk. Selected manuscripts of Elizabeth Maconchy's are located at St

Hilda's College at the University of Oxford, but a small number of her unpublished manuscripts are located at the BMIC (or have been transferred there). Nevertheless, most composer's manuscripts were located all around the UK or even outside the country. For instance, the Percy Grainger Museum at the University of Melbourne holds manuscripts of E. J. Moeran's string quartets (in digital format), while the National Library of Australia and the Australian Music Centre hold the materials for many British émigré composers who went to Australia.

### **1.2.3 - Limitations of Archival Locations**

I have chosen to visit research depositories and archives physically such as The British Library, the Royal Academy of Music and the Royal College of Music. In addition, The Heritage Quay at the University of Huddersfield in Huddersfield was a useful archival location to search for more composers as they have archives on British Music Information Centre.

There were some specific archives that are not available in archival locations mentioned above – for example, the manuscripts of John McEwen's music are exclusively located at the Special Collection at the University of Glasgow. The same applies to William Alwyn's manuscripts, which are available at the University of Cambridge. Some of immigrant composers' manuscripts are located outside of the UK and Ireland. Except for the National Library of Australia (in Canberra) and the Australian Music Centre, due to the limitation of the accessibility, especially during the COVID-19 pandemic, contacting them was not possible (this included accessing some of scores and manuscripts). Nevertheless, the majority of the archival documents are located in the UK and Ireland.



#### **1.2.4 - Description of collections at selected locations**

In this section, I will describe three archival locations: the RAM, the RCM, and the BMIC. The first two locations are in London, while the third is in Huddersfield. Of the many archives I visited, I have chosen to discuss these three because they were the most crucial, holding items unavailable at other libraries.

The RCM library holds many manuscripts, archival documents, and scores, most of which are catalogued online. However, some items are catalogued in separate PDF files as 'Additional Manuscripts'. Moreover, some items, including college concert programmes (some of which are kept in open stacks), early syllabi, and college reports, are not even catalogued. The reviews and articles in the collection of *RCM Magazines* are another good source of information.

Like the RCM, the RAM library has extensive collections of manuscripts, archival documents, and scores. Most of its musical manuscripts and full scores are catalogued online, but RAM concert programmes and prospectuses are generally uncatalogued. The RAM library also has its own website for digitised items, where past R. A. M. Club Magazine s, concert programmes, prospectuses, and more can be found.<sup>64</sup>

The BMIC was my last resort for sources I could not find in any legal depositories or university libraries and archives. This location has valuable sources that I could not find at the places mentioned above. Researchers have access to two catalogues at the BMIC, one specifically for the BMIC and one for the HQ archive website (Figure 1.3 and Figure 1.4). Sometimes, an item may only be catalogued on

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<sup>64</sup> See 'Royal Academy of Music', *Internet Archive*, 2019, <https://archive.org/details/royalacademyofmusic>

the BMIC website, where advanced searches can be narrowed by instrumentation (see Figure 1.2). The results of an example search for pieces for string quartet (that is, two violins, one viola, and one cello) can be found in Figure 1.3. Some composers' string quartet works have ambiguities; for example, John Ireland's *The Holy Boy* (1913) was written for keyboard but arranged for a string quartet in 1941 by an unknown arranger. Arrangements like this would not come up in such a search.

Search all works listed in the collection using any number of the criteria below:

Work title	<input type="text"/>
Composer	Any composer ▾
Gender	Any ▾
Publisher	Any publisher ▾
Category	Any category ▾
Date	Between ▾ 1890 ▾ 1950 ▾
Duration	Any duration ▾
Media	Audio <input type="checkbox"/> Score <input type="checkbox"/>

Instruments

Violin ▾	2 ▾	Remove
Viola ▾	1 ▾	Remove
Cello ▾	1 ▾	Remove

[Add instrument type](#)

Instrument matching method

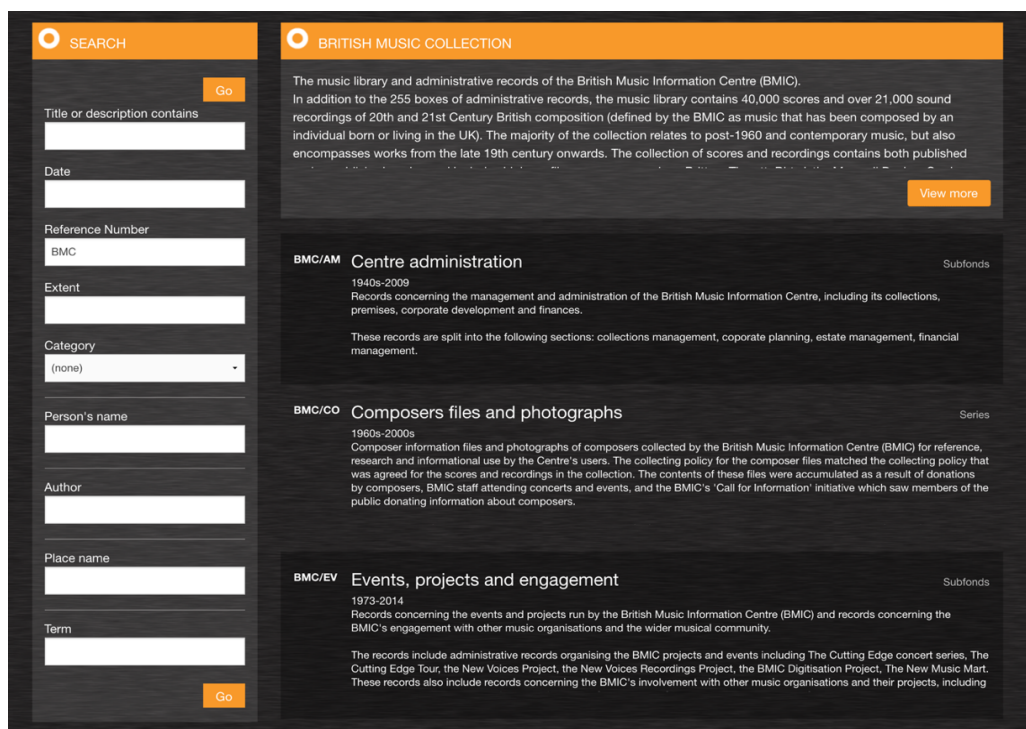
[Search](#)

Figure 1.2 – Advanced search section of the BMIC catalogue

Your advanced search has retrieved the following works:

Adagio ma non troppo by Arnold Bax	cello:1 viola:1 violin:2	11min	1905
Alla Marcia by Benjamin Britten	cello:1 viola:1 violin:2	3min	1933
Aquarelles by John Foulds	cello:1 viola:1 violin:2	12min	1905
Dialectic by Alan Bush	cello:1 viola:1 violin:2	15min	1929
Divertimento by Franz Reizenstein	cello:1 viola:1 violin:2	15min	1937
Fantasia by Robin Milford	cello:1 viola:1 violin:2		1945
Fantasia in C# minor by Inglis Gundry	cello:1 viola:1 violin:2	9min	1937
Fantasy by Minna Keal	cello:1 viola:1 violin:2	15min	1929
Fantasy String Quartet by Herbert Howells	cello:1 viola:1 violin:2		1917
Five Pieces by Christian Darnton	cello:1 viola:1 violin:2	8min	1938
Holy Boy, The by John Ireland	cello:1 viola:1 violin:2	3min	1913
Household Music by Ralph Vaughan Williams	cello:1 viola:1 violin:2	17min	1941
Irish Melody, An by Frank Bridge	cello:1 viola:1 violin:2	7min	1908
Lady Audrey's Suite by Herbert Howells	cello:1 viola:1 violin:2	19min	1915
Little Quartet, A by John McEwen	cello:1 viola:1 violin:2	19min	1936
Miniature Quartet by Cecil Armstrong Gibbs	cello:1 viola:1 violin:2		1934
Movement by Joyce Barrell	cello:1 viola:1 violin:2	3min	1942
Novelletten by Frank Bridge	cello:1 viola:1 violin:2	11min	1904
Passacaglia by Humphrey Searle	cello:1 viola:1 violin:2		1949
Phantasie for string quartet by Frank Bridge	cello:1 viola:1 violin:2	12min	1905
Phantasy Quartet by Eugene Goossens	cello:1 viola:1 violin:2		1915
Quartetino by Benjamin Britten	cello:1 viola:1 violin:2	14min	1930
Quartetto geniale by John Foulds	cello:1 viola:1 violin:2		1935
Quartetto intimo by John Foulds	cello:1 viola:1 violin:2	34min	1932

Figure 1.3 – Results of an advanced search of the BMIC



The screenshot displays the British Music Collection website interface. On the left is a search sidebar with the following filters:

- SEARCH** (with a 'Go' button)
- Title or description contains:
- Date:
- Reference Number:
- Extent:
- Category:
- Person's name:
- Author:
- Place name:
- Term:
- Go** button

The main content area is titled **BRITISH MUSIC COLLECTION** and includes the following sections:

- Introduction:** The music library and administrative records of the British Music Information Centre (BMIC). In addition to the 255 boxes of administrative records, the music library contains 40,000 scores and over 21,000 sound recordings of 20th and 21st Century British composition (defined by the BMIC as music that has been composed by an individual born or living in the UK). The majority of the collection relates to post-1960 and contemporary music, but also encompasses works from the late 19th century onwards. The collection of scores and recordings contains both published and unpublished works. [View more](#)
- BMC/AM Centre administration** (Subfonds): 1940s-2009. Records concerning the management and administration of the British Music Information Centre, including its collections, premises, corporate development and finances. These records are split into the following sections: collections management, corporate planning, estate management, financial management.
- BMC/CO Composers files and photographs** (Series): 1960s-2000s. Composer information files and photographs of composers collected by the British Music Information Centre (BMIC) for reference, research and informational use by the Centre's users. The collecting policy for the composer files matched the collecting policy that was agreed for the scores and recordings in the collection. The contents of these files were accumulated as a result of donations by composers, BMIC staff attending concerts and events, and the BMIC's 'Call for Information' initiative which saw members of the public donating information about composers.
- BMC/EV Events, projects and engagement** (Subfonds): 1973-2014. Records concerning the events and projects run by the British Music Information Centre (BMIC) and records concerning the BMIC's engagement with other music organisations and the wider musical community. The records include administrative records organising the BMIC projects and events including The Cutting Edge concert series, The Cutting Edge Tour, the New Voices Project, the New Voices Recordings Project, the BMIC Digitisation Project, The New Music Mart. These records also include records concerning the BMIC's involvement with other music organisations and their projects, including

Figure 1.4 – Heritage Quay, the University of Huddersfield's archive catalogue

The BMIC has extensive collections of scores, recordings, and of course, the composers' files (see Figure 1.4). All items are given BMIC/SC reference numbers. The physical scores are sorted into boxes by required ensemble followed by the composers' surnames in alphabetical order. String quartets, in this case, can be found in the chamber music boxes (Boxes H). Not all string quartet scores on which information can be found in the composers' files are available at the BMIC. For example, a score of an eight-movement string quartet by William Bardwell, written between 1946 and 1950, revised in 1954, and first performed in 1950, is not available at the BMIC, even though the information on the quartet is in his BMIC file. Most items in the collection can be photographed, but any items published in 1989 or later are not permitted to be photographed. Anything before is considered as out of copyright, including manuscripts or photocopies of manuscripts sent to the BMIC.

There are some interesting string quartet scores at the BMIC that I could not find in places such as the British Library. Moreover, some scores in the British Library were available in manuscript at the BMIC. For example, I was unable to trace Rosetta Carter, a composer who was a student at the RAM (as briefly discussed in Chapter 5), in London depositories and elsewhere; luckily, the manuscript of her student string quartet could be found at the BMIC (Figure 1.5).

The BMIC's collection of composers' files has been a crucial source for this project. The files are alphabetically categorised (by surname) in the format of BMIC / CO / 4 / XXXXX. I focused mainly on the late nineteenth century to the present. Not all British composers have files, but some major composers, such as Britten and Walton, have two.

Each file contains biographical and bibliographical information that is difficult to find in book and articles and online. The files also contain information on selected works, reviews of performances and recordings, and concert programmes and brochures that could be useful for potential press dossiers. They generally also contain pieces of interesting information on the composer, although some minor composers might only have one sheet of biographical information (such as Mansel Thomas, a composer trained at the RAM with Benjamin Dale, who is mentioned in Chapter 4).

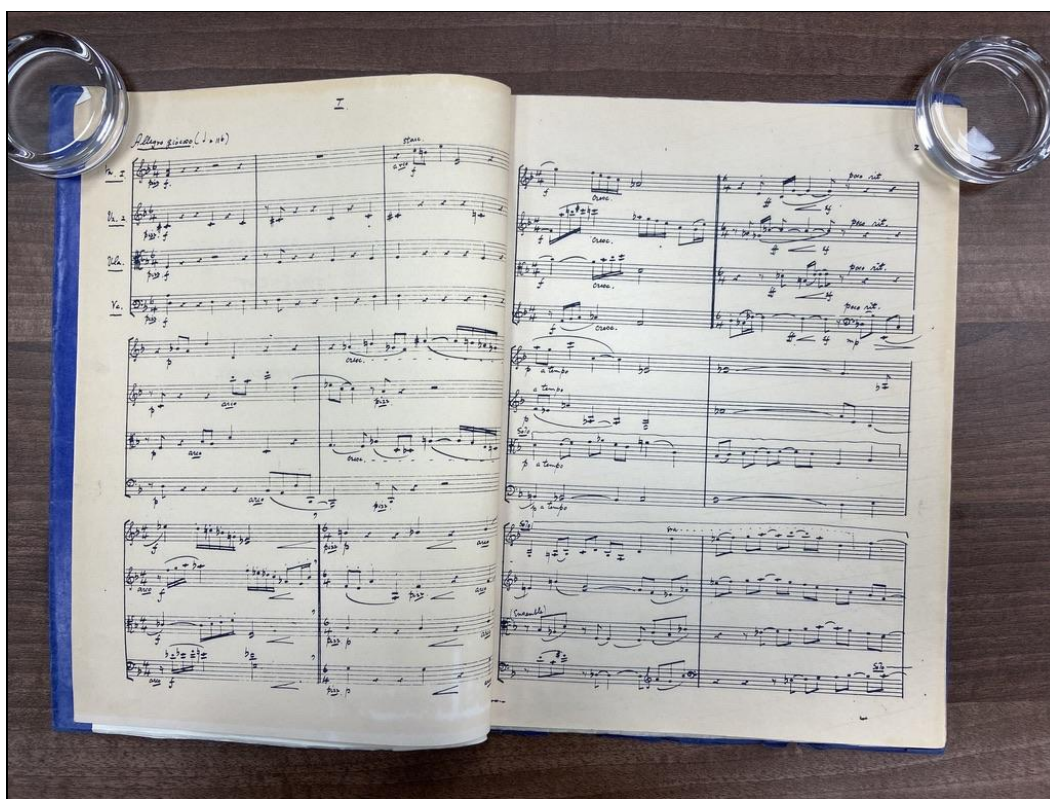


Figure 1.5 – The manuscript of Rosetta Carter's string quartet in the BMIC



Figure 1.6 – The last box of composers' files (surnames WILSON–ZANDI)

### **1.2.5 - Sound recordings**

Finding correct data on sound recordings requires a unique set of tools. Most important recordings can be found in Internet databases such as NAXOS Music Library ([naxosmusiclibrary.com](http://naxosmusiclibrary.com)) and the British Library's Sound & Moving Image Catalogue ([cadensa.bl.uk](http://cadensa.bl.uk)). Other sources include major recording websites, such as Dutton Vocalion ([duttonvocalion.co.uk](http://duttonvocalion.co.uk)), SOMM Recordings ([somm-recordings.com](http://somm-recordings.com)), and Chandos Records ([chandos.net](http://chandos.net)), and popular record magazine Gramophone ([gramophone.co.uk](http://gramophone.co.uk)). Music streaming applications such as Spotify and Apple Music can also help today's researchers locate recordings. Not all British string quartets have been recorded, of course, so it has been impossible to find recordings of all compositions in the catalogue. Google and YouTube have been the most powerful sources for finding at least one recording or live performance clip, whether by a professional or amateur ensemble.

### 1.2.6 - Date of first performance

Finding records of first performances, some of which I will be discussing in the next chapters, was the most difficult task, partly because of lack of information. Records of performances can be found in various sources, including RAM, RCM, and National Gallery concert programmes; articles in newspapers such as *The Times*; and BBC Radio broadcasts. Although these sources were straightforward, ensemble names or work details were often not listed, throwing up many questions.

The information gathered at the second stage of the preparation process—that concerned with printed music, manuscripts, dates of first performances, and sound recordings—was recorded in a separate spreadsheet file in accordance with the FRBR model, as follows.

### 1.2.7 - Works

The data I entered on the c. 600 string quartets written by the British composers between 1890 and 1950 was inconsistent, so data cleaning was necessary. I used the open-source web application OpenRefine ([openrefine.org](http://openrefine.org)), formerly known as Google Refine, to edit and clean my spreadsheet files locally as accurately as possible. To clean a spreadsheet using OpenRefine, one saves it as a common-separated value (.csv) file and then imports that to OpenRefine. Figure 1.7 and Figure 1.8 are screenshots of the OpenRefine page during and after importing the file. Each column has an arrow (pointing down) for fetching the data. In this case, I fetched the Composer and the Year of Composition (here shown simply as 'Year'). The fetched data displays on the left side of the screen as a sidebar. Once fetched, I sorted the file in chronological order (by 'Year'), and in alphabetical order ('Composer'). I could also sort

both by the number of counts (that is, by the largest number of string quartets written by the composer or by the largest number of works written in a year).

Title of the work	The title of the string quartet including key signature (a work number will not be included here; see later in this chapter for the rule)
Tempos of the work	The tempos of the string quartet (only given in the thematic catalogue; in number-bulleted form)
Form of the work	The type of string quartet as defined in Chapter 1 (omitted in the thematic catalogue)
Date of the work	The date or year of composition
Numeric designation	The work number (the opus number or any kind of work number)
Context of the work	Information on the dedication or commission of the work
Medium of performance	Always a string quartet (this will be omitted)
Key	The key signature of the work (only recorded in the spreadsheet)

#### The autographs

Autograph location	Recorded using RISM sigla
Autograph shelf mark	Recorded in full according to the respective institution's conventions

#### The first performance

Date of first performance	The date of the first performance
Venue of performance	The name of its venue (including city/town, province/state/county, and country)
Name of performance	The name of the performance (if available)
Name of an ensemble	The name of the string quartet ensemble

#### Sound recordings

If the work has been recorded, TRUE; if it has not been recorded, FALSE
---

#### Publication of scores and parts

Name of the publisher Year of publication
--



**OpenRefine** A power tool for working with messy data.

Create Project | Start Over | Configure Parsing Options | Project name: SQ DATA\_24 MAR 2021 csv | Tags | Create Project

#	Primary Institution	Composer	Title of Works	Key	Work Number	Year	Decade	Mvmts	Category of Work	Dedicated/Commissioned?	Autograph Location	Autograph Reference	Performed?	Recorded?	Published?	Publisher?
1	Unknown	Alman	Ebracca for String Quartet	No key	W. 228	1932	1930s	1	Suites / Dances	Unknown	Unknown			FALSE	Oxford University Press	Oxford University Press
2	RAM	Alwyn	String Quartet in G minor (No. 3)	G minor		1920	1920s	1	One-movement string quartet		GB-Cu	MSIAWyn/1/SS/12		FALSE		
3	RAM	Alwyn	String Quartet	No key		1920	1920s	1	One-movement string quartet		GB-Cu			FALSE		
4	RAM	Alwyn	Leprechaun - A Fair Fragment	No key		1923	1920s	1	Suites / Dances		GB-Cu			FALSE		
5	RAM	Alwyn	String Quartet in F minor (No. 2)	F minor	W. 226	1923	1920s	3	Three-movement string quartet		GB-NH	MSIAWyn/1/SS/15		FALSE		
6	RAM	Alwyn	Six Irish Tunes	No key		1923	1920s	6	Suites / Dances		Unknown			FALSE		
7	RAM	Alwyn	Seven Irish Tunes	No key		1923	1920s	7	Programme string quartet		Unknown			FALSE		
8	RAM	Alwyn	String Quartet in B-flat minor (No. 1)	B-flat minor	W. 225	1923	1920s	4	Four-movement string quartet		GB-Cu	MSIAWyn/1/SS/13-14		FALSE		
9	RAM	Alwyn	Five Little Pieces for String Quartet	No key		1924	1920s	5	Suites / Dances	Dedicated "To Peter" Olive Alwyn	GB-Cu	MSIAWyn/1/SS/3		FALSE		
10	RAM	Alwyn	String Quartet in F major (No. 3)	F major		1925	1920s	2	Two-movement string quartet	Dedicated "To Peter" Olive Alwyn	GB-Cu	MSIAWyn/1/SS/16-17		FALSE		
11	RAM	Alwyn	Little String Quartet (No. 4) - VIOLA PART ONLY	No key		1926	1920s	3	Three-movement string quartet	Dedicated to John McEwen	GB-Cu	MSIAWyn/3S/18	17/11/1926	FALSE		
12	RAM	Alwyn	String Quartet in A minor (No. 5) - LOST!	A minor		1927	1920s	0	Unknown	Dedicated to John McEwen	Unknown			FALSE		
13	RAM	Alwyn	Three Pieces for String Quartet	No key		1927	1920s	3	Suites / Dances	Dedicated to Peter Mary	GB-Cu	MSIAWyn/1/SS/6		FALSE		

Parse data as: Character encoding: UTF-8 | Update Preview

CSV / TSV / separator-based files: Columns are separated by:  commas (CSV) |  tabs (TSV) |  custom: ... |  Trim leading & trailing whitespace from strings |  Escape special characters with \ |  Column names (comma separated):

Ignore first 0 line(s) at beginning of file |  Parse next 1 line(s) as column headers |  Discard initial 0 row(s) of data |  Load at most 0 row(s) of data |  Use character \* to enclose cells containing column separators

Parse cell text into numbers, dates, ... |  Store blank rows |  Store blank cells as nulls |  Store file source (file names, URLs) in each row

Figure 1.7 – OpenRefine page whilst importing the CSV file

**OpenRefine** SQ DATA\_24 MAR 2021 csv | Permainsk | Open... | Export... | Help

Facet / Filter | Undo / Redo 0/0 | 478 rows | Show as: rows records | Show: 5 10 25 50 rows | Extensions: Wikidata

Refresh | Reset All | Remove All

**Composer** | 193 choices | Sort by: name count | Cluster

Written 34 | Alwyn 23 | McEwen 20 | Bridge 15 | Davies, Hubert 12 | Gibbs 11 | Foulds 10 | Maconchy 8 | Stanford 8 | Wood, C. 8 | Arnes 7 | van Dieren 7 | Warner 7 | Wellesz 7 | Baines 6 | Bliss 6 | Coossens 6 | Spenlight 6 | Bax 5 | Frankel 5 | Holbrook 5 | Holst, G. 5 | Reed 5 | Scott 5 | Tippett 5 | Bale 4

**Year** | 61 choices | Sort by: name count | Cluster

1890 1 | 1891 5 | 1892 3 | 1893 8 | 1895 3 | 1896 4 | 1897 4 | 1898 3 | 1899 2 | 1900 8 | 1901 3 | 1902 4 | 1903 4

#	Primary Institution	Composer	Title of Works	Key	Work Number	Year	Decade	Mvmts	Category of Work	Dedicated/Com	Autograph Loca	Autograph Refer	Performed?	Recorded?	Published?	Publisher?
1	Unknown	Alman	Ebracca for String Quartet	No key	W. 228	1932	1930s	1	Suites / Dances		Unknown			FALSE	Oxford Univ	
2	RAM	Alwyn	String Quartet in G minor (No. 3)	G minor		1920	1920s	1	One-movement string quartet		GB-Cu	MSIAWyn/1/SS/12		FALSE		
3	RAM	Alwyn	String Quartet	No key		1920	1920s	1	One-movement string quartet		GB-Cu			FALSE		
4	RAM	Alwyn	Leprechaun - A Fair Fragment	No key		1923	1920s	1	Suites / Dances		GB-Cu			FALSE		
5	RAM	Alwyn	String Quartet in F minor (No. 2)	F minor	W. 226	1923	1920s	3	Three-movement string quartet		GB-NH	MSIAWyn/1/SS/15		FALSE		
6	RAM	Alwyn	Six Irish Tunes	No key		1923	1920s	6	Suites / Dances		Unknown			FALSE		
7	RAM	Alwyn	Seven Irish Tunes	No key		1923	1920s	7	Programme string quartet		Unknown			FALSE		
8	RAM	Alwyn	String Quartet in B-flat minor (No. 1)	B-flat minor	W. 225	1923	1920s	4	Four-movement string quartet		GB-Cu	MSIAWyn/1/SS/13-14		FALSE		
9	RAM	Alwyn	Five Little Pieces for String Quartet	No key		1924	1920s	5	Suites / Dances	Dedicated "To Peter" Olive Alwyn	GB-Cu	MSIAWyn/1/SS/3		FALSE		
10	RAM	Alwyn	String Quartet in F major (No. 3)	F major		1925	1920s	2	Two-movement string quartet	Dedicated "To Peter" Olive Alwyn	GB-Cu	MSIAWyn/1/SS/16-17		FALSE		
11	RAM	Alwyn	Little String Quartet (No. 4) - VIOLA PART ONLY	No key		1926	1920s	3	Three-movement string quartet	Dedicated to John McEwen	GB-Cu	MSIAWyn/3S/18	17/11/1926	FALSE		
12	RAM	Alwyn	String Quartet in A minor (No. 5) - LOST!	A minor		1927	1920s	0	Unknown	Dedicated to John McEwen	Unknown			FALSE		
13	RAM	Alwyn	Three Pieces for String Quartet	No key		1927	1920s	3	Suites / Dances	Dedicated to Peter Mary	GB-Cu	MSIAWyn/1/SS/6		FALSE		
14	RAM	Alwyn	String Quartet in E minor (No. 6)	E minor		1927	1920s	4	Four-movement string quartet	Dedicated to John McEwen	GB-Cu	MSIAWyn/1/SS/19-20		TRUE		
15	RAM	Alwyn	Sinfonietta for String Quartet	C major		1928	1920s	3	Three-movement string quartet	Dedicated to Peter?	GB-Cu	MSIAWyn/1/SS/49		FALSE		
16	RAM	Alwyn	String Quartet in A minor (No. 7)	A minor		1929	1920s	4	Four-movement string quartet	Dedicated to Peter?	GB-Cu	MSIAWyn/3S-21 (score), MSIAWyn/3S-22 (parts)		TRUE		
17	RAM	Alwyn	String Quartet in D minor (No. 8)	D minor		1931	1930s	7	Five-movement string quartet	Dedicated to Peter?	GB-Cu	MSIAWyn/3S-23		TRUE		
18	RAM	Alwyn	String Quartet in C major (No. 9)	C major		1931	1930s	1	One-movement string quartet	Dedicated to Peter?	GB-Cu	MSIAWyn/3S-24		TRUE		
19	RAM	Alwyn	String Quartet "En Voyage" (No. 10)	No key		1932	1930s	4	Programme string quartet	Dedicated to RMS rangkai ship	GB-Cu	MSIAWyn/1/SS/25-26 (score and parts), MSIAWyn/1/8/18, MSIAWyn/1/8/107/1-9 (Reviews), MSIAWyn/1/12/11, MSIAWyn/1/10/11-53 (Correspondence)		TRUE		
20	RAM	Alwyn	String Quartet in B minor (No. 11)	B minor		1933	1930s	3	Three-movement string quartet	Dedicated to his wife	GB-Cu	Alwyn/1/SS/27-28		TRUE		
21	RAM	Alwyn	String Quartet in D minor "Fantasia" (No. 12)	D minor		1935	1930s	1	One-movement string quartet	Dedicated to Alan Bush	GB-Cu	Alwyn/1/SS/29-30 (score and parts)		TRUE		
22	RAM	Alwyn	String Quartet No. 13	No key		1936	1930s	2	Two-movement string quartet		GB-Cu	MSIAWyn/1/SS/3		TRUE		

Figure 1.8 – OpenRefine page after importing the CSV file

## **PART 2 – The Rules and Formatting**

### **1.3 - Rules and format for the thematic catalogue – Introduction to non-musical extracts**

This section begins by discussing several thematic catalogues produced in the past and their relevance for this thesis. Although I discussed Ian Lawrence's catalogue earlier, further discussion is required for this section, bearing in mind that Lawrence is a music educator and, therefore, does not provide as much detail as a musicology researcher requires. In his introduction section, Lawrence states that the study of string quartets can be used to explore social, political, cultural, economic, and musical contexts.<sup>65</sup> This is a valid point; we have seen in previous chapters that British chamber music was increasingly popular from the 1890s. Lawrence's book is also interesting for us because it lists composers by generations in its second half. Many composers of the late nineteenth century are in Lawrence's first generation. All composers born after the first generation are classified as the second generation (including Britten). The third generation of composers, born from 1920 onwards, will not be discussed in this thesis. In its third part, Lawrence's book lists major composers as well as other chamber works. Including non-string quartet chamber works might have appeared off-topic because the book, as its title suggests, focuses on string quartets.

Another interesting catalogue is Paul Hindmarsh's on Frank Bridge, which provides up to date catalogue information and biographical details.<sup>66</sup> However, the information on string quartets stayed the same. I have used Hindmarsh's as a model for my thematic catalogue for several reasons. First, it gives musical examples in piano

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<sup>65</sup> Lawrence, p. xii.

<sup>66</sup> Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music, 1983).

reduction, rather than the full string quartet parts, saving space (as I will discuss in the next section, however, sometimes a work is impossible to reduce). Secondly, the catalogue entry gives detailed information as accurately as possible. Thirdly, some popular works have added information on their reception. Finally, the catalogue is clearly legible in its fonts and table formatting (which is not always a given in such catalogues).

I also examined several thematic catalogues forming part of PhD theses.<sup>67</sup> Other than J. D. Swale's, the five such catalogues I looked at, which were appendices to the respective theses, did not provide thematic extracts. The work entries in general did not provide concise information about works, rather providing as much information as possible. Sometimes, the information was inconsistent or lacking.

Among the PhD catalogues, Duncan Baker's catalogue of Alexander Mackenzie's works was one of the best; I have used this one as another model in the preparation of my catalogue. It provides clear information in an easy-to-understand table format and is consistent across entries. Furthermore, by providing a concise introduction at the beginning, Baker gives an idea of how the catalogue is organised and acknowledges that he was not always able to locate the essential information on a work.

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<sup>67</sup> See Duncan J. Baker, 'The Music of Sir Alexander Campbell Mackenzie (1847-1935): A Critical Study', Volume 1 (PhD Thesis, Durham University, 1999); Moira A. Harris, 'The Life and Work of (George John) Learmont Drysdale (1866-1909) (PhD Thesis, The University of Glasgow, 2006); David K. Jones, 'The Music of Jeffery Lewis', PhD Thesis (The University of Manchester, 2011); Joanne Richardson, 'The Piano Quintet: Influence of Medium on Genre' (PhD Thesis, City University London, 2014); and J. D. Swale, 'A Thematic Catalogue of the Music of Giovanni Legrenzi (with an Introduction and Commentaries) (PhD Thesis, The University of Adelaide, 1983).

## **1.4 - Rules and formats**

I have developed my own rules for the bibliographic description of each entry in my thematic catalogue based on five major sources: Trevor Herbert's *ABRSM's Music in Words*, second edition (2016); D. Kern Holoman's *Writing about music: A style sheet from the editors of 19th-century music* (1988); Anne Waddingham's *New Hart's Rules: The Oxford Style Guide* (2005); the *International Standard Bibliographic Description for Printed Music* (1991); and the *RDA (Resource Descriptive Access) Toolkit*. Works are first categorised by surnames of composers, which are arranged alphabetically, and then given in chronological order. Undated works are sorted alphabetically by title within a composer's entry.

### **1.4.1 - Composers' Names**

Every catalogue entry begins with a composer's name in block capitals, followed by their years of birth and death. The name given will be that by which the composer was commonly known. For example:

WILLIAM ALWYN (1905–1985)

EDGAR BAINTON (1880–1956)

A composer may also have a specific title, which will be included. For example:

SIR ARNOLD BAX (1833–1953)

SIR EDWARD ELGAR (1857–1934)

SIR MICHAEL TIPPETT (1905–1998)

If a composer's year of birth or death is unknown, this will be denoted by a question mark. For example:

PETER SUTHERLAND COWDEROY (1918–?)

If a composer is still alive, only the year of birth will be included, with 'b.' before the year. For example:

ROBERT CRAWFORD (b. 1925)

If no information regarding the years of birth and death is known, this will be stated as 'n.d.' For example:

ANDREWS COOPER (n.d.)

Sometimes, there may be uncertainty regarding the composer's name, with the first name or surname unknown. In such cases, whatever is known of the name will be given. For example:

J. SACK (n.d.)

POPE (n.d.)

#### **1.4.2 - Title and movements**

Every work entry will begin with the title of the work (in bold). For example:

**String Quartet No. 14 in C-sharp minor**

**Little String Quartet**

**Phantasy String Quartet**

If a work is also known by another name (or a nickname) in addition to the standard title, the second name will be given in quotation marks in parentheses. For example:

String Quartet ('Diablotins')

A work may not have a standard title. In such cases, I will give the genre of work along with the type of ensemble. For example:

Five Little Pieces for string quartet

Theme and Variations for string quartet

If a standard string quartet has only one movement, this will be stated after the title. If the composer did not specify this, it will be stated in parentheses. For example:

String Quartet No. 3 in one movement ← if specified by the composer

String Quartet No. 3 (in one movement) ← if not specified by the composer

### **1.4.3 - Tempos**

The tempos of each movement will follow immediately after the title, indented and in number-bulleted form. For example, for Beethoven's String Quartet in C-sharp minor, Op. 131, which has seven movements:

1. Adagio ma non troppo e molto espressivo
2. Allegro molto vivace
3. Allegro moderato (recitative)
4. Andante ma non troppo e molto cantabile
5. Presto
6. Adagio quasi un poco andante

## 7. Allegro

If a movement has more than one tempo—for example, a slow introduction followed by the an allegro or another major tempo changes—the two tempos will be separated by an em dash (‘—’). For example:

Andante sostenuto – Allegro moderato

Molto adagio – Allegro moderato

For two or more movements performed without a pause (either in part or as a whole), the term ‘attacca’ (in parenthesis) will be inserted after the tempo, as follows:

Allegro (attacca)

Andante molto tranquillo – Allegretto (attacca)

For movements with a unique title, such as ‘Scherzo’, ‘Rondo’, or ‘Finale’, I will put the name of the movement before the tempo (not in quotation marks), separating the two with a full stop. For example, for William Alwyn’s String Quartet No. 10 (‘En voyage’):

1. Departure. Adagio e dolente
2. Sea birds. Allegro vivace
3. The lonely waters. Adagio ma non troppo
4. Trade winds. Vivace

If the tempo is given as a musical note value with a metronome marking, I will provide this (in parenthesis if given in addition to a tempo). If the metronome marking approximate, I will add ‘circa’ in abbreviated form. For example:

$\text{♩} = 92$

Andante ( $\text{♩} = 80$ )

Allegro feroce ( $\text{♩} = \text{c. } 148$ )

If, for any reason, no tempo or related information is given at the beginning of a movement, I will put '[No tempo]'.

#### **1.4.4 - Work Numbers**

Some of the work may contain work numbers (such as opus or H numbers). I will not include the work number when providing the title, instead including the work number as a separate entry (in abbreviated form). For example:

Op. 131

GP 54

H. 115

All other forms of work number should be written in full. The following work number classifications are included in the catalogue:

BTC Britten Thematic Catalogue number from the Britten Pears Foundation  
(used particularly for Britten's juvenilia)

GP based on Graham Parlett's PhD thesis, 'The Music of Arnold Bax: Documentation and Analysis' (University of London, 1994) and its publication as a thematic catalogue

H based on Paul Hindmarsh's 'Frank Bridge: A Thematic Catalogue' (1983)

HH based on Herbert Howells' own signature



RT based on Robert Threlfall's Delius catalogue numbers developed in 1977 and 1986

S based on Leslie death with the assistance of Desmond Scott's catalogue of Cyril Scott's Music from *The Cyril Scott Companion*, edited by Desmond Scott, Lewis Foreman, and Leslie De'Ath (2019)

#### **1.4.5 - Years/dates of composition**

Most works will have a year of composition; it will be added at this level. The month will be added if known. For example:

1943

March 1943

If the autograph provides a date (presumably of completion), the date of completion will be inserted in UK standard format. For example:

24 January 1905

If the year of composition is uncertain, I will put a question mark before the year. Sometimes performance(s) might have occurred, but the year of composition remains unknown: in such cases, the year of the first performance will be considered the year of composition.

?1916

?1923–24

?April 1939

If a date is known, but the year is uncertain, a question mark will come before and after the date. For example:

?5 November?

?15 April?

A date may be entirely unknown; this will be denoted by 'n.d.'.

#### **1.4.6 - Locations of autographs**

The location of autograph(s) will be given based on the RISM library sigla, where the first letter of the country is always followed by that of the city (both capitalised) and then the abbreviation of the library's name (in lowercase letters). For example:

D-B = Deutschland (Germany), Staatsbibliothek zu Berlin

GB-Lbl = Great Britain, London, British Library

GB-Lcm = Great Britain, London, The Royal College Music

If several sigla are needed, they will be divided by a slash. For example:

GB-Lcm/D-B

If the location of the autograph(s) is not traceable, it will be given as 'Not traceable'; if an item is lost or destroyed, it will be given as 'Lost'. The catalogue entry will end here if no further information, such as performance and publication records, is available.

#### **1.4.7 - Autograph references**

The reference for an autograph will be given as in the corresponding library catalogue. If more than one source is valuable, a brief description will be provided of each if possible (for example, 'an original autograph' and 'a sketch'). However, the listing of sources will not necessarily be exhaustive. If the location of the autograph(s) is not traceable, then it will say, 'Not applicable'. Again, an item that is lost or destroyed will be denoted by 'Lost'. In the absence of further information, the work entry will end here.

#### **1.4.8 - Dedications and Commissions**

The name of the dedicatee will be given followed by any accompanying messages or statements provided by the composer in parentheses:

Peter Mary ('To Peter Mary with all my love')

Alan Bush ('To Alan Bush')

If the dedication is to an unspecified person or something other than a person, the message will simply be quoted. For example:

'To the Ship'

'For my wife'

If the work was commissioned, the entry will begin with 'Commissioned by...'. For example:

Commissioned by the Elgar Fugue Competition

If the work was sponsored by a company, then the entry will begin with 'Sponsored by...' For example:

Sponsored by The Music Student

If the work was both commissioned and sponsored, these entries will be separated using a comma. For example:

Commissioned by the Elgar Fugue Competition, Sponsored by The Music Student.

If none of these applies, this will be stated as 'None'.

#### **1.4.9 - Dates of first live performances**

Three pieces of information should be given regarding the first performance: (1) When did it take place? (2) What was the concert venue (and, if applicable, the name of the concert)? (3) Who were the performers/what was the name of the ensemble? If there is no information available on the performance, I will put, 'Not traceable'. 'First performance' will here refer to the first public performance (see later in this section for private or broadcast performances). A public concert is here defined as a concert, either ticketed or non-ticketed, that is open to anyone and advertised in advance (in the newspaper, on a poster, on the radio, etc). This section only treats first performances which took place within the United Kingdom.

I will always begin the entry with dates, which adhere with the UK standard format. For example:

5 May 1916

The date or timeframe may be uncertain. In such cases, I will place a question mark before the date, month, or year:

?Autumn 1932

?January 1920

?1946

Unless stated, all performance venues named in this catalogue are in the Greater London area, and the name of the city will not be included (although the full name of the performance venue will still be given). For example:

Wigmore Hall

Steinway Hall

Queen's Hall

The Royal College of Music

The Royal Academy of Music

If the performance venue was a specific location within a venue, both names will be given, separated by a comma. For example:

Duke's Hall, The Royal Academy of Music

Parry's Theatre, The Royal College of Music

If the performance took place at a less familiar venue in Greater London, its address will be given. For example:

Cambridge Theatre (119 New Bond Street, WC2H)

If the venue is unknown, 'Venue Unknown' will be written after the performance date.

For example:

17 September 1927, Venue Unknown

If there is further information available on the performance, such as the name of a concert series, this will be given in quotation marks and in parentheses after the name of the venue. For example:

Steinway Hall ('de Lara British Music Concerts')

The name of the ensemble will come after the name of the venue, separated by a comma. The names of the players will not necessarily be provided. For example:

Wigmore Hall, Pro Arte String Quartet

In cases where the piece was performed by students at either the Royal College of Music or the Royal Academy of Music, the ensemble will be considered a 'Student Ensemble'. For example:

Duke's Hall, The Royal Academy of Music ('Student Chamber Concerts'),  
Student Ensemble

The Royal College of Music ('College Concerts'), Student Ensemble

Where the ensemble is uncertain or unclear, a question mark will be placed before the name. Where it is unknown, it will be given as 'Ensemble Unknown'. For example:

17 January 1920, Queen's Hall, ?Queen's Hall Orchestra

15 April 1967, Wigmore Hall, Ensemble Unknown

If the first performance was an incomplete performance of the work, this must be specified, and another entry should be made for the first complete performance (if known). For example:

10 March 1916, Aeolian Hall, Philharmonic String Quartet (selection)

23 April 1918, Aeolian Hall Philharmonic String Quartet (complete)

A full entry on the first performance of a string quartet, will all the information separated by the commas, will look like the following examples:

10 March 1916, Aeolian Hall, Philharmonic String Quartet

31 March 1935, Duke's Hall, The Royal Academy of Music ('Student Chamber Concert'), Student Ensemble

5 June 1941, Cambridge Theatre (119 New Bond Street, WC2H), Stratton String Quartet

17 November 1927, Venue Unknown, Ensemble Unknown

If the performance venue was located somewhere other than the GREATER LONDON area (all are still within the UK), the name of the venue will be followed the name of the city/town and the name of the county. The name of country will be included only if it is not England. For example:

11 December 1933, Snape Maltings Concert Hall ('Aldeburgh Festival'), Aldeburgh, Suffolk, Gabrieli String Quartet

1 September 1950, The National Gallery of Scotland ('Edinburgh Festival'),  
Edinburgh, Scotland, Griller String Quartet

#### **1.4.10 - Dates of first performances (if outside the UK)**

If the performance venue was located outside the United Kingdom, I will provide as much information on it as possible. In general, I will follow this format: date, name of venue, city, state/province, country, name of ensemble. For example:

13 January 1941, New York Public Library, New York City, New York, The  
United States of America, Ensemble Unknown

For first performances outside the UK, a separate entry will be needed for the first UK performance. For example:

First American Performance: [Entry here]

First British Performance: [Entry here]

#### **1.4.11 - Dates of first private performances**

If for any reason the first performance was not public, that is, a private performance, a separate entry will be made for the first private and the first public performance, separated as above in the case of non-UK and UK performances. A private concert is here defined as a concert that is not open to anyone, such as an invitation-only concert. Subscription concerts will not be considered private concerts in this thesis. Thus:

First Private Performance: [Entry here]

First Public Performance: [Entry here]



#### **1.4.12 - Dates of first broadcast performances**

A BROADCAST PERFORMANCE is here defined as a concert that was broadcast, either live or after the fact, on the radio or the television (in this context, primarily on BBC radio or television channels), any time before 1950. The first performance may have been broadcast, and the format here will be similar to that for live performances described above. It will start with the date, whereupon the venue will be replaced by 'BBC Radio' followed by the channel in parentheses, the name of radio show in quotation marks, and the name of the ensemble:

11 March 1937, BBC Radio (2LO London), 'A Light Classical Concert', Nancy Philips String Quartet.

13 October 1996, BBC Radio 3, 'Bantock Remembered', The Lyric Quartet

If the performance was live but broadcast on the radio at the same time, then the information will be given as if it were a live performance, with the fact that it was broadcast stated in parentheses. For example:

7 June 1975, Snape Maltings Concert Hall, Aldeburgh, Suffolk ('Aldeburgh Festival'), Gabrieli String Quartet (also broadcast on BBC Radio 3)

If the first performance was broadcast and the live performance happened afterwards (or vice versa), two entries will be given. For example:

13 May 1933, BBC Radio (London Regional), Ensemble Unknown (Broadcast)

6 November 1933, Venue Unknown, Ensemble Unknown (Live)

**1.4.13 - Recordings**

For some pieces, several recordings are available. Only the two most recent recording will be given. The information given for each recording will include the title, the ensemble, the recording company, the catalogue number, and the year (the producer of the recording will be omitted). For example:

The Four String Quartets, Juilliard String Quartet (Sony S2K 47229, 1991).

If the work was not recorded, I will put, 'Unrecorded'.

**1.4.14 - Publications**

The format for information on publication is simple, generally constituting the name of the publisher followed by the year of publication. For example:

Oxford University Press, 1993.

If the work has not been published, I will put, 'Unpublished'.

### **PART 3 – The Thematic Extracts**

#### **1.5 - Editorial methods for thematic reduction of string quartets – Introduction**

The musical extracts given in this catalogue include the beginning of each individual movement. The formatting and rules I have used for producing the reductions of these musical extracts are discussed in this section. It provides a methodology or editorial process for thematic reduction, specifically in a keyboard style.

I have used Hindmarsh's Frank Bridge catalogue and Niels Bo Foltmann's *Thematic Catalogue on Carl Nielsen*, as well as the MerMEID web application for music cataloguing, to develop my own editorial methods for thematic reduction. However, before discussing my own editorial methods, I will discuss the thematic reductions of string quartets created by the abovementioned scholars. Example 1.1 and Example 1.2 are taken from Bridge's first and fourth string quartets respectively (the first movement in both cases). They show one way to produce a reduction of a string quartet. It looks slightly messy. For instance, it gives rests for each staff (see the first two and half measures in the first example, where two rests are given when just one would look cleaner); in the second example, the viola begins in the treble clef, but the notes go down over bass clef, meaning it would have been better to start it in the bass clef. Moreover, there is a certain lack of clarity regarding who is playing what, such as when the chords in Tempo II omit some doubling notes but no indication of instruments is given. Examples 1.3 and 1.4 are my thematic reductions for the same quartets, which aim to correct these deficiencies.

1. *Adagio - Allegro appassionato*

This musical score shows a thematic reduction of the first movement of Frank Bridge's String Quartet No. 1 in E minor. It is divided into two sections: 'Adagio' and 'Allegro appassionato'. The 'Adagio' section is marked 'con tristezza' and features a piano part with a melodic line in the right hand and a more active bass line. The 'Allegro appassionato' section is marked 'lunga' and features a piano part with a dense, rhythmic texture. The score includes parts for violin I, violin II, and viola.

Example 1.1 – Thematic reduction of Frank Bridge, *String Quartet No. 1 in E minor*, first movement (mm 1–6)

This musical score shows a thematic reduction of the first movement of Frank Bridge's String Quartet No. 4. It is divided into two sections: 'Allegro energico' and 'Tempo II'. The 'Allegro energico' section is marked 'Tempo I (♩ = 120)' and features a piano part with a melodic line in the right hand and a more active bass line. The 'Tempo II' section is marked 'Allegro energico' and features a piano part with a dense, rhythmic texture. The score includes parts for violin I, violin II, and viola.

Example 1.2 – Thematic reduction of Frank Bridge, *String Quartet No. 4*, first movement (mm. 1–8)

This musical score shows a thematic reduction of the first movement of Frank Bridge's String Quartet No. 1 in E minor. It is divided into two sections: 'Adagio' and 'Allegro appassionato'. The 'Adagio' section is marked 'con tristezza' and features a piano part with a melodic line in the right hand and a more active bass line. The 'Allegro appassionato' section is marked 'lunga' and features a piano part with a dense, rhythmic texture. The score includes parts for violin I, violin II, and viola.

Example 1.3 – My thematic reduction of Frank Bridge, *String Quartet No. 1 in E minor*, first movement (mm. 1–6)

This musical score shows a thematic reduction of the first movement of Frank Bridge's String Quartet No. 4. It is divided into two sections: 'Allegro energico (Tempo I)' and 'Tempo II'. The 'Allegro energico (Tempo I)' section is marked '(♩ = 120)' and features a piano part with a melodic line in the right hand and a more active bass line. The 'Tempo II' section is marked '(♩ = 104)' and features a piano part with a dense, rhythmic texture. The score includes parts for violin I, violin II, and viola.

Example 1.4 – My thematic reduction of Frank Bridge, *String Quartet No. 4*, first movement (mm. 1–8)

The next few examples are drawn from the *Thematic Catalogue of Carl Nielsen*.

Example 1.5 gives its reduction of the opening of the third movement of Nielsen's *String Quartet No. 4*, Op. 44 (1906, revised in 1919). It shows clearly which instrument is playing what—even in the sixth measure, when the two violins overlap. There will be cases where notes overlap in my catalogue's reductions as well.

Example 1.5 – Thematic reduction of Carl Nielsen, *String Quartet No. 4*, Op. 44 (1906), third movement

The example below is an extract from the opening of the fourth movement of the same string quartet. Here, the one-bar introduction combines successions of solid chords into one. I will do the same in several cases.

Example 1.6 – Thematic Reduction of Carl Nielsen, *String Quartet No. 4*, Op. 44 (1906), fourth movement

My catalogue includes thematic extracts for each piece—namely, one for the beginning and one for each movement—ranging from one to eight measures. The various aspects of string writing that threw up issues in the creation of these keyboard-style reductions will be discussed in the following sections, along with the ways in which I handled them.

### **1.5.1 - Specific string techniques**

String writing often involves specific technical instructions. In my reductions, all remaining examples in this chapter are my own reductions. I have treated these according to the following rules.

#### **a. Note alterations in two or more strings by one or more instruments**

Below is an example from Foulds' *String Quartet No. 8*. In the second measure, the second violin and the viola play the same notes, but on two different strings. This is not possible to reproduce a reduction, so it is best to leave this information out.

Andante lento ( $\text{♩} = 66$ )

The musical score excerpt shows the first four measures of a piece in 3/4 time with a key signature of one flat. The tempo is marked 'Andante lento' with a quarter note equal to 66 beats per minute. The score is arranged in a keyboard-style reduction with five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *sf*, *f*, *molto*, *p*, and *pp*. Performance markings include 'molto' and 'molto espress.'

Example 1.7 – Score excerpt from John Foulds' *String Quartet No. 8*

## **b. Pizzicatos**

Pizzicatos can be indicated by the abbreviation ‘pizz.’, though where you place it will depend on the instrument. In a reduction, the placement must be especially clear. For example, in the finale of Bax’s *String Quartet No. 1*, the two violins and the cello are playing pizzicatos, whereas the viola is not. In the reduction, the indication must be placed either below or above the notes depending on the stem directions (see Example 1.8).

Example 1.8 – Thematic reduction of Arnold Bax’s *String Quartet No. 1*, third movement (mm. 1–8)

For pizzicatos in stops that are not double (that is, in triple or quadruple stops), the marking must still be given for each individual instrument. When all instruments are playing pizzicatos, the instruction only needs to be given once, but the arcsos must be indicated for all instruments individually, either above or below the notes (see Example 1.9).

Allegro molto vivace (♩ = 84)

pizz.  
Senza sordino

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked 'Allegro molto vivace' with a quarter note equal to 84 beats per minute. The key signature has one sharp (F#). The score includes various articulations: 'pizz.' (pizzicato) and 'Senza sordino' (without mutes) at the beginning, and 'arco' (arco) later on. Dynamics include 'f' (forte) and 'sf' (sforzando). There are also some '2' markings, possibly indicating a second ending or a specific fingering.

Example 1.9 – Benjamin Britten, *Quartettino* (1930), third movement (mm. 1–5)

Other times, the notation of pizzicatos is simply placed close to the relevant notes. For example, in Example 1.10, pizzicatos are played in all except one instrument.

Presto (♩ = 180)

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked 'Presto' with a quarter note equal to 180 beats per minute. The key signature has one sharp (F#). The score is heavily marked with 'pizz.' (pizzicato) above and below notes. Dynamics include 'sf' (sforzando). The notation is dense with many notes and rests.

Example 1.10 – Benjamin Burrows, *String Quartet*, third movement (mm. 1–8)

### **c.** Left-hand pizzicatos

Left-hand pizzicatos can be indicated with a plus sign ('+') above or below the relevant note(s).

### **d.** Pizzicato-only movements

Some movements may involve pizzicatos only, both solid (with multiple notes) and broken ones. For such movements, only the first violin and cello will be shown. Below is an original score page from the second movement of van Dieren's *String Quartet No. 2*, which consists entirely of pizzicatos.



II

Pizz. (move the soft part of the finger smoothly over the strings)

Adagio

1

VIOLINO I *pizz.*

VIOLINO II *sempre pp*

VIOLA *pizz.*

VIOLONCELLO *sempre pp*

2

3

Example 1.11 – A page from a score of Bernard van Dieren's *String Quartet No. 2* (second movement, Oxford University Press)

As this example has no bar lines, the best option is to cut somewhere within the movement and only notate only the first violin and the cello, as follows.

Adagio  
pizz.  
*pp sempre*

Example 1.12 – Thematic reduction of Bernard van Dieren's *String Quartet No. 2*, second movement, first violin and cello only

### e. Mutes

Mute instructions must be given in Italian in full, e.g. 'Con sordino' → 'Senza sordino'.

Allegro malevolo  
*p*  
Con sordino  
pizz.  
*mf sempre*

Example 1.13 – Thematic reduction of Benjamin Frankel, *String Quartet No. 3*, third movement (mm. 1–5)

Allegro con spirito  
senza sordino  
*f*  
senza sordino  
*f*  
(VI. 2 + VI. 1)

Example 1.14 – Thematic reduction of Malcolm Arnold, *String Quartet No. 1*, fourth movement (mm. 1–4)

### f. Sul ponticello, sul tasto, col legno

Unlike with the muted instruction, these instructions can be provided in full or in an abbreviated form, e.g. 'Sul ponticello', 'Sul tasto', 'Col legno' → 'Normale'/'Naturale' (or 'norm.', 'nat.').

Vivace leggiero  
Con sordino

VI. 1  
pizz. arco  
8<sup>va</sup> pizz. arco col legno pizz. arco norm. 8<sup>va</sup>

VI. 2  
pizz. legno arco  
8<sup>va</sup> pizz. legno pizz. arco sfz < f pp

(Vla. + Vc.)  
Con sordino  
pizz. arco p pizz. p  
sul pont. nat. sul pont. pp pp

Example 1.15 – Thematic reduction of Christian Darnton's *Five Pieces for String Quartet*, first movement (m. 1)

### g. Natural and artificial harmonics

Natural harmonics must be marked clearly with the 'o' symbol either above or below the note.

Moderato (Serioso)

mf f deciso molto f

Example 1.16 – Thematic reduction of Benjamin Frankel, *String Quartet No. 1*, fourth movement (mm. 1–7)

For artificial harmonics, the notes must include with their sounding notes. When producing a reduction, it is appropriate to write the harmonics independently, as shown below.

Allegro comodo  
(VI. 1 + VI. 2)

Example 1.17 – Thematic reduction of Malcolm Arnold's *String Quartet No. 1*, first movement (mm. 1–6)

In the example above, the viola and cello both play artificial harmonics with glissandos, but it is not possible to notate them together; they must be placed independently. In the example below, however, the second violin and the cello are playing in a similar range in the fourth measure, so they can be agglomerated.

Con vivacità (♩ = 320)  
VI. 2  
Con sordino

Example 1.18 – Thematic reduction of Roberto Gerhard's *String Quartet No. 1*, second movement (mm. 1–6)

### h. Double stops in several instruments and the use of ties

Double stops in more than one instrument in a string quartet can be relatively straightforward if the four instruments (in SATB format) are clearly marked or indicated. However, sometimes one encounters problems with solid chords when making a piano reduction. The following example gives a reduction of the opening of the exposition of the fourth movement of William Wordsworth's *String Quartet No. 1* (1941), in which who is playing what in terms of notes and rhythm values is clear.

Example 1.19 – Thematic reduction of William Wordsworth's *String Quartet No. 1*, fourth movement (mm. 1–4)

Example 1.20 on page 79 is an extract from the opening of Gerhard's *String Quartet No 1*. In the first six measures or so, two types of expression are used: solid double stops in the violins and viola and non-double stops in the cello. To distinguish between the two in a reduction, it is best to group the violins and the viola together and separate out the cello. Note that I have combined the three instruments in the treble clef, leaving the cello alone in the bass clef.

Ties are used in the treble clef instruments here. Elaine Gould's rules for notating ties state that even numbers of ties should have an equal number of ties going in each direction, whereas odd numbers of ties should have most of the ties going away from the stem. However, I need to break this rule here, because there are three

instruments in this example: when this happens (especially with two violins, which are usually grouped together), the ties should be grouped according to the groups of instruments. In this case, the ties in the two violins will go up whereas those in the viola will go down (see below).

Allegro assai (♩ = 152)  
(VI. 1 + VI. 2 + Va.)

*pp* ————— *ff*

Vc.

*p* *fp sub.*

*f <-> sfz*      *p <-> sfz*

Example 1.20 – Thematic reduction of the Roberto Gerhard's *String Quartet No. 1*, first movement (mm. 1–7)

Another case is found in the second movement of Bridge's *String Quartet No. 3*. For the first four measures, the second violin, the viola, and the cello have ties (and making it as a solid chords). The direction of the ties in the reduction is, in this case, determined by the size of the instruments: the violin and the viola are smaller the cello, so their ties go up, while those of the cello go down.

Andante con moto (♩ = 72)

VI. 1

*pp*  
(VI. 2 + Vla. + Vc.)

(VI. 1 + VI. 2)

*p*  
(Vc. + Vla.)  
arco

*p* *semplce*  
pizz.

pizz.      arco       $\underbrace{\quad}_3$  pizz.      pizz.

Example 1.21 – Thematic reduction of Frank Bridge's *String Quartet No. 3*, second movement (mm. 1–7)

**i. Same note values played by two or more instruments in a similar range**

When two or more instruments play the same value of notes and rhythms in a similar range, they should be combined as double stops in the reduction when appropriate. Below is the opening of the third and final movement of Bax's *String Quartet No. 2*. The first violin's stems go up because it has its own line, while the second violin and the viola play ostinato-like semiquavers. As the instruments are all playing notes that are close to each other, it is appropriate to place them all in the treble clef line. In the score, the second violin actually plays a minim and a quaver in addition to the semiquavers, but these are omitted in the reduction and replaced with double stops.

The image shows a musical score for the opening of the third movement of Arnold Bax's *String Quartet No. 2*. The score is in 3/4 time, key of E-flat major. The top staff is for Violins and Viola (Vns. + Vla.) marked 'Allegro vivace' and 'sfz'. The bottom staff is for Violoncello (Vc.) marked 'f' and 'sfz'. The Vc. part includes a 'marcato' marking. The reduction shows the first violin line with stems up and the second violin and viola lines combined into double stops in the treble clef.

Example 1.22 – Thematic reduction of Arnold Bax, *String Quartet No. 2*, third movement (mm. 1–4)

Below is another relevant example, an extract from the opening of the fourth movement of Charles Wood's E-flat major string quartet ('Highgate') in a keyboard-style reduction. As the note ranges of the second violin and the viola are similar, rather than placing the viola in the bass clef, it becomes a double stop with the second violin.

**Molto animato**

Example 1.23 – Thematic reduction of Charles Wood, *String Quartet in E-flat major* ('Highgate'), fourth movement (mm. 1–5)

### j. Overlapping notes between two staves

Overlapping notes should be indicate with a vertical arrow showing the direction from note A to note B. Below is an example from the beginning of the exposition of the first movement of Gerrard Williams' *String Quartet No. 1 in F minor*. On the last note of m. 3, the viola in the bass clef moves up to the treble clef (C3 to C4). Then, later in the measure, the second violin moves down from the treble clef to the bass clef (D4 to E4). At the end of m. 5, the second violin moves back up to the treble clef (to C5), and the viola moves down to the bass clef (to E4).

**Allegro non troppo**

Example 1.24 – Thematic reduction of Gerrard Williams, *String Quartet No. 1 in F minor*, first movement (mm. 17–22)

### k. All four instruments in unison

It is a rare case in a string quartet that all the four instruments play in unison. When producing thematic extracts of such a section, even if it last for just a few measures,



only one staff will be used. It will be labelled '(Vns. + Vla. + Vc. - All in Unison)', as in the example below.

Sostenuto (♩ = 38)  
(Vns. + Vla. + Vc. - All in Unison)

The musical notation shows a single staff in 3/4 time with a tempo of Sostenuto (♩ = 38). The notes are unison for Violins, Viola, and Violoncello. The dynamic markings are: *pp*, *mf*, *pp*, *mf*, *p*, *f*, *mf*, *ff*, *ff*, *ff*.

Example 1.25 – Unison notes in Benjamin Britten's *String Quartet No. 2 in C major*, Op. 36, third movement (mm. 1–6)

## I. Thematic reductions in three staves

Reductions to two staves may not be possible for some extracts. Reduction in three staves is possible if at least one of the following four situations applies.

(1) One instrument is playing different note values at the same time as playing in double stops. Below is an example from the second movement of Henry Walford Davies' *Peter Pan Suite*. The minims in the viola could be placed together with those in the second violin, but the bottom notes in the viola cannot really be placed in the treble clef. For this reason, the viola is placed on a separate staff.

Andante tranquillo  
VI. 2  
Con sordino

(VI. 1 + VI. 2)  
senza sordino

The musical notation shows a thematic reduction in three staves. The top staff is for Viola (VI. 2) with dynamics *pp* and *Con sordino*. The middle staff is for Violin 1 and Violin 2 (VI. 1 + VI. 2) with dynamics *sempre p* and *senza sordino*. The bottom staff is for Violoncello (Vc.) with dynamics *pp* and *Con sordino*. The notation shows a sequence of notes with dynamic markings and performance instructions.

Example 1.26 – Thematic reduction of Henry Walford Davies' *Peter Pan Suite*, second movement (mm. 1–7)

(2) The instruments are playing in different times at the same time. One or more instruments may play in different time signature than that given at the beginning of the movement. Here is an example from the second movement of Edmund Rubbra's String Quartet No. 2 (1950). For the first measures, the second violin, the viola, and the cello are in 21/8, but the violin is in 12/8. It is not possible to reduce this to two staves. Therefore, the second violin is given its own staff.

Vivace assai (♩ = 144)

VI. 1  
*p*

VI. 2  
*p*

(Vla. + Vc.)  
*p*

Example 1.27 – Thematic reduction of Edmund Rubbra, *String Quartet No. 2*, second movement (mm. 1–4)

(3) Hauptstimme and Nebenstimme need to be distinguished. The device of primary and secondary voices, which was primarily used by composers of the Second Viennese School, should be notated be above the notes, as shown in the example from the fourth movement of Darnton's Five Pieces for String Quartet.

Example 1.28 – Thematic reduction of Christian Darnton’s *Five Pieces for String Quartet*, fourth movement (mm. 1–4)

### **1.5.2 - Misprints in published or unpublished manuscripts and scores**

When there is a misprint in the score, checking with other voices within the page may be necessary. For instance, the viola rhythm in the second measure of the second movement of Farjeon’s *String Quartet No. 4* in C major (1922) contains a dotted semiquaver in the original, adding an erroneous extra demisemiquaver to the 6/8 time signature. The other instruments do not have this note. Thus, I made the decision to change to change the viola rhythm to bring it in line with the other instruments (note that viola is in bass clef in the example due to the piano reduction format).

Example 1.29 – Changing the viola rhythm in Harry Farjeon’s *String Quartet No. 4* (1922), second movement (m. 2)

The image shows a musical score for a piano. It is in 6/8 time and marked 'Andante'. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving lines. There are dynamic markings of *p* at the beginning and end, and *dim.* (diminuendo) in the middle. The score is divided into six measures.

Example 1.30 – Thematic Reduction of Harry Farjeon’s *String Quartet No. 4* (1922), second movement (mm. 1–6)

### **1.6 - Conclusion**

The task of preparing the thematic catalogue was daunting and time-consuming, requiring patience, time management, and concentration on providing the information on the works as accurate as possible. Moreover, as we saw PART 1, the preparatory stage, the organisation of the data on the work and the composers needed to be as systematic, accurate, clear, and concise as possible. To achieve this, I chose to use the FRBR and FRAD models.

Bearing in mind that does and does not count as a string quartet according to my definition, I examined a number of thematic catalogues in order to design my own thematic catalogue, aiming to be simple as possible and use clear musical extracts. As I discussed in PART 2, I accordingly devised my own rules and formats for providing the information. In PART 3, I showed how writing accurate musical reductions of string quartets is often not easy. Another one was to consider the string quartet technique such as pizzicatos, mutes, harmonics, and so on to decide how I should notate the music.



**THEMATIC CATALOGUE OF BRITISH STRING QUARTETS OF THE EARLY  
TWENTIETH CENTURY: 1890-1950**

**BY**

**JIHUN JEON**



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**SAMUEL ALMAN (1878-1947)****Ebraica for string quartet**

## 1. Moderato

Moderato ( $\text{♩} = \text{c. } 76$ )

Musical score for the first movement, Moderato, in B-flat major, 4/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *sf* and *p*.

## 2. Adagio sostenuto

Adagio sostenuto

Con sordino

Musical score for the second movement, Adagio sostenuto, in B-flat major, 4/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

## 3. Andante scherzando

Andante scherzando

pizz.

Musical score for the third movement, Andante scherzando, in B-flat major, 3/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *f*.

Year/Date of Composition:	1932
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	12 August 2017, Verbrugghen Hall, Sydney Conservatorium of Music, Sydney, New South Wales, Australia, Goldner String Quartet <sup>1</sup>
Recording:	Unrecorded
Publication:	Oxford University Press, 1932
Notes:	The Goldner String Quartet performed the second and third movements only to exemplify the musical representation of Alman.

<sup>1</sup> 'Adagio sostenuto and Andante scherzando from 'Ebraica' Quartet, *Performing the Jewish Archive* (2017) <https://jewishmusicandtheatre.org/outputs/133>.

**WILLIAM ALWYN (1905-1985)****Romance for string quartet in G major**

Year/Date of Composition:	1920
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in G minor****(String Quartet No. 0 - first sequence)**

*Allegro con fuoco*

The musical score is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (F major/G minor). The time signature is 3/4. The tempo is marked 'Allegro con fuoco'. The score begins with a piano (*pp*) dynamic, followed by a fortissimo (*ff*) dynamic. There is a *dim.* (diminuendo) marking, followed by a mezzo-forte (*mf*) dynamic, and finally a pianissimo (*ppp*) dynamic. The piece concludes with a fermata over a final chord.

Year/Date of Composition:	1920
Work Number:	W. 228
Autograph Location:	GB-Cu
Autograph Reference:	MS/Alwyn/1/3S/12
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	This piece has been left with incomplete measures and harmonic exercises. <sup>2</sup>

<sup>2</sup> Although this work is incomplete, Alwyn numbered this quartet though it is numbered as "No. 0". Hence that is the reason why I have included this in the catalogue.

String Quartet in B-flat minor

(String Quartet No. 1 - first sequence)

1. Allegro moderato

Allegro mdoerato (♩ = 80)

*f* very rhythmical  
*f*  
*sf*

2. Andante

Andante (♩ = 80)  
(Vns. + Vla.)

Vc. *mp*

3. Allegro assai

Allegro (♩ = 130)

(Vns + Vla.)

Vc. *mf* *mp*  
*mf* *mp*

4. Allegro

Allegro

senza sord.

*p* *mp*  
*p* senza sord.



Year/Date of Composition: 1923  
 Work Number: W. 225  
 Autograph Location: GB-NH  
 Autograph Reference: MS/Alwyn/1/3S/13-14  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished  
 Notes: The photocopy version of the autograph is available at the GB-CU with the same autograph reference mark.

### **Seven Irish Tunes for string quartet**

1. The Little Red Lark
2. Air
3. The Maiden Ray
4. The Eee with Crooked Horn
5. The Gentle Maiden
6. Jig
7. Who'll Buy Besoms?

Year/Date of Composition: 1923  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

### **Six Irish Tunes for string quartet**

Year/Date of Composition: 1923  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Leprechaun - A fair fragment for string quartet**

Year/Date of Composition: 1923  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet in F minor****(String Quartet No. 2 - first sequence)****1. Allegro energico***Allegro energico*

*pp* poco a poco cresc. *pp* *mp*

**2. Lento doleroso***Lento doleroso**Con sordino*

*ppp* Con sordino

**3. Allegro giocoso***Allegro giocoso**p*

*pp* pizz.

Year/Date of Composition: 1923  
Work Number: W. 226  
Autograph Location: GB-NH (E. J. Trbutt Collection)  
Autograph Reference: MS/Alwyn/1/3S/15  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished  
Notes: The photocopy version of the autograph is available at the GB-CU with the same autograph reference mark.

### **Five Little Pieces for string quartet**

1. Winter Morning
2. A Marching Tune
3. Peter Puck
4. The Fairy Fiddler
5. Hurdy Gurdy

Year/Date of Composition: 1924  
Autograph Location: GB-Cu  
Autograph Reference: MS/Alwyn/1/3S/3  
Dedication: "To Peter", that is, Olive Alwyn  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet in F major****(String Quartet No. 3 - first sequence)**

## 1. Allegretto (flouring)

Allegretto (flouring)  
*p*

## 2. Andante con moto (quasi una fantasia)

Andante con moto  
sul pont.  
Con sordino

Year/Date of Composition:	19 April 1925
Autograph Location:	GB-Cu
Autograph Reference:	MS/Alwyn/1/3S/16-17
Dedication:	"To Peter", that is, Olive Alwyn
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Little String Quartet****(String Quartet No. 4 - first sequence)**

1. Allegro con grazia
2. Andante
3. Vivace

Year/Date of Composition:	1926
Autograph Location:	GB-Cu
Autograph Reference:	MS/Alwyn/1/3S18
Dedication:	John B. McEwen
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	The autograph item is only available for viola parts. Full score for this work has been lost.

**Three Pieces for string quartet**

1. Bhairvi — Song of Renunciation
2. Snake Charmer
3. Nautch Dance

Year/Date of Composition: 1927  
 Autograph Location: GB-Cu  
 Autograph Reference: MS/Alwyn/1/3S/6  
 Dedication: Peter Mary (“To Peter Mary with all my love”)  
 First Performance: 11 March 1937, the BBC Radio, by the Nancy Philips String Quartet (“A Light Classical Concert”)  
 Recording: Unrecorded  
 Publication: Unpublished  
 Notes: The autograph items for the second and third movements have been lost.

**String Quartet in A minor****(String Quartet No. 5 - first sequence)**

Year/Date of Composition: 1927  
 Autograph Location: Lost  
 Autograph Reference: Lost  
 Dedication: John B. McEwen

## String Quartet in E minor

## (String Quartet No. 6 — first sequence)

## 1. Moderato

Moderato

## 2. Interlude. Andante con moto

Andante con moto

## 3. Scherzo. Allegro

Allegro

## 4. Theme and Variations

Allegretto

THEME

Year/Date of Composition:	1927
Autograph Location:	GB-Cu
Autograph Reference:	MS/Alwyn/1/3S/19-20
Dedication:	John B. McEwen
First Performance:	Unknown
Recording:	<i>William Alwyn: Early String Quartets</i> , Villiers Quartet (Lyrita SRCD386, 2020).
Publication:	Unpublished

**Sinfonietta for string quartet in C major**

Year/Date of Composition: 1928  
 Autograph Location: GB-Cu  
 Autograph Reference: MS/Alwyn/1/3S49  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet in A major****(String Quartet No. 7, first sequence)**

## 1. Prelude. Allegro (Subject I)

Allegro

*p*  
*ppp*  
*sempre pp*  
*sempre ppp*

## 2. Passacaglia. Moderato (Subject II)

Moderato

dolce

*dolce pp*

## 3. Rondo. Allegro ma non troppo (Development)

Allegro ma non troppo

*p very rhythmic*

## 4. Retrospect. Adagio e tranquillo (Recapitulation)

Adagio e tranquillo

*pp con sord.*

*pp con sord.*  
*pp con sord.*  
*pp con sord.*

Year/Date of Composition: 1929  
 Autograph Location: GB-Cu  
 Autograph Reference: MS/Alwyn/3S-21 (Full score)  
 MS/Alwyn/3S-22 (Parts)  
 Dedication: to Peter  
 First Performance: Unknown  
 Recording: *William Alwyn: Early String Quartets*, Villiers Quartet  
 (Lyrita SRCD386, 2020).  
 Publication: Unpublished

**String Quartet in D Minor****(String Quartet No. 8 — first sequence)**

## 1. Adagio molto e tranquillo

Adagio molto e tranquillo

*pp espress. molto*

## 2. Adagio ma non troppo

Adagio ma non troppo

## 3. Poco più mosso

Poco più mosso



## 4. Andantino (quasi allegretto)

Andantino (quasi Allegretto)

*p con molto espress.*

## 5. Allegro moderato

Allegro moderato

## 6. Andante con moto

Andante con moto

(Vns. + Vla.)

Con sordino

*mp espress.*

## 7. Allegro – Adagio (Tempo di movimento primo) – Allegro

Allegro

Year/Date of Composition:

1931

Autograph Location:

GB-Cu

Autograph Reference:

MS/Alwyn/3S-23

Dedication:

to Peter

First Performance:

Unknown

Recording:

*William Alwyn: Early String Quartets*, Villiers Quartet  
(Lyrita SRCD386, 2020).

Publication:

Unpublished

## String Quartet in C major

## (String Quartet No. 9 — first sequence)

"... O here will I set up my everlasting rest,  
and shake the yoke of inauspicious stars  
from this world-wearied flesh....." (Romeo and Juliet)

Adagio molto e tranquillo

*mp* Con sordino

*pp* Con sordino

*pp* Con sordino

Year/Date of Composition:	1931
Autograph Location:	GB-Cu
Autograph Reference:	MS/Alwyn/3S-24
Dedication:	None
First Performance:	Unknown
Recording:	<i>William Alwyn: Early String Quartets</i> , Villiers Quartet (Lyrita SRCD386, 2020).
Publication:	Unpublished

## String Quartet ("En Voyage")

## (String Quartet No. 10 — first sequence)

1. Departure. Adagio e dolente

Adagio e dolente

Con sordino

*p*

*pp*

Con sordino

*pp*  
Con sordino

2. Sea birds. Allegro vivace

Allegro vivace

*mp*

Senza sordino

*mf* scherzando

pizz.

pizz.

## 3. The lonely waters. Adagio ma non troppo

Adagio ma non troppo

(Vns. + Vla.)

Con sordino

Musical score for 'The lonely waters' in 4/4 time. The score is for Violins and Viola. The upper staff (Violins) plays a melodic line with a dynamic marking of *pp* and *Vc.* (Violoncello). The lower staff (Viola) has a dynamic marking of *ppp* and *Con sordino*. The score includes a triplet of eighth notes in the final measure of the lower staff, with a dynamic marking of *mp > dolente*.

## 4. Trade winds (Vivace)

Vivace

(VI. 2 + VI. 1)

Senza sordino

Musical score for 'Trade winds' in 2/4 time. The score is for Violins 1 and 2. The upper staff (Violins) has a dynamic marking of *ff* and *pizz. Senza sordino*. The lower staff (Violoncello) has a dynamic marking of *sf marc.* and *ff* with *Senza sordino*. The score includes a section marked *Solo arco p ma marc* in the lower staff.

Year/Date of Composition:	1932
Autograph Location:	GB-Cu
Autograph Reference:	MS/Alwyn/1/3S/25-26 (full score and parts) MS/Alwyn/1/8/18 (review) MS/Alwyn/1/8/107/1-9 (reviews) MS/Alwyn/1/12H/11 (correspondence) MS/Alwyn/1/10A/1-53 (correspondence)
Dedication:	"To the Ship"
First Performance:	Unknown
Recording:	<i>Alwyn: String Quartets Nos. 10-13</i> , Tippett String Quartet (SOMM Recordings SOMMCD0165, 2017).
Publication:	Unpublished

## String Quartet in B minor

## (String Quartet No. 11 — first sequence)

## 1. Andante ma non troppo – Poco più mosso

Andante ma non troppo

Con sordino

*ppp*

Con sordino

*ppp*

Con sordino

*pp*

Poco più mosso  
(Vla. + Vl. 1)

pizz.

*pp*

(Vl. 2 + Vc.)

*mf*

Solo arco

*f*

*ppp*

*pp*

*mf*

*f*

## 2. Andante e semplice

Andante e semplice

Con sordino

*pp*

*p espress.*

Con sordino

*p*

*pp*

*ppp*

*pp*

## 3. Moderato e quieto

Moderato e quieto

*pp molto legato*

*ppp*

*pp*

*pp*

Solo

*pp*

*pp*

Year/Date of Composition:

1933

Autograph Location:

GB-Cu

Autograph Reference:

MS/Alwyn/1/3S/27-28

Dedication:

"For my wife"

First Performance:

Unknown

Recording:

*Alwyn: String Quartets Nos. 10-13*, Tippett String Quartet (SOMM Recordings SOMMCD0165, 2017).

Publication:

Unpublished

## String Quartet in D minor ("Fantasia")

## (String Quartet No. 12 — first sequence)

Allegro con alcuna licenza

*pp* *pp* *sf pp* *ff marc.* *sempre pp* *sempre marc*

8va loco 3

Year/Date of Composition: 1935

Autograph Location: GB-Cu

Autograph Reference: MS/Alwyn/1/3S/29-30

Dedication: Alan Bush ("To Alan Bush")

First Performance: Unknown

Recording: *Alwyn: String Quartets Nos. 10-13*, Tippett String Quartet (SOMM Recordings SOMMCD0165, 2017).

Publication: Unpublished

## String Quartet No. 13

## 1. Adagio e marcato

Adagio e largamente e marcato passione

*ff passione* *dim.* *ff sf* *sf*

3 3 3 3

## 2. Allegro molto e vivace

Allegro molto e vivace (one in a bar)

(Vns. + Vla.)

*fp pizz.* *f tr* *pizz.* *f* *f*

3 3

Vc. pizz.

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WILLIAM ALWYN (1905-1985)

Year/Date of Composition: 1936  
Autograph Location: GB-Cu  
Autograph Reference: MS/Alwyn/1/3S/3  
Dedication: None  
First Performance: Unknown  
Recording: *Alwyn: String Quartets Nos. 10-13*, Tippett String Quartet (SOMM Recordings SOMMCD0165, 2017).  
Publication: Unpublished

### Novelette for string quartet

*Allegro con brio*



Year/Date of Composition: 1936  
Autograph Location: GB-Cu  
Autograph Reference: MS/Alwyn/1/2/28  
Dedication: None  
First Performance: Unknown  
Recording: *William Alwyn String Quartets Nos. 1-3 / Novelette*, Maggini Quartet (Naxos 8.570560, 2007).  
Publication: Oxford University Press, 1940

### Irish Suite for string quartet

1. As through the woods I chanced to roam
2. The little cuckoo of Ard Patrick
3. A Lament
4. Lower Ormond
5. The fair nurse's song
6. The piper's finish

Year/Date of Composition: 1939  
Autograph Location: GB-Cu  
Autograph Reference: MS/Alwyn/1/3S/47  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded

Publication: Unpublished

**Post-1950 string quartets**

String Quartet No. 1 in D minor (1953)

String Quartet No. 2 "Spring Waters" (1975)

String Quartet No. 3 (1983)

**HUGO VERNON ANSON (1894-1958)****Theme and Five Variations for string quartet**

Year/Date of Composition: October - December 1919  
Autograph Location: NZ-Wt  
Autograph Reference: FMS-Papers-5948-21  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**Theme and Seven Variations for string quartet**

Year/Date of Composition: 1919  
Autograph Location: NZ-Wt  
Autograph Reference: FMS-Papers-5948-22  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet**

Year/Date of Composition: ?1930  
Autograph Location: NZ-Wt  
Autograph Reference: FMS-Papers-594813 (parts only)  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished



**Atlantis for string quartet**

1. Risoluto
2. Lento placidamente
3. Vivace
4. Allegro ma non troppo

Year/Date of Composition: ?1930  
Autograph Location: NZ-Wt  
Autograph Reference: FMS-Papers-5948-16/17 (parts only)  
Dedication: None  
First Performance: 5 February 1927, Cavendish Sqaure (“Anglo-Spanish Chamber Concert”), Ensemble Unknown<sup>3</sup>  
Recording: Unrecorded  
Publication: Unpublished

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<sup>3</sup> ‘Week-End Concerts’, *The Times*, 7 February 1927.

**RICHARD ARNELL (1917-2009)**

**PART 1: Juvenilia (pre-opus numbered string quartets)**

**String Quartet No. 1**

1. Molto adagio - Allegro moderato

Molto adagio

Allegro moderato (♩ = 110)  
calmo

2. Slow movement

Slow movement  
(Vla. + Vl. 1)

3. Presto

Presto

4. Rondo

Rondo (♩ = 120)

Year/Date of Composition: 1937  
 Autograph Location: GB-Lbl  
 Autograph Reference: MS Mus. 1774/2/1/1 (Full score)  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

### String Quartet No. 2

Year/Date of Composition: 1937  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 31 May 1938, The Royal College of Music (“College Concerts”), Student Ensemble  
 Recording: Unrecorded  
 Publication: Unpublished  
 Notes: Whereabouts the manuscript for this work is unknown. However, the concert programme at the RCM on 31 May 1938 mentioned “STRING QUARTET in one movement, No. 2”.

### String Quartet No. 3

#### 1. Allegro ma non troppo

*Allegro non troppo*

*mp*  
*fp*  
*mf*

#### 2. Allegretto (attacca)

*Allegretto*  
*p cresc.*

*mp cresc.*  
*sf dim.*  
*pp*  
*p cresc.*  
*pp* — *p*

## 3. Allegro

Musical score for '3. Allegro'. The score is in 6/8 time and consists of two staves. The tempo is marked 'Allegro'. The music begins with a forte (*f*) dynamic. The first staff features a melodic line with accents and a 'pizz.' (pizzicato) marking. The second staff provides a rhythmic accompaniment. Dynamics include *f*, *sf dim.*, *arco*, and *f cresc.*. The piece concludes with a final forte (*f*) dynamic and an 'arco' marking.

Year/Date of Composition:	1937
Autograph Location:	GB-Lbl
Autograph Reference:	MS Mus. 222 (Full score)
Dedication:	None
First Performance:	Not traceable
Recording:	Unrecorded
Publication:	Unpublished

**PART 2: Matured works (opus numbered)****String Quartet No. 1 — Original Version**

## 1. Adagio maestoso – Allegro

Musical score for 'String Quartet No. 1 — Original Version, 1. Adagio maestoso – Allegro'. The score is in 2/4 time and consists of two staves. The tempo is marked 'Adagio maestoso' and 'Allegro'. The music begins with a forte (*f*) dynamic. The first staff features a melodic line with accents and a 'pizz.' (pizzicato) marking. The second staff provides a rhythmic accompaniment. Dynamics include *f*, *ff*, *sf sf*, and *p*. The piece concludes with a piano (*p*) dynamic.

## 2. Sicigana. Lento non troppo

Lento non troppo

*pp cresc, poco a poco* *f* *f*

This musical score is for the piece 'Sicigana' in 3/4 time. It features a piano introduction with a dynamic range from *pp* to *f*. The tempo is marked 'Lento non troppo'. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has one flat (B-flat). The piece begins with a *pp* dynamic and gradually increases in volume, marked 'cresc, poco a poco', reaching a *f* dynamic by the end of the first system. The second system continues with a *f* dynamic.

## 3. Minuet. Vivace

Vivace

*p* *f*

This musical score is for the piece 'Minuet' in 3/4 time. It features a piano introduction with a dynamic range from *p* to *f*. The tempo is marked 'Vivace'. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has one flat (B-flat). The piece begins with a *p* dynamic and reaches a *f* dynamic by the end of the first system. The second system continues with a *f* dynamic.

## 4. Fantasia. Andante

Andante

*f espress* *p* *fp*

This musical score is for the piece 'Fantasia' in 4/4 time. It features a piano introduction with a dynamic range from *f* to *fp*. The tempo is marked 'Andante'. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has one flat (B-flat). The piece begins with a *f* dynamic and reaches a *fp* dynamic by the end of the first system. The second system continues with a *p* dynamic.

Year/Date of Composition:	1937
Work Number:	op. 4
Autograph Location:	GB-Lbl
Autograph Reference:	MS Mus. 1744/2/2 (parts)
Dedication:	None
First Performance:	Not traceable
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 1 in one movement***Allegro vivace*

*f*  
*ff*  
*pp*

Year/Date of Composition:	1939
Work Number:	op. 4
Autograph Location:	GB-Lbl
Autograph Reference:	MS Mus. 221 (full score) MS Mus. 1774/2/2 (parts)
Dedication:	None
First Performance:	Not traceable
Recording:	<i>Richard Arnell String Quartets Nos. 1-5</i> , The Tippett Quartet (Dutton Epoch CDLX7268, 2011)
Publication:	Broadbent Dunn, 1992

**String Quartet No. 2**

## 1. Allegro

*Allegro*

*p*  
*p*  
*pp*  
*f martellato*

## 2. Andante con moto

*Andante con moto*

*p*  
*cresc.*  
*cresc.*  
*f*

3. Presto. Con fuoco

Presto. Con fuoco

Musical score for Piano part of '3. Presto. Con fuoco'. The score is in 6/8 time and consists of two staves. The upper staff is the right hand and the lower staff is the left hand. The piece begins with a forte (ff) dynamic and features rapid sixteenth-note passages in both hands. The dynamics shift to sf (sforzando) and then f (forte) in the second measure. The piece concludes with a series of sixteenth-note runs in the left hand, ending with a final chord.

Year/Date of Composition: 1941  
 Work Number: op. 14  
 Autograph Location: GB-Lbl  
 Autograph Reference: MS Mus. 1774/2/4 (parts)  
 Dedication: None  
 First Performance: Not traceable  
 Recording: *Richard Arnell String Quartets Nos. 1-5*, The Tippett Quartet (Dutton Epoch CDLX7268, 2011)  
 Publication: Broadbent Dunn, 1992

String Quartet No. 3 in E-flat major

1. Allegro vivace

Allegro vivace

Musical score for Piano part of '1. Allegro vivace'. The score is in 3/2 time and consists of two staves. The upper staff is the right hand and the lower staff is the left hand. The piece begins with a forte (f) dynamic and features a series of chords and eighth-note patterns. The dynamics shift to sf (sforzando) and then f (forte) in the second measure, and finally to p (piano) in the third measure. The piece concludes with a final chord.

2. Lento non troppo

Lento non troppo

pp

Musical score for Piano part of '2. Lento non troppo'. The score is in 3/4 time and consists of two staves. The upper staff is the right hand and the lower staff is the left hand. The piece begins with a pianissimo (pp) dynamic and features a series of chords and eighth-note patterns. The dynamics shift to mp (mezzo-piano) and then pp in the second measure. The piece concludes with a final chord. There are also markings for (VI. 2 + VI. 1) p, (VI. 1 + VI. 2) pp tempo, p pizz., arco, and p.

## 3. Poco presto

Poco presto

Year/Date of Composition:	1945
Work Number:	op. 41
Autograph Location:	GB-Lbl
Autograph Reference:	MS Mus. 225 (parts)
Dedication:	None
First Performance:	1 July 1949, Cheltenham Festival, Cheltenham, Gloucestershire, Blech String Quartet <sup>4</sup>
Recording:	<i>Richard Arnell String Quartets Nos. 1-5</i> , The Tippett Quartet (Dutton Epoch CDLX7268, 2011)
Publication:	Broadbent Dunn, 1992

**Post-1950 String Quartets**

String Quartet No. 4, op. 62 – in one movement (1951)

String Quartet No. 5, op. 99 (1952)

String Quartet No. 6, op. 170 (n.d.)

<sup>4</sup> FROM OUR MUSIC CRITIC, 'New English Music', *The Times*, 1 July 1949.



**MALCOLM ARNOLD (1921-2006)****Phantasy for string quartet: Vita Abundans**

Andante con moto (♩ = 60)

Year/Date of Composition:	1941
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Arnold - String Quartets Nos. 1 &amp; 2</i> , Maggini Quartet (NAXOS 8557762, 2007)
Publication:	Queen's Temple Publication, 2003

**String Quartet No. 1**

## 1. Allegro comodo

Allegro comodo  
(Vl. 1 + Vl. 2)

## 2. Vivace

Vivace (♩ = 160)  
(Vns. + Vla.)

## 3. Andante

Andante (♩ = 108)

(Vla. + Vc.)

*p* *pp* *p* *mp* *p*

*pizz.* *p* *p*

## 4. Allegro con spirito

Allegro con spirito  
senza sordino

(VI. 2 + VI. 1)

*f* *f* *f*

*senza sordino*

Year/Date of Composition:	1949
Work Number:	op. 23
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Arnold - String Quartets Nos. 1 &amp; 2</i> , Maggini Quartet (NAXOS 8557762, 2007)
Publication:	Lengnick, 1951

**Post-1950 String Quartet**

String Quartet No. 2, op. 118 (1975)

**ALGERNON ASHTON (1859-1937)****String Quartet in G minor**

Year/Date of Composition:	1896
Autograph Location	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	4 November 1896, Queen's Hall ("the British Chamber Music Concerts"), Ensemble Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	<i>The Grove Music Online</i> mentions that Ashton wrote twenty-four string quartets. Except for the G-minor string quartet (1896), the locations of manuscripts for the other string quartets are at present unknown <sup>5</sup> .

**WILLIAM BAINES (1899-1922)****String Quartet in E major**

## 1. Moderately Quickly

Moderately quickly (♩ = 120)

## 2. Slowly

Slowly (♩ = 84)

<sup>5</sup> See Lewis Foreman, 'Ashton, Algernon (Bennett Langton)' (2001), *Grove Music Online*.

## 3. Moderately Quickly

Moderately quickly ( $\text{♩} = 65$ )

## 4. Moderately Quickly

Moderately quickly ( $\text{♩} = \text{c. } 126$ )

## 5. Slowly and affectionate

Slowly and affectionate ( $\text{♩} = \text{c. } 76$ )

Year/Date of Composition:	1917
Work Number:	op. 2
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 50218
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

## Aubade for string quartet

Andantino, amoroso con moto, espressione ( $\text{♩} = 66$ )

Year/Date of Composition: 1917  
 Work Number: op. 8b  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 50215  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Piece in C major***Allegretto giocoso*

Year/Date of Composition: 1917  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 50221 (full score)  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Rhapsody in F-sharp minor***Allegro deciso*

Year/Date of Composition: 1920  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 50222 (full score)  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**2 Fragments for string quartet**

Year/Date of Composition: 1920  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**Andante for string quartet**

Year/Date of Composition: 1922  
Autograph Location: GB-Lbl  
Autograph Reference: Add MS 50223 (full score)  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished  
Note: This piece has rewritten from the E-major string quartet.  
Please see the E-major string quartet for thematic extract.

**EDGAR LESILE BANTON (1880-1956)****String Quartet in C major**

Year/Date of Composition: ?1911

Autograph Location: Lost

Autograph Reference: Lost

**String Quartet in A major**

## 1. Poco moderato con grazia

Poco moderato (♩ = 84)

*p*

*mp*

## 2. Scherzo. Poco vivace scherzando

Poco vivace scherzando (♩ = 88)

*f*

*ff*

*ff*

## 3. Non troppo lento

Non troppo lento (♩ = 66)

*p espr.*

Con sordino

*p*

Con sordino

*p molto espress.*

## 4. Allegro vivace

Allegro vivace

*p*

120

EDGAR LESILE BAINTON (1880-1956)

Year/Date of Composition: 1915

Autograph Location AUS-CAnI

Autograph Reference: 6534333

Dedication: None

First Performance: 25 June 1919, Steinway Hall (“de Lara British Music Concerts”), Ensemble Unknown  
11 June 1925, the BBC Radio (2LO London), Virtuoso String Quartet (a complete work)

Recording: *Edgar Bainton & Hubert Clifford String Quartets*, Locrian Ensemble (Epoch CDLX7163, 2005)

Publication: Unpublished

Notes: Only the first two movements were included in the first performance.



**SIR GRANVILLE BANTOCK (1868-1946)****String Quartet ("In a Chinese Mirror")****1. The Old Fisherman of the Mists and Waters***Lento non troppo*

*pp tranquillo senza espressione*

3 3

3 3

Detailed description: This musical score is for the first movement, 'The Old Fisherman of the Mists and Waters'. It is in 3/4 time and marked 'Lento non troppo'. The score is written for a string quartet. The first staff (treble clef) features a melodic line with several triplets and a final triplet of eighth notes. The second staff (bass clef) provides a harmonic accompaniment with sustained chords and moving lines. The dynamic marking is *pp* (pianissimo) and the mood is 'tranquillo senza espressione'.

**2. The Ghost Road***Misterioso, alla marcia*

*p cresc.*

*dim.*

*p*

*cresc.*

*espress.*

Detailed description: This musical score is for the second movement, 'The Ghost Road'. It is in 4/4 time and marked 'Misterioso, alla marcia'. The score is written for a string quartet. The first staff (treble clef) has a melodic line with a crescendo, a decrescendo, and a piano section. The second staff (bass clef) has a more active accompaniment with a crescendo and an expressive section. Dynamic markings include *p cresc.*, *dim.*, *p*, *cresc.*, and *espress.*

**3. The Celestial Weaver***Lento misterioso*

*p calmato*

*espress*

*sost.....*

*espress.*

*mp espress*

Vc.

(Vla. + Vc.)

Detailed description: This musical score is for the third movement, 'The Celestial Weaver'. It is in 3/4 time and marked 'Lento misterioso'. The score is written for a string quartet. The first staff (treble clef) has a melodic line with a 'sost.' (sostenuto) section. The second staff (bass clef) has a more active accompaniment. Dynamic markings include *p calmato*, *espress*, *espress.*, and *mp espress*. There are also performance instructions for 'Vc.' and '(Vla. + Vc.)'.

**4. Return of Spring***Allegretto giocoso*

*f*

*p*

*p espress*

Detailed description: This musical score is for the fourth movement, 'Return of Spring'. It is in 2/4 time and marked 'Allegretto giocoso'. The score is written for a string quartet. The first staff (treble clef) has a melodic line with a forte section and a piano section. The second staff (bass clef) has a more active accompaniment with a piano section. Dynamic markings include *f*, *p*, and *p espress*.

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SIR GRANVILLE BANTOCK (1868-1946)

Year/Date of Composition: 1933

Work Number: IGB 23 (original work)

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: To my friend Alvin Langdon Coburn

First Performance: 13 October 1996, the BBC Radio 3, "Bantock Remembered", The Lyric Quartet

Recording: Unrecorded

Publication: J. & W. Chester, 1935

Notes: This work was originally written as two series of songs from the Chinese Poets (five in each series), IGB 23-24. The songs for the string quartet is from the first series was perhaps arranged by the composer.

**WILLIAM BARDWELL (1915-1994)****Divertimento for string quartet (“Diablotins”)**

1. Energico – Free agitato – Energico
2. Lamentese
3. Furioso
4. Moderato sostenuto - Allegro vivace
5. Adagio amoroso
6. Valzer grazioso
7. Andantini
8. Presto

Year/Date of Composition: 1946 (rev. 1959)

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: ?1946, Venue Unknown, P. N. M. Concert Ensemble  
(selected movements)  
30 December 1952, the BBC Third, “New Music”,  
MacGibbon String Quartet (a complete work)

Recording: Unrecorded

Publication: J. & W. Chester, 1935

Notes: The information has been retrieved from the William Bardwell’s Composer’s profile at the British Music Information Centre at the Heritage Quay, the University of Huddersfield. The information states that there are two versions for this quartet. The composer began writing this quartet in 1946 and completed the first version in 1950. The work was revised in 1959. Whereabouts the manuscripts are at present unknown.



**H. BAST (N.D.)**<sup>7</sup>**Irish Airs for string quartet**

Year/Date of Composition:	?1902
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	8 May 1902, Rotunda, Dublin (part of Irish Musical Festival (Feis Ceoil), Unknown Ensemble <sup>8</sup> )
Recording:	Unrecorded
Publication:	Unpublished

**STANLEY BATE (1911-1959)****String Quartet<sup>9</sup>**

Year/Date of Composition:	1933
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 1<sup>10</sup>**

Year/Date of Composition:	1936
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**5 Pieces for string quartet**

Year/Date of Composition:	1937
Work Number:	op. 23
Autograph Location:	GB-Lcm

<sup>7</sup> 'The Feis Ceoil', *The Musical Times and Singing Class Circular*, 43/712 (1902), 405.

<sup>8</sup> Ibid., also advertised in newspapers in Ireland, such as in *Dublin Evening Telegraph* on 8 May 1902.

<sup>9</sup> Michael Barlow and Robert Barnett, 'STANLEY BATE - Forgotten International Composer', *Musicweb International*, <http://www.musicweb-international.com/bate/>.

<sup>10</sup> Ibid.

Autograph Reference: 5891  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

## String Quartet No. 2

### 1. Allegro

Allegro (♩ = 120)

### 2. Andante

Andante (♩ = 116)

Con sordino

### 3. Allegro moderato

Allegro moderato (♩ = 132)

(Vns. + Vla.)

### 4. Presto

Presto

Senza sordino

Year/Date of Composition:	1942
Work Number:	op. 41
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	19 April 1951, the Gallery at the Royal Society of British Artists (Suffolk Street, SW1), John Frost String Quartet
Recording:	Unrecorded
Publication:	Lengnick, 1951

**SIR ARNOLD BAX (1833-1953)****String Quartet in A major**

1. Allegro con fuoco ma moderato in tempo
2. Andante con moto e cantabile
3. Scherzo Finale. Allegro furiente

Year/Date of Composition:	1902
Work Number:	GP 54
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	23 November 1903, St. James's Hall, Ensemble Unknown (movement 2 only) <sup>11</sup>
Recording:	<i>Sir Arnold Bax: QUINTET &amp; STRING QUARTET</i> , Divertimenti Ensemble (Epoch CDLX7131, 2003)
Publication:	Unpublished

**String Quartet in E major**

1. Allegro molto vivace
2. Adagio ma non troppo
3. Allegro von vivacità

Year/Date of Composition:	1903
Work Number:	GP 57
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	13 July 1989, Wigmore Hall, Ensemble Unknown (movement 2 only) <sup>12</sup>
Recording:	<i>Arnold Bax, Granville Bantock, Henry Balfour Gardiner, John David Davis – String Quartets</i> , Tippett String Quartet (Epoch CDLX7389, 2021)
Publication:	Unpublished

<sup>11</sup> Lewis Foreman, *Bax: A Composer and His Times* (Woodbridge: The Boydell Press, 2007, p. 483.

<sup>12</sup> *Ibid.*, p. 484.



**String Quartet No. 1 in G major****1. Allegretto semplice**

*Allegretto semplice*  
pizz.

*f*

arco

*p* *grazioso*  
arco

*dim.*

*p*

arco

*tr*

pizz.

**2. Lento e molto espressivo**

*Lento e molto espressivo*

*p*

*p*

**3. Rondo. Allegro vivace**

*Allegro vivace*  
pizz.

*f*

pizz.

*f*

pizz.

Year/Date of Composition:	1918
Work Number:	GP 199
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Sir Edward Elgar ("To Edward Elgar, O. M.")
First Performance:	7 June 1918, Aeolian Hall, Philharmonic String Quartet
Recording:	<i>BAX: String Quartets Nos. 1 and 2</i> , Maggini Quartet (Naxos 8.555282, 2001)
Publication:	Murdoch, 1921

**String Quartet No. 2 in E minor****1. Allegro***Allegro*

Solo *f*

**2. Lento, molto espressivo***Lento molto espressivo**molto espressivo*

*p*  
*sotto voce*

**3. Allegro vivace***Allegro vivace**sf* (Vns. + Vla.)

Vc. *sf*  
*marcato*

Year/Date of Composition:	1925
Work Number:	GP 271
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 54763
Dedication:	Ralph Vaughan Williams
First Performance:	15 March 1927, Grotrian Hall (formally, Steinway Hall), New Philharmonic Quartet
Recording:	<i>BAX: String Quartets Nos. 1 and 2</i> , Maggini Quartet (Naxos 8.555282, 2001)
Publication:	Murdoch, 1927

## String Quartet No. 3 in F major

## 1. Allegro

Allegro (♩ = 116)  
pizz.

*f* arco  
*f*  
*sf*  
pizz.  
*sf*  
arco  
*mf* *f*

## 2. Poco lento

Poco lento

*pp*  
*p* *f* *p* *mf*

## 3. Scherzo and Trio (Allegro moderato)

Allegro moderato (♩ = 80)  
pizz.

*sf* *poco p* *p marc* *f*  
arco  
pizz.  
arco

## 4. Allegro risotto

Allegro risoluto

*sf* Solo *f*

132 SIR ARNOLD BAX (1833-1953)  
Year/Date of Composition: 1936  
Work Number: GP 338  
Autograph Location: GB-Lbl  
Autograph Reference: Add MS 54763  
Dedication: Ralph Vaughan Williams  
First Performance: 1 March 1935, Aeolian Hall, Stratton String Quartet  
Recording: *BAX: String Quartets No. 3 / Lyrical Interlude*, Maggini Quartet (Naxos 8.555953, 2002).  
Publication: Murdoch, 1941

### **DOROTHY BECKTON (n.d.)**

#### **Two Pieces for string quartet**

1. Barcarolle
2. Dance

Year/Date of Composition: 1935  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 31 January 1935, Duke's Hall, The Royal Academy of Music ("Student Chamber Concerts"), Student Ensemble<sup>13</sup>  
Recording: Unrecorded  
Publication: Unpublished

### **WILLIAM HENRY BELL (1873-1946)**<sup>14</sup>

#### **String Quartet in G minor**

Year/Date of Composition: 1926  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

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<sup>13</sup> Royal Academy of Music Library, Archive, Concert Programmes.

<sup>14</sup> Robert Barnett, 'Bell, William Henry' (2001), *Grove Music Online*.

**String Quartet in F major**

Year/Date of Composition	n.d.
Autograph Location	Unknown
Autograph Reference	Not applicable
Dedication	None
First Performance	Unknown
Recording	Unrecorded
Publication	Unpublished

**ARTHUR BENJAMIN (1891-1975)****Pastoral Fantasy for String Quartet**

Andante poco allegretto (♩ = c. 104)

Con sordino

(VI.2 + VI. 1)

*pp* Con sordino

Year/Date of Composition:	1924
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	6 June 1925, Wigmore Hall ("Moeran Chamber Concerts"), Ensemble Unknown
Recording:	Unrecorded
Publication:	Stainer & Bell, 1924

**Post-1950 String Quartet**

String Quartet No. 2, op. 15 (1959)

**SIR LENNOX BERKELEY (1903-1989)****String Quartet No. 1**

## 1. Allegro moderato

Allegro moderato (♩ = 102)

Vns.

## 2. Andante (non troppo lento)

Andante (non troppo lento) (♩ = 72)

## 3. Scherzo. Vivace

Vivace (♩ = 80)

## 4. Theme and 6 Variations: Moderato

Moderato (♩ = 96)

TEMA

Vns.

Year/Date of Composition: 1935  
 Work Number: op. 6  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: Pro Arte String Quartet  
 First Performance: Unknown  
 Recording: *Lennox Berkeley: String Quartets Nos. 1, 2, and 3*,  
 Maggini Quartet (Naxos 8.570415, 2007).  
 Publication: Boosey & Hawkes, 1936

## String Quartet No. 2

### 1. Allegro moderato

*Allegro moderato*

### 2. Lento

*Lento*

### 3. Allegro

*Allegro*

(VI. 2 + VI. 1)

Year/Date of Composition: 1941  
Work Number: op. 15  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 5 June 1941, Cambridge Theatre (119 New Bond Street),  
Stratton String Quartet  
Recording: *Lennox Berkeley: String Quartets Nos. 1, 2, and 3*,  
Maggini Quartet (Naxos 8.570415, 2007).  
Publication: J. & W. Chester, 1943

### **Post-1950 String Quartet**

String Quartet No. 3, op. 76 (1970)

### **ETHEL EDITH BLISLAND (1892-1982)**

#### **String Quartet in B minor**

Year/Date of Composition: 1913  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 9 July 1913, The Royal Academy of Music, Student  
Ensemble (selections)<sup>15</sup>  
Recording: Unrecorded  
Publication: Unpublished

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<sup>15</sup> Royal Academy of Music Library, Archive, Concert Programmes.



**SIR ARTHUR BLISS (1891-1975)****String Quartet in A major**

## 1. Moderato ma tranquillo

Allegro vivace con grazia

## 2. Andante sostenuto

Moderato ma tranquillo

(Vns. + Vla.)

(VI. 1 + VI. 2)

(VI. 2 + VI. 1)

## 3. Allegro vivace con grazia

Andante sostenuto

Year/Date of Composition:	1914
Work Number:	op. 4
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	30 May 1914, The Club Room, Cambridge University Musical Club, The University of Cambridge, Cambridge, Cambridgeshire, Ensemble from the Cambridge University Musical Club
Recording:	Unrecorded
Publication:	Maecenas Music, 1995

**String Quartet in A major**

1. Moderato ma tranquillo
2. Andante sostenuto
3. Allegro vivace con grazia

Year/Date of Composition:	1914
Work Number:	op. 23
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Bliss: String Quartets / Conversations</i> , Maggini Quartet (Naxos 8.557108, 2002).
Publication:	Stainer & Bell, 1915 (parts only)

**Fugue for string quartet**

Year/Date of Composition:	1916
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Commissioned by the 'Elgar Fugue Competition', sponsored by the <i>Music Student</i>
First Performance:	Unknown
Recording:	<i>Bliss: String Quartets / Conversations</i> , Maggini Quartet (Naxos 8.557108, 2002).
Publication:	Stainer & Bell, 1915 (parts only)

**String Quartet in A major<sup>16</sup>**

1. Moderato ma tranquillo
2. Andante sostenuto
3. Allegro vivace con grazia

Year/Date of Composition:	?1923-24
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

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<sup>16</sup> Lewis Foreman, *Arthur Bliss: Catalogue of the Complete Works* (Sevenoaks, Kent: Novello, 1980), p.46.

## String Quartet No. 1 in B-flat major

## 1. Andante maestoso - Allegro con brio

(VI. 2 + VI. 1)

Andante maestoso ( $\text{♩} = \text{c. } 76$ )

Allegro con brio ( $\text{♩} = 144$ )

## 2. Allegretto grazioso

Allegretto grazioso ( $\text{♩} = \text{c. } 96$ )

## 3. Sostenuto

Sostenuto

## 4. Vivace

Vivace ( $\text{♩} = 76-80$ )



## 4. Larghetto – Allegro

Larghetto

(Vns. + Vla.)  
f

(VI. 1 + VI. 2)

(Vla. + Vc.)  
f

Allegro (♩ = 100)

7

3

3

3

3

3

3

Year//Date of Composition:	1950
Work Number:	op. 26
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Griller String Quartet
First Performance:	1 September 1950, The National Gallery of Scotland ("The Edinburgh Festival") Edinburgh, Scotland, Griller String Quartet (live) <sup>17</sup> 2 September 1950, the BBC Third, "Arthur Bliss", Griller String Quartet (broadcast)
Recording:	<i>BLISS, A.: Clarinet Quintet / String Quartet No. 2, D.</i> Campbell, Maggini Quartet (Naxos 8.502021, 2004).
Publication:	Novello, 1951

<sup>17</sup> The BBC, *Radio Times*, 1402/108 (1950), 35.

**RUTLAND BOUGHTON (1878-1960)****String Quartet No. 1 in A major "On Greek Folk Songs"**

## 1. Apollonian. Bold and strong with swinging rhythm

Bold and strong with swing rhythm

(VI. 1 + Va.)

## 2. Dionysian. Quick with strong accents

Quick with strong accents

## 3. Threnody. Slow, with heavy crush-notes on the beat

Slow, with heavy crush-notes on the beat

## 4. Aphrodisian. Slow-gradually quicker – Fairly quick: with repressed passion

Slow - gradually quicker

(VI. 2 + VI. 1)

Fairly quick: with repressed passion

Year/Date of Composition:	1923
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Boughton: String Quartets &amp; Oboe Quartet No. 1</i> , Sarah Francis and The Rasumovsky Quartet (Hyperion Records)

### String Quartet No. 2 in F major "From the Welsh Hills"

#### 1. Landscape from the Valleys. [No tempo given]

Musical score for the first movement, "Landscape from the Valleys". It is a piano arrangement for two violins and two cellos/violas. The score is in F major and 4/4 time. The first system shows the violin parts with a forte (*f*) dynamic and the cello/viola parts with a pianissimo (*pp*) dynamic. The music features a mix of eighth and sixteenth notes with some rests.

#### 2. Landscape from the Hilltops. Slow and Quiet

Slow and Quiet

Musical score for the second movement, "Landscape from the Hilltops". It is a piano arrangement for two violins and two cellos/violas. The score is in F major and 3/4 time. The tempo is "Slow and Quiet". The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with a pianissimo (*pp*) dynamic.

#### 3. Satire – Conversation

Very Quick (*staccato passages with spring bowing*)

Musical score for the third movement, "Satire – Conversation". It is a piano arrangement for two violins and two cellos/violas. The score is in F major and 6/8 time. The tempo is "Very Quick". The music is highly rhythmic and staccato, with a mezzo-forte (*mf*) dynamic.

#### 4. Song of the Hills

Slow

Musical score for the fourth movement, "Song of the Hills". It is a piano arrangement for two violins and two cellos/violas. The score is in F major and 4/4 time. The tempo is "Slow". The music is primarily in the bass clef, featuring a simple, melodic line with a piano (*p*) dynamic.

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RUTLAND BOUGHTON (1878-1960)

Year/Date of Composition: 1923

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: *Boughton: String Quartets & Oboe Quartet No. 1*, Sarah Francis and The Rasumovsky Quartet (Hyperion Records CDA55174, 1997)

Publication: Goodmusic Publishing, 2013



**YORK EDWIN BOWEN (1864-1961)****String Quartet No. 1 in D minor**

Year/Date of Composition:	?1916
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	9 March 1916, Aeolian Hall, Philharmonic String Quartet <sup>18</sup>
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2 in D minor**

## 1. Allegro assai

Allegro assai

## 2. Poco lento

Poco lento

## 3. Finale. Presto

Presto

<sup>18</sup> 'Two String Quartets', *The Times*, 11 March 1916.

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YORK EDWIN BOWEN (1864-1961)

Year/Date of Composition: 1918  
Work Number: op. 41  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: Philharmonic String Quartet  
First Performance: Unknown  
Recording: *Bowen, Y.: String Quartets Nos. 2 and 3 / Phantasy-  
Quintet*, Archaeus String Quartet (Naxos 8.571366,  
2002).  
Publication: Stainer & Bell, 1922

**String Quartet No. 3 in G major**

1. Allegro moderato e semplice
2. Poco lento e espressivo
3. Finale: Allegro assai con spirito

Year/Date of Composition: 1919  
Work Number: op. 46b  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: *Bowen, Y.: String Quartets Nos. 2 and 3 / Phantasy-  
Quintet*, Archaeus String Quartet (Naxos 8.571366,  
2002).  
Publication: Unpublished

**AUBREY CLEMENT BOWMAN (1918-2009)****String Quartet (1940)**

Year/Date of Composition:	1940
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	25 November 1940, Duke's Hall, the Royal Academy of Music, Student Ensemble <sup>19</sup>
Recording:	Unrecorded
Publication:	Unpublished

**C. MORLAND BRAITHWAITE (n.d.)****Variations on an Original Theme for string quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	22 June 1932, the Royal College of Music, Student Ensemble <sup>20</sup>
Recording:	Unrecorded
Publication:	Unpublished

**HAVERGAL BRIAN (1876-1972)<sup>21</sup>****String Quartet**

Year/Date of Composition:	1903
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

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<sup>19</sup> Royal Academy of Music Library, Archive, Concert Programmes.

<sup>20</sup> Royal College of Music Library, Archive, Concert Programmes.

<sup>21</sup> Malcolm MacDonald, 'Brian [William] Havergal' (2001), *Grove Music Online*.

**FRANK BRIDGE (1879-1941)**

**String Quartet in B-flat major**

1. Adagio - Allegro moderato

Adagio

*p* *pp*

Allegro moderato

*f*

2. Allegro moderato

Allegro

(Vns. + Vla.)

*p* Vc. pizz.

3. Andante

Andante

*p dolce*

*p* *mf*

## 4. Presto

Year/Date of Composition:	1900
Work Number:	H. 3
Autograph Location:	GB-Lbl
Autograph Reference:	MUS RP 7004 (photocopy version of the original autograph)
Dedication:	None
First Performance:	14 March 1901, aAlexandra House, The Royal College of Music (“College Concerts”), Student Ensemble
Recording:	<i>Bridge: String Quartets in B-flat – String Quintet in E minor</i> , The Bridge String Quartet, Ivo-Jan van der Werff (Meridian CDE 84525, 2004).
Publication:	Unpublished

**Scherzo Phantastick for string quartet**

Year/Date of Composition:	1901
Work Number:	H. 6
Autograph Location:	GB-Lcm
Autograph Reference:	10336, 10336a, 10336b
Dedication:	None
First Performance:	27 June 1907, The Royal College of Music (“Royal College of Music Student’s Union “At Home” Concert”), Ensemble Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Three Pieces for string quartet**

## 1. Allegretto

*Allegro moderato*

## 2. Moderato

*Moderato*

## 3. Allegro marcato

*Allegro marcato*

Year/Date of Composition:	1904
Work Number:	H. 43
Autograph Location :	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	SJ Music, 1995

**Novelletten for String Quartet****1. Andante moderato**

Andante moderato (♩ = 63)

(Vl. 1 + Vla.)

**2. Presto**

Presto (♩ = 152)

pizz.

Allegretto (♩ = 76)

**3. Allegro vivo**

Allegro vivo (♩ = 92)

Year/Date of Composition:	1904
Work Number:	H. 44
Autograph Location:	GB-Lcm
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	14 March 1901, Alexandra House, The Royal College of Music ("College Concerts"), Student Ensemble
Recording:	<i>Britten/Bridge: The Gabrieli Quartet</i> , The Gabrieli String Quartet (Decca SDD 497, 1977) <i>BRIDGE, F.: Phantasie Quartet / Novelletten / 3 Pieces / Short Pieces</i> , Maggini Quartet (NAXOS 8.553718, 1996)
Publication:	Augener, 1915

**Phantasie in F minor**

Allegro moderato

*ff marcato*

*fz*

Year/Date of Composition:	1905
Work Number:	H. 55
Autograph Location	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	22 June 1906, the Bechstein Hall, Saunders String Quartet
Recording:	<i>BRIDGE, F.: Phantasie Quartet / Novelletten / 3 Pieces / Short Pieces</i> , Maggini Quartet (NAXOS 8.553718, 1996)
Publication:	Novello, 1906 (parts only)

**Three Pieces for String Quartet**

1. Pizzicati. Allegro
2. ?untitled? (?)
3. Adagio

Year/Date of Composition	c. 1904-05
Work Number	H. 64
Autograph Location	GB-Lcm
Autograph Reference	19388
Dedication	None
First Performance	Unknown
Recording	<i>BRIDGE, F.: Phantasie Quartet / Novelletten / 3 Pieces / Short Pieces</i> , Maggini Quartet (NAXOS 8.553718, 1996)
Publication	Unpublished



## Three Idylls

## 1. Adagio molto espressivo

Adagio molto espressivo cresc.

## 2. Allegretto poco lento

Allegretto poco lento

*pp con tenerezza*

*pp dolce*

## 3. Allegro con moto

Allegro con moto

Year/Date of Composition:	1906
Work Number:	H. 67
Autograph Location:	GB-Lcm
Autograph Reference:	10393a (parts) 10393b (incomplete set of parts)
Dedication:	None
First Performance:	Unknown
Recording:	BRIDGE, F.: <i>Phantasie Quartet / Novelletten / 3 Pieces / Short Pieces</i> , Maggini Quartet (NAXOS 8.553718, 1996)
Publication:	Augener, 1911

## String Quartet No. 1 "Bologna" in E minor

## 1. Adagio – Allegro appassionato

Adagio

*mf* con tristezza

*pp* *pp* lunga

Allegro appassionato  
(Vns. + Vla.)

## 2. Adagio molto

Adagio molto

*pp* *f* *pp*

*pp* plaintiro

## 3. Allegretto grazioso

Allegretto grazioso

II da Volta *pp* sempre

*p*

*p*

## 4. Allegro agitato

Allegro agitato

*mf* *mf*

*espress*

Year/Date of Composition:	1906
Work Number:	H. 70
Autograph Location:	GB-Lcm
Autograph Reference:	10400
	10400 (finale only)

Dedication: None

First Performance: 16 June 1909, the Bechstein Hall, English String Quartet

Recording: *Frank Bridge: The Complete String Quartets Volume 1*, Brindisi Quartet (Continuum CCD 1035, 1991)  
*Bridge: Quartets Nos. 1&4*, The Bridge String Quartet (Meridian CDE 84369, 1998).  
*Bridge: String Quartets Nos. 1 and 3*, Maggini Quartet (NAXOS 8.587833, 2004).

Publication: Cary & Co., 1916

### The Rag

Year/Date of Composition: 1906

Work Number: H. 74

Autograph Location: GB-Lcm

Autograph Reference: 10405  
10405a

Dedication: None

First Performance: 16 June 1909, the Bechstein Hall, English String Quartet

Recording: Unrecorded

Publication: Unpublished

### An Irish Melody for String Quartet or String Orchestra

Allegro moderato

*ff pesante*

Year/Date of Composition: 1915

Work Number: H. 86

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: ?1908, Aeolian Hall, Hambourg String Quartet

Recording: Unrecorded

Publication: Augener, 1924

**String Quartet No. 2 in G minor**

## 1. Allegro ben moderato

Allegro ben marcato (♩ = 76)

## 2. Allegro vivo – Andante con moto

Allegro vivo (♩ = 108)

## 3. Molto adagio – Allegro vivace

Molto adagio (♩ = 50)

*pp molto cantabile*

Year/Date of Composition:	1914
Work Number:	H. 115
Autograph Location:	GB-Lcm
Autograph Reference:	10447
Dedication:	None
First Performance:	4 November 1915, Aeolian Hall, London String Quartet
Recording:	<i>Frank Bridge: The Complete String Quartets Volume 2</i> , Brindisi Quartet (Continuum CCD 1036, 1991) <i>Bridge: Quartets Nos. 2&amp;3</i> , The Bridge String Quartet (Meridian CDE 84311, 1996). <i>Bridge: Phantasy / String Quartets Nos. 2 and 4</i> , Maggini Quartet (NAXOS 8.557283, 2005).
Publication:	Augener, 1924

**2 Old English Songs for String Quartet**

## 1. "Sally in our Alley". Andante con moto

Andante con moto

Musical score for "Sally in our Alley" in 3/4 time, key of D major. The score is for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. The piece is marked "Andante con moto".

## 2. "Cherry Ripe". Allegro con moto

Allegro con moto

Musical score for "Cherry Ripe" in 2/4 time, key of D major. The score is for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, and *pizz.*. The piece is marked "Allegro con moto" and includes trills and pizzicato markings.

Year/Date of Composition:	1916
Work Number:	H. 119
Autograph Location:	GB-Lcm
Autograph Reference:	10447 (parts only)
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Boosey & Hawkes, n.d.

**A Christmas Dance: Sir Roger de Coverley**

Allegro con spirito

Musical score for "A Christmas Dance: Sir Roger de Coverley" in 3/8 time, key of D major. The score is for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, *cresc.*, and *mf cresc.*. The piece is marked "Allegro con spirito" and includes accents and crescendos.



## 3. Allegro energico

Allegro energico (♩ = 126)

- Year/Date of Composition: 1927
- Work Number: H. 175
- Autograph Location: GB-Lcm
- Autograph Reference: 10510 / 10511
- Dedication: None
- First Performance: 17 September 1927, Venue Unknown, Vienna, Austria, Kolisch Quartet
- First British Performance: 6 November 1927, Venue Unknown ("a Coolidge Concert"), Pro Arte Quartet
- First American Performance: 17 September 1928, at the Berkshire Festival of Chamber Music, Pittsfield, Massachusetts; 30 October 1928, at the Library of Congress Founder's Day Concert, Washington D.C. – both performed by the Roth Quartet.
- Recording: *Frank Bridge String Quartets Numbers 3 and 4, Allegri String Quartet (Argo ZRG 714, 1973)*  
*Frank Bridge: The Complete String Quartets Volume 1, Brindisi Quartet (Continuum CCD 1035, 1991)*
- Publication: Augener, 1928

### String Quartet No. 4

#### 1. Allegro energico

Tempo II (♩ = 104)

Allegro energico (Tempo I) (♩ = 120)

Musical score for the first movement, 'Allegro energico'. It consists of two systems of staves. The first system includes a piano part (left) and a violin part (right). The piano part features dynamic markings of *f*, *mf*, and *f*, along with triplets and a *pizz.* (pizzicato) instruction. The violin part has a *f* marking and a *pizz.* instruction. The second system continues the piano part with a *f* marking and a *pizz.* instruction.

#### 2. Quasi minuetto

Quasi minuetto (♩ = 88)

Musical score for the second movement, 'Quasi minuetto'. It consists of two systems of staves. The first system includes a piano part (left) and a violin part (right). The piano part features dynamic markings of *pp* *delicato*, *marcato*, and *dolce* with a *dim.* (diminuendo) hairpin. The violin part has a *dim.* hairpin. The second system continues the piano part with a *pp* *sul D* marking and a *Harm.* (harmonics) instruction.

#### 3. Adagio ma non troppo – Allegro con brio

Adagio ma non troppo

Musical score for the third movement, 'Adagio ma non troppo – Allegro con brio'. It consists of two systems of staves. The first system includes a piano part (left) and a violin part (right). The piano part features dynamic markings of *mf* *cresc.*, *f* *>* *mf*, *f*, *pp*, *fp* *<* *mf* *>* *p*, and *p* *3*. The violin part has a *f* marking and a *trem.* (trémolo) instruction. The second system continues the piano part with a *p* *3* marking.

Allegro con brio

Musical score for the final section of the third movement, 'Allegro con brio'. It consists of two systems of staves. The first system includes a piano part (left) and a violin part (right). The piano part features a *f* marking. The violin part has a *f* marking.



Year/Date of Composition: 1937

Work Number: H. 188

Autograph Location: GB-Lcm

Autograph Reference: 10523 / 10524 / 10524a / 10524b

Dedication: None

First Performance: 13 September 1938, Venue Unknown (“The Berkshire Festival of Chamber Music”), Pittsfield, Massachusetts, The United States of America, Gordon String Quartet

Recording: *Frank Bridge String Quartets Numbers 3 and 4*, Allegri String Quartet (Argo ZRG 714, 1973), Vinyl, LP  
*Frank Bridge: The Complete String Quartets Volume 2*, Brindisi Quartet (Continuum CCD 1036, 1991)

Publication: Augener, 1939

**BENJAMIN BRITTEN (1913-1976)**

There were approximately sixty string quartets written by Britten, mostly during his juvenile around 1927-1929. Not many of them were complete nor published. This catalogue will only include pre-1950 string quartet works known or identifiable. The information on Britten is retrieved from the Britten-Pear Foundation's online Thematic Catalogue. In this catalogue, I included sixteen complete string quartets written by Britten.

**String Quartet in B-flat major**

## 1. Presto e vivace

*Presto e vivace.*

*p stacc.*

*leggiero*

## 2. Allegro ma non troppo

*Allegro ma non troppo*  
*Con sordino*

*pp*

(Vns. + Vla.)

## 3. Poco presto

*Poco presto*

*p*

## 4. Allegro

*Allegro*

*p*

Year/Date of Composition: 1926  
 Work Number: BTC407  
 Autograph Location: GB-ALb  
 Autograph Reference: BBM/quartet\_in\_bflat\_major/1  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

### String Quartet in G minor

#### 1. Presto molto e con brio e molto fuoco

*Presto molto e con brio e molto fuoco*

#### 2. Presto and Trio

*Presto*

#### 3. Allegro con brio

*Allegro con brio*

Year/Date of Composition: 1926  
 Work Number: BTC455  
 Autograph Location: GB-ALb  
 Autograph Reference: BBM/quartet\_in\_g\_minor/1/1-3  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Quartette in G major**

## 1. Presto con molto espressione, ma non troppo agitato

Presto con molto espressione, ma non troppo agitato

## 2. Andante ma non troppo lento

Andante ma non troppo lento

## 3. Allegro con spirito

Allegro con spirito

## 4. Allegro con brio ma non molto espressione

Allegro con brio e marcato ma con molto espressione

Year/Date of Composition:	1927 (rev. 1928)
Work Number:	BTC525, J.OpC 14.1
Autograph Location:	GB-ALb
Autograph Reference:	BBM/quartette_in_G_major/1/1-9
Dedication:	None
First Performance:	4 April 2008, John Innes Centre, Norwich, Norfolk, Members of Chamber Orchestra Anglia.
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in A minor****1. Allegro moderato e con brio**

Allegro moderato e con brio (♩ = 84)

*p* *cresc.* *portamento*

**2. Adagio ma non troppo**

Adagio ma non troppo (♩ = 84)

*pp* *sf*

**3. Allegro moderato con espressione**

Allegro moderato con espressione

*p* *sf* *sf*

**4. Presto ma non troppo**

Presto ma non troppo

*pp* *tr*

Year/Date of Composition:	1927
Work Number:	BTC526
Autograph Location:	GB-ALb
Autograph Reference:	BBM/quartette/1/1-4
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Cavatina**

Allegretto grazioso ma con molto espressione

Year/Date of Composition: 1927  
 Work Number: BTC527  
 Autograph Location: GB-ALb  
 Autograph Reference: BBM/cavatina/1/1  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Three Poems**

## 1. Andante con molto moto

Andante con molto moto

## 2. Allegretto

Allegretto

## 3. Allegro grazioso

Allegro grazioso

Senza sordino

(♩ = ♩)

Meno mosso

Con sordino

Year/Date of Composition: 1927  
 Work Number: BTC533  
 Autograph Location: GB-ALb  
 Autograph Reference: BBM/three\_poem/1-3  
 Dedication: None  
 First Performance: 5 May 2010, Diller-Quaile School of Music, New York City, New York, The United States of America, ?Student Ensemble  
 Recording: Unrecorded  
 Publication: Unpublished

### Quartett

\*Also known as: String Quartet in F major\*

#### 1. Allegro vivace e con brio

*Allegro vivace e con brio*

#### 2. Andante

*Andante*

*Con sordino*

*p cantabile*

#### 3. Allegro vivace

*Allegro vivace*

*Senza sordino*

## 4. Allegro molto

Allegro molto

Work Number: BTC579  
 Year/Date of Composition: 1928  
 Autograph Location: GB-ALb  
 Autograph Reference: BBM/quartett/1/1-3  
 Dedication: None  
 First Performance: 21 November 1995 the BBC Radio Three, Sorrel Quartet (broadcasted)  
 Recording: *Britten: String Quartets, Vol. 2*, Sorrel Quartet (CHANDOS 9664, 1998)  
 Publication: Faber Music, 1999

## Rhapsody

Andante poco accel.....

Work Number: BTC616  
 Year/Date of Composition: 1929  
 Autograph Location: GB-ALb  
 Autograph Reference: BBM/rhapsody\_2/1-9  
 First Performance: 6 November 1985, the Royal Northern College of Music, Manchester, Greater Manchester, Alexandra Quartet  
 Recording: Unrecorded  
 Publication: Faber Music, 1989



**Miniature Suite for String Quartet**

1. Novelette
2. Minuet
3. Romance
4. Gavotte

Work Number: BTC617  
 Year/Date of Composition: 1929  
 Autograph Location: GB-ALb  
 Autograph Reference: BBM/miniature\_suite/1/1-9  
 Dedication: None  
 First Performance: 6 November 1985, the Royal Northern College of Music, Manchester, Greater Manchester, Alexandra Quartet  
 Recording: Unrecorded  
 Publication: Faber Music, 1989

**Quartettino****1. Andante**Andante ( $\text{♩} = 60$ )

(Vl. 1 + Vl. 2)

Musical score for Quartettino 1. Andante, featuring Violin 1 (Vla.) and Violin 2 (Vc.) parts. The score is in C major, 4/4 time, and consists of 12 measures. The Violin 1 part begins with a *pp* dynamic and includes markings for *poco*, *mf*, *f*, and *mp*. The Violin 2 part begins with *pp* *dolciss.* and includes markings for *cresc.*, *mf*, *f*, and *mp*. A *pizz.* marking is present in the second measure of the Violin 2 part. The overall dynamic range is from *pp* to *f*.

**2. Poco adagio ma con moto**Poco adagio ma con moto ( $\text{♩} = 52$ )

(Vns. + Vla.)

Con sordino

*p legato*

Musical score for Quartettino 2. Poco adagio ma con moto, featuring Violin 1 (Vla.) and Violin 2 (Vc.) parts. The score is in C major, 4/4 time, and consists of 12 measures. The Violin 1 part begins with a *p legato* marking and includes markings for *pp*, *espress*, *f dim.*, and *pp*. The Violin 2 part begins with a *pp* dynamic and includes markings for *f dim.* and *pp*. The overall dynamic range is from *pp* to *f*.

## 3. Allegro molto vivace

Allegro molto vivace (♩. = 84)

pizz.  
Senza sordino

f sf arco f f sf f 2 arco

Year/Date of Composition:	1930
Work Number:	BTC667
Autograph Location:	GB-ALb
Autograph Reference:	BBM/quartettino/1/1-4
Dedication:	None
First Performance:	15 May 1983, London Weekend Television, Arditti Quartet (televised performance) 23 May 1983, Barbican Hall, ("SPNM 40th Anniversary Concert"), the Arditti Quartet (live)
Recording	BRITTEN, B.: <i>String Quartet No. 3 / Simple Symphony</i> , Maggini Quartet (NAXOS 8.554360, 1999).
Publication	Faber Music, 1984

## String Quartet in D major

## 1. Allegro maestoso

Allegro maestoso

(Vns. + Vla.)

f sf (Vns. + Vla.) (VI. 1 + VI. 2) Vc. (Vla. + Vc.) 3 3

## 2. Lento ed espressivo

Lento ed espressivo

Con sordino

p pp Con sordino Con sordino pp pp 3 3

## 3. Allegro giocoso

Allegro giocoso  
Senza sordino

*pp leggiero*  
Senza sordino

*p cresc.*

*f*

Year/Date of Composition: 1931

Work Number: BTC719

Autograph Location: GB-ALb

Autograph Reference: BBM/string\_quartet\_in\_d\_major/1/1-7

Dedication: None

First Performance: 7 June 1975, Snape Maltings Concert Hall (“Aldeburgh Festival”), Aldeburgh, Suffolk, Gabrieli String Quartet (also broadcasted on BBC Radio 3)

Recording: *The Gabrieli Quartet*, The Gabrieli String Quartet (Decca SDD 497, 1977) — Vinyl/LP format

Publication: Faber Music, 1975

**Alla Marcia for string quartet (\*see BTC799\*)**

Year/Date of Composition: 1933

Autograph Location: GB-ALb

Autograph Reference: BBM/string\_quartet\_in\_d\_major/1/1-7

Dedication: None

First Performance: 7 June 1975, Snape Maltings Concert Hall (“Aldeburgh Festival”), Aldeburgh, Suffolk, Gabrieli String Quartet (also broadcasted on BBC Radio 3)

Recording: *The Gabrieli Quartet*, The Gabrieli String Quartet (Decca SDD 497, 1977) – vinyl/Lp.

Publication: Faber Music, 1975

## Three Divertimenti for String Quartet, "Go Play, Boy, Play"

## 1. March

Allegro maestoso (♩ = 126-138)

Musical score for the first movement, "March". The score is in G minor, 2/4 time, and is marked "Allegro maestoso" with a tempo of ♩ = 126-138. The score is for piano and includes dynamics such as *ff*, *sf*, and *pp*.

## 2. Waltz

Allegretto - (molto rubato sempre) (♩ = 54-58)

Musical score for the second movement, "Waltz". The score is in G minor, 3/4 time, and is marked "Allegretto - (molto rubato sempre)" with a tempo of ♩ = 54-58. The score is for piano and includes dynamics such as *pizz.*, *pp*, and *poco cresc.*

## 3. Burlesque ('To Francis Barton')

Presto

Musical score for the third movement, "Burlesque ('To Francis Barton')". The score is in G minor, 6/8 time, and is marked "Presto". The score is for piano and includes dynamics such as *ff*, *sf*, *dim.*, and *pp ma marcato*.

Year/Date of Composition:	1936
Work Number:	BTC799
Autograph Location:	Not traceable
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	25 February 1936, Wigmore Hall ("RCM Patrons' Fund Concert"), Stratton String Quartet
Recording:	<i>BRITTEN: String Quartets Vol. 1, Nos. 1 and 2, Three Divertimenti</i> , Maggini String Quartet (NAXOS 8.553883, 1998)
Publication:	Faber Music, 1983

**String Quartet No. 1 in D major**

**1. Andante sostenuto – Allegro vivo**

Andante sostenuto (Tempo primo) (♩ = 56)

(Vns + Vla.)

vib.

Allegro vivo (Tempo secundo) (♩ = 160)

**2. Allegretto con slancio**

Allegretto con slancio (♩ = 152-160)

*simile*

**3. Andante calmo**

Andante calmo

*simile*

**4. Molto vivace**

Molto vivace (♩ = 176)

*pp sf*

Year/Date of Composition:	1941
Work Number:	op. 25
Autograph Location:	Not traceable
Autograph Reference:	Not applicable
Dedication:	Commissioned by Arts Patron Elizabeth Sprague Coolidge
First Performance:	21 September 1941, Belle Wilber Thorne Hall, Occidental College, Los Angeles, California, the United States of America, Ensemble Unknown (live) 30 May 1943, the BBC Radio (Home Service), Griller String Quartet (broadcast)
Recording:	<i>BRITTEN, B.: String Quartets Nos. 1 and 2 / 3</i> <i>Divertimenti</i> , Maggini Quartet (NAXOS 8.502021, 1998)
Publication	Boosey & Hawkes, 1942

### String Quartet No. 2 in C major

#### 1. Allegro calmo, senza rigore

*Allegro calmo, senza rigore* (♩ = 80)

#### 2. Vivace

*Vivace* (♩ = 84)

(Vns. + Vc.)

#### 3. Chacony. Sostenuto

*Sostenuto* (♩ = 38)

(Vns. + Vla. + Vc. - All in Unison)

Year/Date of Composition: 1945  
Work Number: op. 36  
Autograph Location: Not traceable  
Autograph Reference: Not applicable  
Dedication: Mrs. J. L. Behrend  
First Performance: 21 November 1945, Wigmore Hall, Zorian String Quartet  
Recording: *BRITTEN, B.: String Quartets Nos. 1 and 2 / 3*  
*Divertimenti*, Maggini Quartet (NAXOS 8.502021, 1998)  
Publication: Boosey & Hawkes, 1946

**Post-1950 String Quartet**

String Quartet No. 3, op. 94 (1975)

**BENJAMIN BURROWS (1891-1966)****String Quartet**

## 1. Moderato

Moderato

## 2. Andante

Andante

## 3. Presto

Presto (♩ = 180)

## 4. [No tempo given]

Year/Date of Composition:	1932
Autograph Location:	BMIC
Autograph Reference:	BMC/SC/31958
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished



**ALAN BUSH (1900-1955)****String Quartet in A minor**

## 1. Andante tranquillo

Andante tranquillo (♩ = 56)

*p*

*mp*

## 2. Presto

Presto (♩ = 144)

*f* *f* *p* *sf* *p*

Senza sordino

*f* *p* *p* *pizz.* *p*

Senza sordino

*f* *p* *sf* *p* *sf* *pizz.* *arco* *p*

Senza sordino

*f* *p* *sf* *p* *sf* *pizz.* *arco* *p*

## 3. Andante sostenuto – Allegro vivace

Andante sostenuto

*p* *p* *p* *p* *p*

*simile*

Doppio movimento (Allegro vivace)

*pp* sempre

*pp* *mf* *pp* *sf* *arco* *p* *arco*

*pizz.* *arco*

*pizz.* *arco*

178 ALAN BUSH (1900-1955)  
 Year/Date of Composition: 1923  
 Work Number: op. 4  
 Autograph Location: Not traceable  
 Autograph Reference: Not applicable  
 Dedication: "To my mother"  
 First Performance: 4 December 1924, Hampstead Town Hall (Belsize Park, NW3), Spencer Dyke String Quartet  
 Recording: *The British Quartet: Kimpton, Bush, Beck, Malone*, New World Quartet (Campion Cameo CAMEO2071, 2007)  
 Publication: Stainer & Bell, 1925

### Dialectic for String Quartet

Con moto moderato

Year/Date of Composition: 1929  
 Autograph Location: Not traceable  
 Autograph Reference: Not applicable  
 Dedication: "To my mother"  
 First Performance: 29 March 1935, BBC Broadcasting House ("BBC Concerts of Chamber Music"), Brosa String Quartet (?broadcasted)  
 Recording: *Alan Bush Violin Concerto, Op. 32, Six Short Pieces, Op. 99, Dialectic for String Quartet, Op. 15, Manoug Parikian*, BBC Symphony Orchestra, Alan Bush, Medici String Quartet (Claudio Records CLAUDIO CB5151-2, 1985)  
 Publication: Boosey & Hawkes, 1947

### Post-1950 String Quartets

Serenade for String Quartet, op. 70 (1969)  
 Suite of Six for String Quartet, op. 81 (1974)

**GEORGE BUTTERWORTH (1885-1916)**

**Suite for String Quartet**

1. Andante con moto, molto espressivo

Andante con moto, molto espressivo *p* espressivo

2. Scherzando – Non allegro

Scherzando - non allegro

3. Allegro molto

Allegro molto

4. Molto moderato ed espressivo

Molto moderato ed espressivo

5. Moderato

Moderato

Year/Date of Composition: 1905  
 Autograph Location: GB-Oh  
 Autograph Reference: MS.Mus.C.297  
 Dedication: None

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BENJAMIN BURROWS (1891-1966)

First Performance: Unknown  
Recording: *Heracleitus*, Charles Daniels, Michael Dussek, The  
Bridge String Quartet (Em Records 36, 2016).  
Publication: Modus Music, 2001

### **JACK BYFIELD (1902-1977)**

#### **String Quartet in G minor**

Year/Date of Composition: n.d.  
Autograph Location: GB-Lcm  
Autograph Reference: 7006  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

### **ALFRED CARNALL (1852-1904)**

#### **String Quartet in F major<sup>22</sup>**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 9 November 1897, Queen's Hall ("the British Chamber  
Music Concerts"), Ensemble Unknown  
Recording: Unrecorded  
Publication: Unpublished

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<sup>22</sup> 'British Chamber Concerts', *The Times*, 10 November 1897.

**ADAM CARSE (1878-1958)<sup>23</sup>****Miniature String Quartet in A minor****1. Allegro moderato**

Allegro moderato (♩ = 112)

Musical score for the first movement, *Allegro moderato*, in 4/4 time. The score is for piano and features a melody in the right hand and accompaniment in the left hand. Dynamics include *f*, *p*, and *cresc.*

**2. Adagio**

Adagio (♩ = 72)

Musical score for the second movement, *Adagio*, in 3/4 time. The score is for piano and features a melody in the right hand and accompaniment in the left hand. Dynamics include *pizz.*, *p espressivo*, and *mp espressivo*.

**3. Tempo di Minuet**

Tempo di minuet (♩ = 104)

(Vns. + Vla.)

Musical score for the third movement, *Tempo di Minuet*, in 3/4 time. The score is for violin and viola and features a melody in the right hand and accompaniment in the left hand. Dynamics include *p* and *Vc. pizz.*

**4. Allegro moderato**

Allegro moderato (♩ = 116)

Musical score for the fourth movement, *Allegro moderato*, in 3/4 time. The score is for piano and features a melody in the right hand and accompaniment in the left hand. Dynamics include *f*, *pizz.*, and *ff*.

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Augener, 1934

## ROSETTA CARTER (n.d.)

### Quartet for Strings

#### 1. Allegro giocoso

Allegro giocoso (♩ = 116)  
pizz. arco sttacc. arco

#### 2. Poco adagio espressivo

Poco adagio espressivo (♩ = 66)

#### 3. Allegretto con delicatezza

Allegretto con delicatezza (♩ = 66)  
SOLO *sempre pp* (VI. 2 + VI. 1) (VI. 1 + VI. 2) SOLO

Year/Date of Composition:	n.d.
Autograph Location:	BMIC
Autograph Reference:	C. G. C. E. 17
Dedication:	None
First Performance:	4 March 1937, The Royal Academy of Music ("the R.A.M.

New Music Society, an invitation concert”), Ensemble

Unknown<sup>24</sup>

Recording: Unrecorded

Publication: Unpublished

### **DORREN CARWITHEN (1922-2003)**

#### **String Quartet No. 1**

1. Allegro moderato

2. Lento

3. Allegro

Year/Date of Composition: n.d.

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: *Carwithen: Violin Sonata / String Quartets*, Lydia Mordkovich, Julian Milford and Sorrel Quartet (CHANDOS CHAN 9596, 1997)

Publication: William Alwyn Foundation, 2016

### **FRANCIS CHAGRIN (1905-1972)<sup>25</sup>**

#### **Movement for string quartet**

Year/Date of Composition: 1927

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

#### **Lamento for string quartet**

Year/Date of Composition: 1935

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

<sup>24</sup> “Academy and College Notes”, *The Musical Times*, 78/1130 (April 1937), 358.

<sup>25</sup> Composers’ Guild of Great Britain, *Chamber Music by Living British Composers* (London: British Music Information Centre, 1969), p. 8.

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FRANCIS CHAGRIN (1905-1972)

Recording: Unrecorded  
Publication: Unpublished

### **String Quartet**

Year/Date of Composition: 1940  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

### **Post-1950 String Quartet**

Elegy for String Quartet (1951)

### **HAMILTON CLARKE (1840-1912)**

#### **String Quartet in A major**

Year/Date of Composition: 1895  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: C. Jefferys, 1895



**REBECCA CLARKE (1886-1979)****Comodo et amabile**

## 1. Comodo e amabile

Comodo e amabile

Musical score for the first movement, 'Comodo e amabile', in 3/4 time. The score is for piano and features a melody in the right hand with slurs and triplets, and a bass line in the left hand with slurs and triplets. The dynamic marking is *mp*.

## 2. Adagio

Adagio

Musical score for the second movement, 'Adagio', in 3/4 time. The score is for piano and features a melody in the right hand with slurs and triplets, and a bass line in the left hand with slurs and triplets. The dynamic marking is *p*.

Year/Date of Composition:	1924
Autograph Location:	US-BeM
Autograph Reference:	Mus. S.20/ClaPoe
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Oxford University Press, 2006
Notes:	The work was originally published as <i>Two movements for string quartet</i> .

**Poem**

Year/Date of Composition:	1926
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Schubert / Mendelssohn / Clarke: String Quartets</i> , Lafayette String Quartet (CBC MVCD 2002) <i>R. Clarke: String Chamber Music</i> , Julstrom String Quartet (Centaur CRC2847, 2007)
Publication:	Oxford University Press, 2006
Notes:	The work was originally published as <i>Two movements for string quartet</i> .

**HUBERT CLIFFORD (1904-1959)**

**String Quartet in D major**

1. Adagio misterioso – Allegro con brio

Adagio misterioso

*pp*  
*mm*

Allegro con brio

*f*  
*pizz.*  
*f*

2. Adagio non troppo

Adagio non troppo  
*pp giocoso*

*pp*  
*mp*  
*pp*  
*mp*  
*mp cresc.*

3. Scherzo

Scherzo (♩ = 126-132)

*pp*  
*pp spiccato*

## 4. Lento. Tempo rubato – Rondo. Vivace assai

Lento (Tempo rubato)  
*espressivo*

pizz.  
*p*  
pizz.

arco

arco

RONDO: Vivace assai

*mf*

*mf* spiccato

pizz.  
*mf*

Year/Date of Composition:	1935
Autograph Location:	AUS-CAnI
Autograph Reference:	7292247
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	The original manuscript is perhaps either lost or severely damaged. The the front cover is titled as “String Quartette in D” Dated February 1935. Duration: 28 mins. The autograph is in spiral binding (photocopied). The location of the original manuscript is currently unknown. The score is in 66 pages in total. The score has two copies in a plastic cover.

**ERIC COATES (1886-1957)****Menuetto on an old Irish Melody for String Quartet**

Year/Date of Composition: 1908  
Autograph Location: GB-SHE / GB-Lcm  
Autograph Reference: PAMQ 785.7 (C) / 9540  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**Bourrée**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**HUGO COLE (1917-1995)****String Quartet No. 1 in G major**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Novello, 1956  
Notes: The work has been published as Miniature String Quartet No. 1 as subtitle

**String Quartet No. 2 in A minor**

Year/Date of Composition:	1917
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Novello, 1956
Notes:	The work has been published as Miniature String Quartet No. 2 as subtitle

**Phantasy String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	1 May 1946, The Royal College of Music ("College Concerts"), Student Ensemble <sup>26</sup>
Recording:	Unrecorded
Publication:	Unpublished

**WILLIAM C. COLE (1909-1997)**<sup>27</sup>**String Quartet in G minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	29 April 1937, Duke's Hall, The Royal Academy of Music ("Student Chamber Concert"), Student Ensemble <sup>28</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>26</sup> Royal College of Music Library, Archive, Concert Programmes.

<sup>27</sup> Philip Berg, 'Obituary: William Cole', *Independent*, 1997, <https://www.independent.co.uk/news/obituaries/obituary-william-cole-1261763.html>.

<sup>28</sup> Royal Academy of Music Library, Archive, Concert Programmes.

**SAMUEL COLERIDGE-TAYLOR (1875-1912)**

**5 Fantasiestücke for String Quartet**

1. Prelude. Allegro ma non troppo

Allegro ma non troppo

Musical score for the first piece, 'Prelude'. It features a piano introduction with a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff contains a melodic line with several triplet markings (indicated by a '3' over a bracket) and a dynamic marking of *p* (piano). The lower staff provides a harmonic accompaniment with sustained chords and a dynamic marking of *p*.

2. Serenade. Andante molto

Andante molto

Musical score for the second piece, 'Serenade'. It features a piano introduction with a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff contains a melodic line with a dynamic marking of *p* (piano) and a dynamic marking of *f* (forte). The lower staff contains a bass line with markings for *pizz.* (pizzicato) and *arco* (arco). There are also triplet markings in the lower staff.

3. Humoresque. Presto

Presto

Musical score for the third piece, 'Humoresque'. It features a piano introduction with a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff contains a melodic line with a dynamic marking of *p* (piano), a dynamic marking of *mp* (mezzo-piano), and a dynamic marking of *sf* (sforzando). The lower staff contains a bass line with a dynamic marking of *pizz.* (pizzicato).

4. Minuet & Trio. Allegro moderato

Allegro moderato

Musical score for the fourth piece, 'Minuet & Trio'. It features a piano introduction with a treble clef and a key signature of one sharp (F#). The music consists of two staves. The upper staff contains a melodic line with a dynamic marking of *mf* (mezzo-forte) and triplet markings. The lower staff contains a bass line with a dynamic marking of *mf* and trill markings (*tr*).

5. Dance. Vivace  
Vivace

Year/Date of Composition:	1895
Work Number:	op. 5
Autograph Location:	GB-Lcm
Autograph Reference:	4946
Dedication:	Charles Villiers Stanford
First Performance:	13 March 1905, The Royal College of Music (“College Concerts”), Student Ensemble
Recording:	<i>Dvořák: String Quartet Op 106; Coleridge-Taylor: Fantasiestücke</i> , Takács Quartet (Hyperion CDA68413, 2023) <i>Uncovered, Vol. 1: Samuel Coleridge-Taylor</i> , Catalyst Quartet, Stewart Goodyear, Anthony McGill (Azica Records Azica71336, 2021)
Publication:	Augener, 1896

**String Quartet in D minor**

1. Allegro agitato ed energico
2. Romance. Larghetto grazioso
3. Dance. Allegro molto
4. Aria con variazioni

Year/Date of Composition:	1896
Work Number:	op. 13
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	25 June 1896, The Royal College of Music (“College Concerts”), Student Ensemble <sup>29</sup>
Recording:	Unrecorded
Publication:	Augener, 1896

<sup>29</sup> Royal College of Music Library, Archive, Concert Programmes.

**ARNOLD COOKE (1906-2005)****String Quartet**

## 1. Fuga. Lento non troppo

Lento ma non troppo (♩ = 56)

## 2. Scherzo. Vivace

Vivace

## 3. Intermezzo. Allegretto

Allegretto (♩ = 84)

## 4. Finale. Presto

Presto (♩ = 88)

Year/Date of Composition:	1933
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Griller String Quartet
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Oxford University Press, 1941



**Variations and Fugue for String Quartet**Allegro semplice ( $\text{♩} = 55$ )

*p*

Year/Date of Composition:	1945
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Anglo-American Music Publishing, 2005

**String Quartet No. 2 in F major**

## 1. Adagio – Allegro moderato

Adagio ( $\text{♩} = 44$ )

*p* *sf* *sf* *p*

Allegro moderato ( $\text{♩} = 80$ )

*mf*

## 2. Allegro

Allegro ( $\text{♩} = 116$ )

*p* arco

*pizz.*  
*p*

3. Andante  
Andante

Year/Date of Composition:	1947
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	6 October 1948, The Chelsea Town Hall, Sturdy String Quartet
Recording:	Unrecorded
Publication:	Anglo-Ameircan Music Publishing, 2005

### **Post-1950 String Quartets**

String Quartet No. 3 (1967)

String Quartet No. 4 (1976)

String Quartet No. 5 (1978)

### **GREVILLE COOKE (1894-1992)**

#### **Suite for String Quartet**

Year/Date of Composition:	1911
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	23 February 1911, The Royal Academy of Music ("Student Chamber Concert"), Student Ensemble <sup>30</sup>
Recording:	Unrecorded
Publication:	Unpublished
Notes:	It is said that the work was premiered at the Queen's Hall, but the date of performance is currently unknown.

<sup>30</sup> Royal Academy of Music Library, Archive, Concert Programmes.

**ANDREWS COOPER (n.d.)****Fantasy on Scottish Air**

Year/Date of Composition:	1932
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	8 May 1932, the BBC Radio, "A Recital", The Fellowes String Quartet <sup>31</sup>
Recording:	Unrecorded
Publication:	Unpublished

**MAJORIE CORKER (n.d.)****String Quartet**

Year/Date of Composition:	1929
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	4 November 1929, Duke's Hall, The Royal Academy of Music ("Student Chamber Concert"), Student Ensemble <sup>32</sup>
Recording:	Unrecorded
Publication:	Unpublished

**ALFRED CORUM (1890-1969)****String Quartet No. 1 in G major**

Year/Date of Composition:	1918
Work Number:	op. 12
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Anglo-American Music Publishing, 2005

**Post-1950 String Quartets**

String Quartet No. 2 in G minor, op. 14 (1953)

String Quartet No. 3, op. 20 (1964)

<sup>31</sup> The BBC, *Radio Times*, 35/449 (1932), 349.

<sup>32</sup> Royal Academy of Music Library, Archive, Concert Programmes.

**PETER SUTHERLAND COWDEROY (1918-?)****String Quartet in C-sharp minor**

Year/Date of Composition: 1940

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: 18 November 1940, Duke's Hall, The Royal Academy of Music ("Student Chamber Concert"), Student Ensemble<sup>33</sup>

Recording: Unrecorded

Publication: Unpublished

**ROBERT CRAWFORD (b. 1925)****String Quartet No. 1****1. Moderato**

Moderato (♩ = c. 60)

N.B. This whole quartet is to be played with the minimum of vibrato, through an entire absence is only necessary where specified.

**2. Adagio cantabile**

Adagio cantabile (♩ = c. 52)

**3. Scherzo. Allegro**

Allegro (♩ = c. 72)

## 4. Mesto

Mesto (♩ = c. 40)  
non vibrato \*

\* *pp* and under 48 only and bar 73 1/3 to the end.

Year/Date of Composition:	1949
Work Number:	op. 4
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Augener, 1953

**GUIRNE CREITH (1907-1996)****String Quartet in E minor in one movement**

Year/Date of Composition:	1928
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	28 November 1928, the BBC Radio, "A Light Classical Concert", Stratton String Quartet <sup>34</sup>
Recording:	Unrecorded
Publication:	Unpublished

**ADRIAN CRUFT (1921-1987)**<sup>35</sup>**String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None

<sup>34</sup> The BBC, *Radio Times*, 28/354 (1930), 541.

<sup>35</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 67.

First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

## **EDRIC CUNDELL (1893-1961)**

### **String Quartet in G minor**

#### 1. Allegro energico

*Allegro energico*

*f con brio*

#### 2. Adagio non troppo

*Adagio non troppo*

*pp*

*mf espress.*

*pizz.*  
*p*

*arco*

#### 3. Theme and Variations. Allegretto grazioso

*Allegretto grazioso*  
*mp dolce*

*mp*

*mf*

*pizz.*

*mf*

Year/Date of Composition: 1922  
 Work Number: op. 18  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 1 April 1929, Wigmore Hall, Altra String Quartet  
 Recording: Unrecorded  
 Publication: F. & B. Goodwin, 1923

## String Quartet in C major

## 1. Allegro con brio

Allegro con brio

*ff*

## 2. Adagio

Adagio

*p*

## 3. Presto

Presto

*ff*

## 4. Andante – Allegro con brio

Andante

*mp*

*f*

Year/Date of Composition: 1932

Work Number: op. 27

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EDRIC CUNDELL (1893-1961)

Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 18 October 1938, Wigmore Hall, Leighton String Quartet<sup>36</sup>  
Recording: Unrecorded  
Publication: Augener, 1933

### String Quartet

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

### MARIE DARE (1902-1976)<sup>37</sup>

#### Phantasie String Quartet

Andantino (♩ = 80)

The image shows a musical score for a string quartet. It consists of two staves, treble and bass. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs.

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: J. & W. Chester, 1937

<sup>36</sup> 'Concerts & c.', *The Times*, 12 October 1938.

<sup>37</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 70.



**PHILIP CHRISTIAN DARNTON (1905-1981)**

**String Quartet No. 1**

1. Andante
2. Allegro molto (very roughly)
3. Quasi andante
4. Prestissimo

Year/Date of Composition: 1924  
 Work Number: op. 23  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 30 March 1927, Grotian Hall, Kutcher String Quartet  
 Recording: Unrecorded  
 Publication: Unpublished  
 Notes: This work is also known as "Suite in Four Movements"

**5 Short Studies for String Quartet**

1. Allegro  
Allegro

Musical score for the first study, 'Allegro'. The score is in 2/4 time and consists of a piano accompaniment. The music features a strong rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Dynamics include forte (f) and accents.

2. Lento

Musical score for the second study, 'Lento'. The score is in 4/8 time and consists of a piano accompaniment. The music is slower and more melodic than the first study. Dynamics include piano (p), mezzo-forte (mf), and accents.

## 3. Marcietta

Marcietta

*pp sempre staccatissimo*

The score for 'Marcietta' is in 4/4 time. It features a piano accompaniment with a treble and bass clef. The music is characterized by staccato rhythms and includes a triplet of eighth notes in the final measure of the first system.

## 4. Toccata for Cello (Vivo)

Vivo

*f*

The score for 'Toccata for Cello (Vivo)' is in 3/4 time. It features a piano accompaniment with a treble and bass clef. The music is characterized by a driving, rhythmic pattern in the bass line and includes a triplet of eighth notes in the final measure of the first system.

## 5. Finale. Presto

Presto

*ff*

The score for 'Finale. Presto' is in 3/8 time. It features a piano accompaniment with a treble and bass clef. The music is characterized by a fast, rhythmic pattern in the bass line and includes a triplet of eighth notes in the final measure of the first system.

Year/Date of Composition:	1928
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 62740
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2 “For Amateurs”**

1. Invenzione. Vivo
2. Cantilena. Andante quieto
3. Rondo. Giocoso

Year/Date of Composition: 1933  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 62740  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet No. 3 “Max Butting gewindmet” (in one movement)**

Moderato determinato (♩ = 100) - effetto di sempre ritardando sino al ♩ = 40

Year/Date of Composition: 1934  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 62740  
 Dedication: None  
 First Performance: 15 December 1935, Venue Unknown (as part of IGMN),  
 Basel, Switzerland, the member of Basel Chamber  
 Orchestra  
 First UK Performance: 22 December 1935, the BBC radio, International String  
 Quartet (listed as String Quartet No. 5)  
 Recording: Unrecorded  
 Publication: Unpublished

### 5 Pieces for String Quartet

#### 1. Vivace leggero

Vivace leggiero  
pizz.

VI. 1  
Con sordino arco  
8va  
pizz.  
arco col legno  
pizz.  
arco norm.  
8va

VI. 2  
pizz.  
legno  
arco  
8va  
legno  
pizz. arco  
sfz < f pp

(Vla. + Vc.)  
Con sordino  
pizz. arco  
3  
p  
pizz.  
nat.  
sul pont.  
sfz < f pp pp

#### 2. Presto misterioso

Presto (♩ = 160)

(Vns. + Vla., 8va VI. 1 only)

leggierissimo staccato

Con sordino

8va  
pp  
Con sordino  
(VI. 1 + Vla.)  
Vns.  
(Vla. + Vc.)

#### 3. Andante pastorale

Andante pastorale (♩ = 80)

Senza sordino

ppp  
arco  
pp  
pizz.  
p  
arco  
pizz.  
arco  
p  
arco  
pp

## 4. Moderato

Moderato  
VI. 1

arco  
pizz.

(VI. 2 + Vla.)  
arco  
pizz.

Vc.

## 5. Adagio maestoso

Adagio (maestoso appassionato)

Year/Date of Composition:	1938
Work Number:	op. 1938, no. 1b
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 62740
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	The opus number suggests that the work was originally written for the large orchestra (op. 1938, no. 1a). The op. 1938, no. 1c was arranged for the cello and piano the same work.

**Post-1950 String Quartets**

String Quartet No. 4 (1973)

**CEDIC THORPE DAVIE (1913-1963)<sup>38</sup>****Fantasy Quartet for string quartet**

Year/Date of Composition:	1935
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	14 December 1937, Grotian Hall, Ensemble Unknown <sup>39</sup>
Recording:	Unrecorded
Publication:	Unpublished

**SIR HENRY WALFORD DAVIES (1869-1941)****String Quartet No. 1 in D major**

## 1. Larghetto espressivo – Allegro energico

Larghetto espressivo

VI. 1

*p*  
 (VI. 2 + Vla.)  
*p*  
 Vc.  
*dim.*  
*dim.*  
*dim.*

Allegro energico

*f*  
*tr*

## 2. Adagio

Adagio

*p*  
*cresc.*  
*f dim.*

38 Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 71.

39 'London Concerts', *The Musical Times*, 79/1139 (1938), 58.

## 3. Scherzo. Presto

Presto

*p e non legato*

*p e non legato*

## 4. Largo – Finale. Molto allegro

Largo

*p* *sf* *p* *espress.*

Allegro molto  
arco

*pp*

Year/Date of Composition:	1891
Autograph Location:	GB-Lcm
Autograph Reference:	6300 (see also MSS 6301, 6370, 6371)
Dedication:	None
First Performance:	9 March 1893, The Royal College of Music (“College Concerts”), Student Ensemble <sup>40</sup>
Recording:	Unrecorded
Publication:	Unpublished <sup>41</sup>

## String Quartet No. 2 in C minor (“In Memoriam”)

## 1. Allegro

Allegro

*f* *f e con gran espressione*

<sup>40</sup> Royal College of Music Library, Archive, Concert Programmes.

<sup>41</sup> The score of this work has been prepared by the library of the Royal College of Music.

## 2. Adagio

Adagio

## 3. Scherzo. Presto

Presto

## 4. Allegro

Allegro

Year/Date of Composition:	1895
Autograph Location:	GB-Lcm
Autograph Reference:	6304 (see also MSS 6310, 6373, 6374)
Dedication:	None
First Performance:	29 January 1909, Aeolian Hall, Marion Scott String Quartet <sup>42</sup>
Recording:	Unrecorded
Publication:	Unpublished <sup>43</sup>

<sup>42</sup> reviewed in 'Music', *The Times*, 30 January 1909.

<sup>43</sup> See previous comment.



**Miniature Suite in G major****1. Peter Pan & His Flight. Lento - Presto leggier**

*Lento*  
Con sordino

*mf*

*pp*

*ppp*

*Presto leggiero*  
*mf*

*pp*

The score for 'Peter Pan & His Flight' is in G major and 4/4 time. It begins with a piano introduction marked 'Lento' and 'Con sordino'. The right hand features a melody of quarter notes and half notes, while the left hand provides a simple harmonic accompaniment. The piece transitions to 'Presto leggiero' with a more rhythmic and melodic character. Dynamics range from pianissimo (pp) to mezzo-forte (mf).

**2. The Serpentine. Andantino**

*Andantino*  
Senza sordino

*pp*

The score for 'The Serpentine' is in G major and 4/4 time. It is marked 'Andantino' and 'Senza sordino'. The piece features a prominent wavy melodic line in the right hand, often with slurs, and a steady accompaniment in the left hand. The dynamics are primarily pianissimo (pp).

**3. Peter and the Fairies. Allegro (recit pittoresco)**

*Allegro (recit pittoresco)*

*pp<sup>tr</sup>*

*Vla. Solo f*  
Senza sordino

*con sorcirri*

The score for 'Peter and the Fairies' is in G major and 2/4 time. It is marked 'Allegro (recit pittoresco)'. The piece features a lively, rhythmic melody in the right hand, often with trills and grace notes, and a more active accompaniment in the left hand. Dynamics include pianissimo (pp) and forte (f). The instruction 'con sorcirri' suggests a magical or whimsical character.

**4. Peter's glad heart. Allegro Felice**

*Allegro felice*

*p*

The score for 'Peter's glad heart' is in G major and 2/4 time. It is marked 'Allegro felice'. The piece is characterized by a bright, rhythmic melody in the right hand and a simple accompaniment in the left hand. The dynamics are primarily piano (p).

## 5. Peter's lullaby to his mother. Andante tranquillo

Andante tranquillo

VI. 2  
Con sordino

(VI. 1 + VI. 2)  
Senza sordino

*pp*  
Vla.  
Con sordino

*sempre p*  
Senza sordino

*pp*  
Vc.  
Con sordino

*sempre p*  
Senza sordino

*pp*

*sempre p*

Year/Date of Composition:	1909
Autograph Location:	GB-Lcm
Autograph Reference:	6328 (also MS 7981)
Dedication:	None
First Performance:	7 July 1910, Aeolian Hall, Walenn String Quartet <sup>44</sup>
Recording:	Unrecorded
Publication:	Unpublished
Notes:	This work was published with the title as "Peter Pan Suite for string quartet"

**WILLIAM HUBERT DAVIES (1893-1965)**<sup>45</sup>**Serenade for string quartet**

Year/Date of Composition:	1921
Autograph Location:	GB-AB
Autograph Reference:	MS 24 (parts only)
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

<sup>44</sup> 'London Concerts', *The Musical Times*, 51/810 (1910), 532.

<sup>45</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 72. The composer is referred as "Hubert Davies" and note: Due to the inability to the access of manuscripts, the thematic extracts will not be provided.

**Meditation for string quartet**

Year/Date of Composition: 1923  
 Autograph Location: GB-AB  
 Autograph Reference: Unknown  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Scherzo for string quartet**

Year/Date of Composition: 1923  
 Autograph Location: GB-AB  
 Autograph Reference: Unknown  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Fantasia on three melodies written by Schools of Ruthin Country School for string quartet**

Year/Date of Composition: 1924  
 Autograph Location: GB-AB  
 Autograph Reference: MS 27  
 Dedication: None  
 First Performance: 19 April 1932, the BBC Radio, Cardiff University String Quartet  
 Recording: Unrecorded  
 Publication: Unpublished

**Two Welsh Sketches**

1. Variations on Y'Glomen
2. Clychau Aberdovey

Year/Date of Composition: 1927  
 Autograph Location: GB-AB  
 Autograph Reference: MS 27  
 Dedication: None  
 First Performance: 30 May 1933, the BBC Radio, College String Quartet (movement 2 only)

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WILLIAM HUBERT DAVIES (1893-1965)

Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 1 in A major**

Year/Date of Composition: 1930  
Autograph Location: GB-AB  
Autograph Reference: MS 29  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 2 in D major**

Year/Date of Composition: 1937  
Autograph Location: GB-AB  
Autograph Reference: MS 37  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**Fantasy for string quartet based on three Welsh Folk Melodies**

Year/Date of Composition: 1938  
Autograph Location: GB-AB  
Autograph Reference: MS 38  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**Air with Variations for string quartet**

Year/Date of Composition: 1938  
Autograph Location: GB-AB  
Autograph Reference: MS 28  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**Minuet and Trio for string quartet based upon a Welsh melody**

Year/Date of Composition: 1939  
 Autograph Location: NLW  
 Autograph Reference: MS 49  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Rondo for string quartet based on three Welsh melodies**

Year/Date of Composition: 1939  
 Autograph Location: GB-AB  
 Autograph Reference: MS 41  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Lakeland Suite for string quartet**

Year/Date of Composition: 1940  
 Autograph Location: GB-AB  
 Autograph Reference: MS 46  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**EVAN THOMAS DAVIS (1878-1969)<sup>46</sup>****Eos Lais for String Quartet**

Year/Date of Composition: n.d.  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: *Arnold Bax, Granville Bantock, Henry Balfour Gardiner,  
 John David Davis – String Quartets, Tippett String*

<sup>46</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 71.

**JOHN DAVID DAVIS (1869-1942)****Some Variations on the Londonderry Air for string quartet**

Molto adagio (♩ = 60)

Musical score for 'Some Variations on the Londonderry Air for string quartet'. The score is in G major, 3/4 time, and consists of two staves. The tempo is 'Molto adagio' with a quarter note equal to 60 beats per minute. The score includes dynamic markings such as *p*, *sf*, *dim.*, and *f dim.*, as well as performance instructions like *pizz.*, *sf*, and *p arco*. The piece features a variety of rhythmic patterns and articulation marks.

Work Number	op. 43
Year/Date of Composition:	1911
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	London, Hawkes & Son, 1916

**Summer's Eve at Cookham Lock**

Adagio cantabile (♩ = 52)

Musical score for 'Summer's Eve at Cookham Lock'. The score is in G major, 3/4 time, and consists of two staves. The tempo is 'Adagio cantabile' with a quarter note equal to 52 beats per minute. The score includes dynamic markings such as *p* and features several triplet markings. The piece has a lyrical and flowing character.

Work Number:	op. 50
Year/Date of Composition:	1916
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	14 July 1930, the BBC Radio, Kutcher String Quartet <sup>47</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>47</sup> The BBC, *Radio Times*, 28/354 (1930), 77.

**String Quartet in G minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	14 July 1930, the BBC Radio, Kutcher String Quartet <sup>48</sup>
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in D minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	1 February 1936, the BBC Radio, Birmingham Ladies <sup>49</sup> String Quartet
Recording:	Unrecorded
Publication:	Unpublished

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48 Ibid.

49 The BBC, *Radio Times*, 50/647 (1936), 44.

**FREDERIC DELIUS (1862-1934)****String Quartet**

Year/Date of Composition:	1892-3
Work Number:	RT VIII/4
Autograph Location:	GB-Lbl
Autograph Reference:	MS Mus. 1745/1/39
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in E minor**

## 1. With animation

With animation

## 2. Quick &amp; lightly

Quick and lightly

Vns.

## 3. Late Swallows

Slow and wistfully



## 4. Very quick &amp; vigorously

Quick and vigourously

ff

pizz.

arco

p

Year/Date of Composition:	1916-17
Work Number:	RT VIII/8
Autograph Location :	GB-Lbl
Autograph Reference:	Add MS 54402 MS Mus. 1745/1/39
Dedication:	None
First Performance:	17 November 1916, Aeolian Hall, London String Quartet
Recording:	<i>Delius &amp; Elgar: String Quartets</i> , Villiers Quartet (NAXOS 8.573586, 2017)
Publication:	Augener, 1922

**NORMAN DEMUTH (1898-1968)**<sup>50</sup>**String Quartet**

Year/Date of Composition: 1950

Autograph Location: Lost

Autograph Reference: Lost

**BARON D'ERLANGER (1868-1943)****String Quartet**

## 1. Allegro ma non troppo

Allegro ma non troppo (♩ = 152)

*f marcato*

*rit. e molto dim.*

## 2. Vivace

Vivace

(Vns. + Vla.)

*p sempre staccato*

## 3. Andante ma non troppo

Andante non troppo lento

*p*

*cresc.*

50 Colin Mason, rev. Robert Barnett, 'Demuth, Norman (Frank)' (2001), *Grove Music Online*.

## 4. Allegro con brio

Allegro con brio

The musical score is for a piece titled '4. Allegro con brio' by Baron F. Erlanger. It is written for piano in G major (one sharp) and 2/4 time. The tempo is 'Allegro con brio'. The score begins with a forte (f) dynamic. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a supporting bass line with chords and occasional melodic fragments. The piece consists of 12 measures.

Year/Date of Composition:	1900
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	13 May 1935, The Royal Academy of Music ("Student Chamber Concert"), Student Ensemble <sup>51</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>51</sup> Royal Academy of Music Library, Archive, Concert Programmes.

**THOMAS DUNHILL (1877-1946)****String Quartet**

Year/Date of Composition: 1899  
 Year/Date of Composition: n.d.  
 Autograph Location: Lost  
 Autograph Reference: Lost

**Phantasy for string quartet in F major***Allegro animato, e poco scherzoso*

The image shows the beginning of a musical score for a string quartet. It consists of two staves, treble and bass clef, in 6/8 time. The key signature has one flat (F major). The tempo/mood is 'Allegro animato, e poco scherzoso'. The score starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and then a forte (*f*) section. The music is characterized by rhythmic patterns and melodic lines in both hands.

Year/Date of Composition: 1916  
 Work Number: op. 47  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**SIR GEORGE DYSON (1883-1964)****String Quartet**

Year/Date of Composition: January 1905  
 Autograph Location: GB-Lcm  
 Autograph Reference: 4746  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Concertstück [No. 1] in A major for string quartet**

Allegretto (♩ = 76)

*p* *rall.* *p*

Year/Date of Composition:	December 1905
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	6 December 1907, Bechstein Hall, Cathie String Quartet
Recording:	Unrecorded
Publication:	Stainer & Bell, 1920

**Concertstück [No. 2] in E major for string quartet****\*renamed as Rhapsody No. 2\***

Largo (♩ = 60)

*p espressivo* 3 3 7

Year/Date of Composition:	1912
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Stainer & Bell, 1920

**Concertstück [No. 2] in A major for string quartet****\*renamed as Rhapsody No. 3\***Adagio (♩ = 66)  
(Vns. + Va.)

The musical score is written for Violins and Viola (Vns. + Va.) in A major, 3/4 time, with a tempo of Adagio (♩ = 66). The score consists of two staves. The upper staff is for Violins and the lower staff is for Viola. The music begins with a dynamic marking of *mf* and a *Vc.* marking. The tempo is marked Adagio (♩ = 66). The score includes various dynamic markings: *mf*, *p*, *pp*, and *p*. The piece concludes with a fermata over a final chord.

Year/Date of Composition:	1912
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	7 December 1908, Bechstein Hall, Ensemble Unknown
Recording:	Unrecorded
Publication:	Stainer & Bell, 1920

**SIR EDWARD ELGAR (1857-1934)****String Quartet in D major**

Year/Date of Composition: 1907  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 47907A  
 Add MS 47908  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet in E minor**

## 1. Allegro moderato

Allegro moderato (♩ = 80)

*p legato* *p espress* *ten.* *ten.* *allargando*

## 2. Piacevole. Poco andante

Piacevole (poco andante) (♩ = 104)

*p dolce*

## 3. Allegro molto

Allegro molto (♩ = 132)

Senza sordino

*p risoluto* *p* *Senza sordino* *p* *p cresc.*

224 SIR EDWARD ELGAR (1857-1934)  
Year/Date of Composition: 1918  
Work Number: op. 83  
Autograph Location: GB-Lbl  
Autograph Reference: MS Mus. 1843/1/40: 1918 (sketches)  
MS Mus. 1843/1/41: 1918 (full score and parts)  
Dedication: Broadsky String Quartet  
First Performance: 7 January 1919, Severn House, Ensemble Unknown  
(private)  
Recording: Elgar: String Quartet • *Quintet*, Sorrel Quartet (Chandos  
CHAN 9894, 2001)  
Publication: Novello, 1919

### **ELIZABETH ELWELL-SUTTON (n.d.)**

#### **String Quartet in G major**

Year/Date of Composition: 1935  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 13 May 1935, The Royal Academy of Music (“Student  
Chamber Concert”), Student Ensemble<sup>52</sup>  
Recording: Unrecorded  
Publication: Unpublished

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<sup>52</sup> Royal Academy of Music Library, Archive, Concert Programmes.



**HARRY FARJEON (1878-1948)****String Quartet No. 1**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 2**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 3**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 4 in C major****1. Allegro con spirito**

Allegro con spirito

Vns.

**2. Andante**

Andante

**3. Allegretto vivace**

Allegretto vivace

Year/Date of Composition:	1922
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	W. Paxton, 1927

**ERNEST B. FARRAR (1885-1918)**<sup>53</sup>**Celtic Impressions for string quartet**

1. 'The Dominion of Dreams'
2. 'In the Shadow of the Hills'

Year/Date of Composition: n.d.

Autograph Location: Lost

Autograph Reference: Lost

**PERCY FLETCHER (1879-1932)**<sup>54</sup>**String Quartet in E minor**

Year/Date of Composition: 1909

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: 13 December 1909, Bechstein Hall, English String Quartet<sup>55</sup>

Recording: Unrecorded

Publication: Unpublished

**ERIC FOGG (1903-1939)****String Quartet in A-flat major**

1. Allegro con brio  
Allegro con brio (♩ = 120)

Musical score for the first movement of Eric Fogg's String Quartet in A-flat major, 'Allegro con brio'. The score is in 4/4 time and features a piano accompaniment with dynamic markings of *mf* and *f*.

2. Rhapsody (quasi recitativo). Largamente  
Largamente (♩ = 69)

Musical score for the second movement of Eric Fogg's String Quartet in A-flat major, 'Rhapsody (quasi recitativo)'. The score is in 4/4 time and features a piano accompaniment with dynamic markings of *p*, *f*, *mf*, and *sf*.

53 Stephen Banfield, 'Farrar, Ernest Bristow' (2001), *Grove Music Online*.54 Philip L. Scowcroft, 'The Music of Percy Fletcher', *Musicweb International*, <https://www.musicweb-international.com/garlands/fletcher.htm>.55 advertised in *The Times* on 13 December 1909.

## 3. Scherzo. Presto

Presto (♩ = 132) %

Musical score for Scherzo. Presto, measures 1-8. The score is in 6/8 time with a key signature of two flats. It features a piano introduction with a repeat sign, followed by a section marked *p* and *(p subito 2nd time)*, and a section marked *sfp sempre staccato*.

## 4. Finale. Allegro risoluto

Allegro risoluto (♩ = 120)

Musical score for Finale. Allegro risoluto, measures 1-8. The score is in 4/4 time with a key signature of two flats. It features a piano introduction with a repeat sign, followed by a section marked *f* and *pizz.*, and a section marked *sf* and *arco*.

Year/Date of Composition:	1922
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Elkin, 1925

**JOHN FOULDS (1880-1939)<sup>56</sup>****String Quartet No. 1 in D minor**

Year/Date of Composition:	9 March 1896
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

<sup>56</sup> Calum MacDonald, 'John Foulds and the String Quartet', *Tempo*, 132 (1980), 16-25.

**String Quartet No. 2 in A minor**

Year/Date of Composition: September 1896  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 3**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 4 in F minor**

Year/Date of Composition: 1899  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 5 in C-sharp minor**

Year/Date of Composition: 1900  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 6 ("Quartetto Romantico")**

Year/Date of Composition: 1903

Autograph Location: Lost

Autograph Reference: Lost

**String Quartet No. 7**

Year/Date of Composition: c. 1907

Autograph Location: Lost

Autograph Reference: Lost

**String Quartet No.8 in D minor**

## 1. Andante lento

Andante lento (♩ = 66)

sf  
molto  
f p

sf  
molto  
f p pp

sf  
molto  
f p pp

sf  
molto  
f p molto espress.

## 2. Allegro non strepitoso

Allegro non strepitoso

pp sempre ed eguale

pp

Year/Date of Composition: c. 1907-10

Work Number: op. 23

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Musikproduktion Höflich, München, 2015

### Music-Pictures (Group 2) -- "Aquarelles" for string quartet

#### 1. In Provence. Refrain Rococo (After La Thangue)

Sunny & Amiable (not frivolous) (♩ = 80)

Musical score for 'In Provence. Refrain Rococo' for string quartet. The score is in 2/2 time with a key signature of one flat (B-flat). It features a piano introduction with pizzicato and arco markings. The first staff (treble clef) has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff (bass clef) has a bass line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include p, mf, and mp. Performance instructions include pizz. and arco.

#### 2. The Waters of Babylon (After Blake)

Slow (♩ = 40)  
 Muted  
 arco

Musical score for 'The Waters of Babylon' for string quartet. The score is in 3/4 time with a key signature of one sharp (F#). It features a slow tempo with muted arco playing. The first staff (treble clef) has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff (bass clef) has a bass line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include mf, f, p, and pp. Performance instructions include muted arco.

#### 3. Arden Glade. English Tune with Burden (After Crome)

Amabling tempo, without deviation. Quietly Humorous (♩ = 100)

Musical score for 'Arden Glade. English Tune with Burden' for string quartet. The score is in 2/4 time with a key signature of one sharp (F#). It features an ambling tempo with a quietly humorous character. The first staff (treble clef) has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff (bass clef) has a bass line starting with a quarter note G2, followed by eighth notes F2, E2, and D2. Dynamics include mp and p. Performance instructions include arco.

Year/Date of Composition: n.d.  
 Work Number: op. 32  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 21 June 1926, the BBC Radio (2LO London), "Spring Chamber Concerts", Virtuoro String Quartet  
 Recording: John Foulds – *Quartetto Intimo Op. 89, Lento Quieto (From Quartetto Geniale, Op. 97), Aquarelles Op. 32,*

### String Quartet No. 9 (“Quartetto Intimo”)

#### 1. Poco trattenuto – Impetuoso

Un poco trattenuto (♩ = 100)      Impetuoso (♩ = 138)

Vla.      ten.

Vc.      f      ten.      f

#### 2. Lento introspettivo

Lento introspettivo

pizz.      arco      pizz.

pizz.      p

#### 3. Pasquinade. Con umore

Pasquinade. Con umore (♩ = 168)

(Vl. 2 + Vl. 1)

fz      p      f      p      fz      p      sf      p      pizz.      mf      arco      fz

(Vla. + Vc.)      p      mf

pizz.      p

#### 4. Colloquy. Serioso

Serioso (♩ = 46)

pp      Vc.      frobusto      rit.      mp      f      f



## 5. Finale. Energico passionato

Energico passionato. Non stretto

The musical score is for the finale of String Quartet No. 10. It is written in 5/4 time and consists of two staves: a piano accompaniment (Vns. and Vc.) and a string quartet part (Vns. + Vla.). The tempo is 'Energico passionato. Non stretto'. The score begins with a piano accompaniment marked 'mf'. The string quartet part enters with a forte 'f' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Year/Date of Composition:	1932
Work Number:	op. 89
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 56481
Dedication:	None
First Performance:	Unknown
Recording:	<i>John Foulds – Quartetto Intimo Op. 89, Lento Quieto (From Quartetto Geniale, Op. 97), Aquarelles Op. 32, Endellion String Quartet (Pearl SHE 564, 1981) – vinyl/LP</i>
Publication:	Musikproduktion Höflich, München, 2011

**String Quartet No. 10 (“Quartetto Geniale”)**

1. Animato assai
2. Pasquinade. Allegro
3. Lento quieto
4. Colloquy. Moderato
5. Finale Gei

Year/Date of Composition:	c. 1931-32
Work Number:	op. 89
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 56481
Dedication:	None
First Performance:	Unknown
Recording:	<i>John Foulds – Quartetto Intimo Op. 89, Lento Quieto (From Quartetto Geniale, Op. 97), Aquarelles Op. 32, Endellion String Quartet (Pearl SHE 564, 1981) – vinyl/LP</i>
Publication:	Musikproduktion Höflich, München, 2011

**BENJAMIN FRANKEL (1906-1973)****“Three Sketches” for string quartet**

## 1. Presto

Presto ( $\text{♩} = 144$ )

## 2. Andante

Andante  
Con sordino

## 3. Allegro molto ritmico e giocoso

Allegro molto ritmico e giocoso ( $\text{♩} = 160$ )

Year/Date of Composition:	c. 1935
Work Number:	op. 2
Autograph Location:	GB-Lbl
Autograph Reference:	MS Mus. 872
Dedication:	None
First Performance:	Unknown
Recording:	FRANKEL, B: Music for Strings, Northwest Chamber Orchestra (NAXOS 999221-2, 1994)
Publication:	Unpublished
Notes:	This recording is for string orchestra; no recording found for a string quartet is available.

**String Quartet No. 1**

1. Andante tranquillo

Andantino tranquillo

*p*

*p pizz.*

2. Allegro brioso

Allegro brioso

*f*

*fp*

*mf*

*f*

3. Andante molto (espressivo ma serio)

Andante molto (espressivo ma serio)

*p*

*pp*

*p*

4. Moderato (Serioso)

Moderato (Serioso)

*mf*

*f deciso*

*molto*

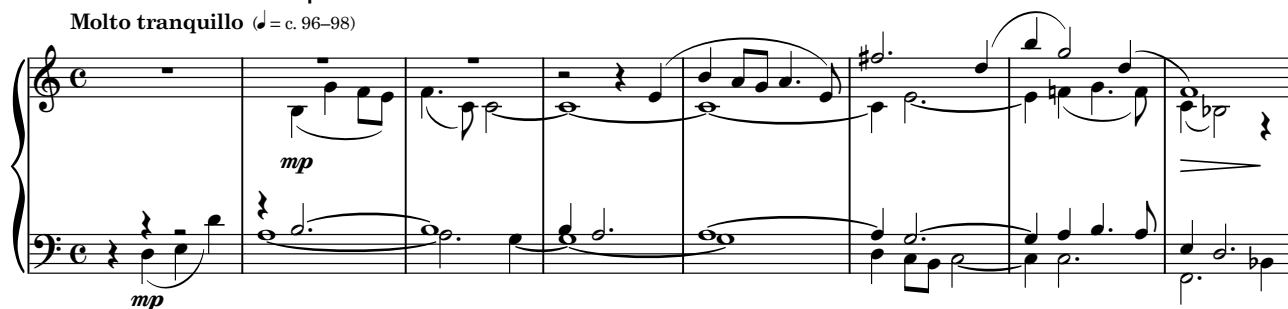
*f*

Year/Date of Composition: 1944  
Work Number: op. 14  
Autograph Location: GB-Lbl  
Autograph Reference: Add MS 54377  
Dedication: None  
First Performance: Unknown  
Recording: *Frankel: Complete String Quartets*, Nomos String Quartet  
(CPO 999420-2, 1996).  
Publication: Augener, 1950

## String Quartet No. 2

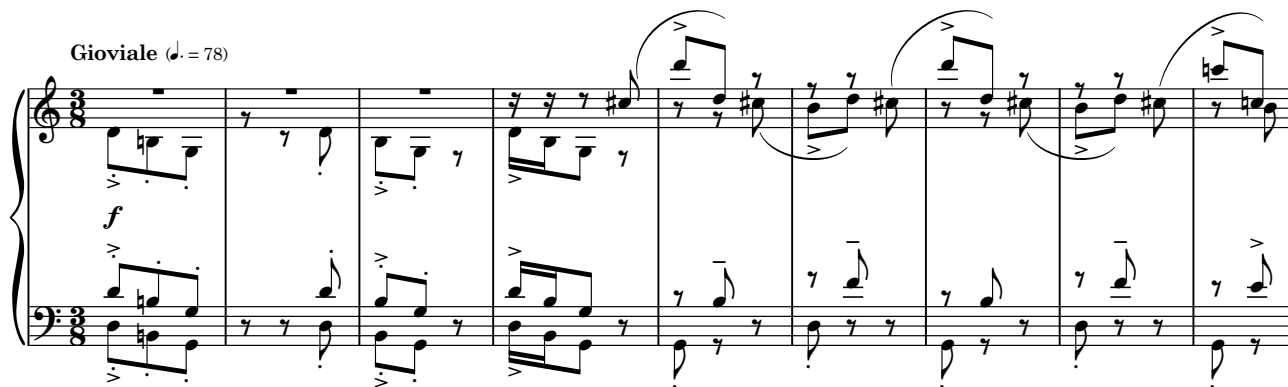
### 1. Moderato tranquillo

Molto tranquillo (♩ = c. 96-98)



### 2. Gioviale - Marzietta. Giocoso

Gioviale (♩ = 78)



### 3. Lento

Lento (♩ = c. 42-48)



## 4. Allegretto misterioso

Allegretto misterioso (♩ = 68)

Musical score for 4. Allegretto misterioso. The score is in 3/8 time and begins with a piano (pp) dynamic. The music features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The key signature has one flat (B-flat major or D minor).

## 5. Allegro assai

Allegro assai (♩ = 112)

Musical score for 5. Allegro assai. The score is in common time (C) and begins with a fortissimo (ff) dynamic. The music is characterized by rapid, rhythmic patterns in both hands. The key signature has one flat (B-flat major or D minor). The dynamic changes to mezzo-forte (mf) in the middle of the piece.

Year/Date of Composition:	1944
Work Number:	op. 15
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 54377
Dedication:	Max Rostal
First Performance:	Unknown
Recording:	<i>Frankel: Complete String Quartets</i> , Nomos String Quartet (CPO 999420-2, 1996).
Publication:	Augener, 1947

## String Quartet No. 3

## 1. Andantino dolente con fludito

Andantino dolente, con fludito  
(Vla. + Vns.)

Musical score for 1. Andantino dolente con fludito. The score is in 3/8 time and begins with a piano (p) dynamic. The music is in a minor key and features a slow, expressive melody. The score is for Violin and Viola.

2. Moderato deciso

Moderato deciso

Musical score for Moderato deciso. The score is in 6/8 time and features a piano part with a forte (*f*) dynamic. It includes parts for Violin 1 (Vla.), Violin 2 (VI. 2), and Violins 1 and 2 (VI. 1 + Vla.). The piano part has a melodic line with eighth notes and rests, while the strings provide harmonic support with eighth-note patterns.

3. Allegro malevolo

Allegro malevolo

Musical score for Allegro malevolo. The score is in 6/8 time and features a piano part with a piano (*p*) dynamic and a 'Con sordino' (con sord) marking. The piano part consists of a rhythmic eighth-note pattern. The strings play a pizzicato (*pizz.*) accompaniment with a mezzo-forte (*mf*) dynamic, marked 'sempre'.

4. Lento misteriosamente

Musical score for Lento misteriosamente. The score is in 6/8 time and features a piano part with a piano (*p*) dynamic and a 'perpendo' marking. The piano part has a slow, melodic line. The strings play a mezzo-piano (*mp*) accompaniment with a 'sub.' (sustained) marking. The score includes dynamic markings for *pp*, *perpendo*, *mp sub.*, *f*, and *p*. Performance instructions include 'accel.....rit.....Tempo primo' and 'Vns. + Vla.'

5. Giubilante, Presto

Giubilante, Presto

Musical score for Giubilante, Presto. The score is in 6/8 time and features a piano part with a fortissimo (*ff*) dynamic. The piano part has a fast, rhythmic eighth-note pattern. The strings play a mezzo-forte (*mf*) accompaniment with a similar eighth-note pattern.

Year/Date of Composition: 1947  
 Work Number: op. 18  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 54377  
 Dedication: Max Rostal  
 First Performance: Unknown  
 Recording: *Frankel: Complete String Quartets*, Nomos String Quartet  
 (CPO 999420-2, 1996).  
 Publication: Augener, 1949

### String Quartet No. 4

#### 1. Allegro comodo

*Allegro comodo*

#### 2. Scherzando

*Scherzando*

#### 3. Lento mesto

*Lento mesto*

## 4. Andantino semplice

Andantino semplice

Year/Date of Composition:	1948
Work Number:	op. 21
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 54378
Dedication:	Soria Richelman
First Performance:	Unknown
Recording:	<i>Frankel: Complete String Quartets</i> , Nomos String Quartet (CPO 999420-2, 1996).
Publication:	Novello, 1950

**Post-1950 String Quartets**

String Quartet No. 5, op. 43 (1965)

**MANUEL R. FRENKEL (n.d.)****Suite for string quartet<sup>57</sup>**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	6 June 1935, Duke's Hall, The Royal Academy of Music ("Student Chamber Concerts"), Student Ensemble
Recording:	Unrecorded
Publication:	Unpublished

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57 Royal Academy of Music Library, Archive, Concert Programmes.



**PETER RACINE FRICKER (1920-1990)****String Quartet No. 1**

Adagio appassionato (Tempo I) (♩ = c. 96)

Year/Date of Composition:	1948
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Mátyás Seiber
First Performance:	11 October 1949, R. B. A. Galleries ("London Contemporary Centre Concert"), Amadeus String Quartet
Recording:	FRICKER, P. R.: <i>String Quartets Nos. 1-3 / Adagio and Scherzo</i> , Villiers Quartet (NAXOS, 8.571374, 2017)
Publication:	Schott, 1949

**Post-1950 String Quartets**

String Quartet No. 2 (1953)

String Quartet No. 3 (1976)

**JAMES FRISKIN (1886-1967)****Phantasy for String Quartet**

Year/Date of Composition:	1906
Autograph Location:	GB-Lmca
Autograph Reference:	Unknown
Dedication:	Written for the Worshipful Company of Musicians by Novello & Company, Ltd.
First Performance:	25 February 1917, Venue Unknown, Ensemble Unknown

Recording: Unrecorded  
 Publication: Novello, 1906

### **HENRY B. GARDINER (1877-1950)**

#### **String Quartet in B-flat major in one movement**



Year/Date of Composition: 1905 (rev. 1936)  
 Autograph Location: Lost  
 Autograph Reference: Lost  
 Dedication: None  
 First Performance: 28 February 1905, Aeolian Hall, Cathie String Quartet  
 Recording: Unrecorded  
 Publication: Schott, 1949

#### **String Quartet in C major**

Year/Date of Composition: 1932  
 Autograph Location: AUS-PVgm  
 Autograph Reference: 03.0353  
 Dedication: Percy Grainger  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: C. Avison, 1907

### **GRAHAM GARTON (n.d.)**

#### **String Quartet No. 1 in G major**

Year/Date of Composition: 1948  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 28 November 1948, Duke's Hall, The Royal Academy of Music ("Student Chamber Concert"), Student Ensemble<sup>58</sup>

<sup>58</sup> Royal Academy of Music Library, Archive, Concert Programmes.

Recording: Unrecorded  
 Publication: Unpublished

### NICHOLAS COMYN GATTY (1874-1946)

#### Variations on a Traditional Air for string quartet

*Andante semplice*

Year/Date of Composition: n.d.  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 57298  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

### HANKIN GEORGE (1912-?)

#### String Quartet in D minor

Year/Date of Composition: n.d.  
 Autograph Location: GB-Lam  
 Autograph Reference: XX(173188.1)  
 Dedication: None1  
 First Performance: 10 December 1941, Duke's Hall, The Royal Academy of Music ("Student Composition Concert"), Student Ensemble<sup>59</sup>  
 Recording: Unrecorded  
 Publication: Unpublished

<sup>59</sup> Ibid.

# ROBERTO GERHARD (1896-1970)

## String Quartet No. 1

### 1. Allegro assai

Allegro assai (♩ = 152)

(Vl. 1 + Vl. 2 + Va.)

pp ————— ff

Vc. *p* *fp sub.*

*f < > sf*      *p < > sf*

### 2. Con vivacità

Con vivacità (♩ = 320)

Vl. 2

Con sordino

Vl. 1

Vl. 2

Vla.      Vc. pizz.      Vla.      Vc.

*p*      *p*

### 3. Grave

Grave (♩ = 84)

(Vns. + Vla., but no 8va for Vla.)

(Vl. 1 + Vl. 2)

*p*      *pp* ————— *mf* > *pp*

Vc.      (Vla. + Vc.)

*p*

### 4. Molto Allegro

Molto allegro (♩ = 160)

(Vns. + Vla.)

Vns.

*f*      *p*

(Vla. + Vc.)

Year/Date of Composition:	1918
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Roberto Gerhard, Complete String Quartets • Chaconne, Arditti Quartet (aeon AECD 1225, 2013).</i>
Publication:	Keith Drowse Music Publishing Co. Ltd., XXXX

## String Quartet [No. 2]

### 1. Allegro assai

*Allegro assai*

### 2. Andante espressivo e con moto

*Andante espressivo e con moto*

(VI. 1 + VI. 2)

### 3. Allegretto vivace e con spirito

*Allegretto vivace e con spirito* (♩. = 80)

246 ROBERTO GARHARD (1896-1970)  
Year/Date of Composition: 1927  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: *Roberto Gerhard, Complete String Quartets • Chaconne*,  
Arditti Quartet (aeon AECD 1225, 2013).  
Publication: Unpublished

### **CECIL ARMSTRONG GIBBS (1889-1960)**

#### **String Quartet [No. 1] in C major**

Year/Date of Composition: 1912  
Work Number: op. 1  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

#### **String Quartet [No. 2] in G major**

Year/Date of Composition: 1916  
Work Number: op. 7  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet [No. 3] in A minor**

Year/Date of Composition: 1917  
 Work Number: op. 8  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet [No. 4] in E major**

1. Moderato e tranquillo

Moderato e tranquillo (♩ = 84)

2. Allegro risoluto

Allegro risoluto (♩ = 100)

3. Air and Variations

Andante e semplice

248

CECIL ARMSTRONG GIBBS (1899-1960)

Year/Date of Composition: 1918  
Work Number: op. 18  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Goodwin & Tabb, 1921  
Notes: This quartet was published as No. 3

**String Quartet [No. 5] in F-sharp minor**

Year/Date of Composition: 1919  
Work Number: op. 22  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**Pastoral Quartet for string quartet**

Year/Date of Composition: 1921  
Work Number: op. 41  
Autograph Location: GB-Lcm  
Autograph Reference: 4850  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished



**3 Pieces for String Quartet**

1. Above Blea Tarn. Andante

Allegro con moto

Musical score for 'Above Blea Tarn'. The score is in 5/4 time and G major. It consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking appears in the fifth measure of the upper staff.

2. Winster Valley. Allegro con moto

Slow and calm

Musical score for 'Winster Valley'. The score is in 3/4 time and B-flat major. It consists of two staves. The upper staff features a melodic line with a piano (*p*) dynamic marking. The lower staff has a rhythmic accompaniment of eighth notes. A 'pizz.' (pizzicato) instruction is located at the end of the piece.

3. Loweswater: Calm after Storm

Andante Solo

Musical score for 'Loweswater: Calm after Storm'. The score is in 4/4 time and B-flat major. It consists of two staves. The upper staff is marked 'Solo' and features a melodic line with triplets and a piano (*p*) dynamic marking. The lower staff provides a simple accompaniment of quarter notes.

Year/Date of Composition:	1928
Work Number:	op. 41
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet [No. 6] in A major**

## 1. Lento espressivo

Lento espressivo (♩ = 60-63)

## 2. Moderato

Moderato (♩ = 72)

## 3. Andante rubato, quasi improvvisazione

Andante rubato, quasi improvvisazione

Vla.

Year/Date of Composition:	1933
Work Number:	op. 73
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	19 May 1933, the BBC Radio, "A Light Classical Concert", Elsie Owen String Quartet
Recording:	Unrecorded
Publication:	Boosey & Hawkes, 1933

**Miniature String Quartet**

**1. Moderato con grazia**

Moderato con grazia (♩ = 66-69)

**2. Andante dolce**

Andante dolce (♩ = 60)

**3. Con brio**

Con brio (♩ = 60)

Year/Date of Composition:	1934
Work Number:	op. 74
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Boosey & Hawkes, 1934

**String Quartet [No. 7] in C major**

Year/Date of Composition: 1940  
 Work Number: op. 95  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet [No. 8] in G minor**

Year/Date of Composition: 1941  
 Work Number: op. 99  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Goodwinn & Tabb, 1921

**HENRY GIBSON (1882-1954)<sup>60</sup>****Scherzo-Fantasia for string quartet**

Year/Date of Composition: n.d.  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 27 November 1906, The Royal College of Music  
 ("Patron's Fund Concert"), Student Ensemble  
 Recording: Unrecorded  
 Publication: Unpublished

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<sup>60</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 93 and Royal College of Music Library, Archive, Concert Programmes.

**HELEN GLATZ (1908-1996)****String Quartet<sup>61</sup>**

Year/Date of Composition:	1929
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2**

## 1. Andante tempo rubato

Andante tempo rubato  
Con sordino

## 2. Allegro molto

Allegro molto

## 3. Andante

Andante

61 Composers' Guild of Great Britain, *Chamber Music by Living British Composers* (London: British Music Information Centre, 1969), p. 16.

## 4. Moderato [decioso] – Allegro tranquillo

Moderato deciso

Musical score for Moderato deciso, featuring piano (p), forte (f), fortissimo (ff), and sforzando (sf) dynamics, and the instruction *con folia*.

Allegro tranquillo

Musical score for Allegro tranquillo, featuring piano (p) dynamics.

Year/Date of Composition:	1936
Autograph Location:	BMIC
Autograph Reference:	BMC/SC/32647
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Publisher Unknown

**ARTHUR E. GODFREY (1868-1939)<sup>62</sup>****Three Pieces for string quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	17 March 1916, Unknown Venue, Unknown Ensemble <sup>63</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>62</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 94.

<sup>63</sup> 'London Concerts', *The Musical Times*, 57/878 (1916), 201.

**BETHOLD GOLDSCHMIDT (1903-1996)****String Quartet No. 1**

## 1. Allegro

Allegro (♩ = 92)

## 2. Scherzo. Allegro comodo

Allegro comodo (♩ = 69)

(VI. 2 + Vla.) (VI. 2 + VI. 1)

*pp*  
pizz.  
*mf* *ppp*

## 3. Adagio

Adagio (♩ = 50)

con sord.  
*ppp*

## 4. Finale. Presto

Presto (♩ = 144) *ff* sempre non legato

Year/Date of Composition:	1925
Work Number:	op. 8
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None

First Performance: 2 June 1926, Hochschule für Musik, Berlin, Germany,  
Deman-Quartett

Recording: Unrecorded

Publication: Boosey & Hawkes, 1990

## String Quartet No. 2

### 1. Allegro molto e con fuoco

*Allegro molto e con fuoco* ( $\text{♩} = 88$ ) *non legato*

*ff*

### 2. Scherzo. Molto Allegro quasi mesto

*Molto allegro quasi mesto* (Vns. + Vla.)

*p* *mf* *p* *mf*

### 3. Elegie

*Andante molto tranquillo*

Vla. *p* *mf* *p*

### 4. Finale

*Presto* ( $\text{♩} = 168$ )

*p* *pizz.*



Year/Date of Composition:	1936
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	14 July 1953, Waterloo Room (Royal Festival Hall), London, London String Quartet
Recording:	Unrecorded
Publication:	Boosey & Hawkes, 1936

**SIR EUGENE AYNSLEY GOOSSENS (1893-1962)****Phantasy Quartet for String Quartet**

Largo

ff

molto dim.

pp

ad lib. poco

Year/Date of Composition:	1917
Work Number:	op. 12
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Philharmonic String Quartet
First Performance:	Autumn 1915, Venue Unknown (most likely the Aeolian Hall), London String Quartet
Recording:	Unrecorded
Publication:	J. W. Chester, 1917

**String Quartet No. 1**

## 1. A. B. Allegro con grazia

Allegro con grazia ( $\text{♩} = 44$ )

mf

dim.

## 2. R. J. Andante molto. (sostenuto)

Andante molto (sostenuto)

Con sordino

p

f

mf

## 3. C. S. Allegro quasi Burlesca

Allegro giocoso quasi buresca

Musical score for 'C. S. Allegro quasi Burlesca'. The score is written for piano in 2/4 time. It features a lively, rhythmic melody in the right hand and a complex, syncopated accompaniment in the left hand. The piece is marked *ff* (fortissimo) and *f* (forte).

Year/Date of Composition:	1915
Work Number:	op. 14
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Philharmonic String Quartet
First Performance:	Unknown
Recording:	Unrecorded
Publication:	J. W. Chester, 1918

## Two Sketches

## 1. By the Tarn. Andante tranquillo

Andante tranquillo

Musical score for 'By the Tarn. Andante tranquillo'. The score is written for piano in 3/4 time. It features a slow, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The piece is marked *pp* (pianissimo) and *Con sordino* (with sostenuto pedal). The left hand features several triplet patterns.

## 2. Jack O'Lantern. Ignis fatuus. Con brio-Poco meno

Con brio

(Vns. + Vla.)

pizz.

Con sordino

Musical score for 'Jack O'Lantern. Ignis fatuus. Con brio-Poco meno'. The score is written for violin and viola in 3/4 time. It features a lively, rhythmic melody in the right hand and a steady, rhythmic accompaniment in the left hand. The piece is marked *f* (forte) and *pp* (pianissimo). The right hand features several triplet patterns. The left hand features a steady, rhythmic accompaniment. The score includes markings for *arco* (arco) and *mp ad lib.* (mezzo-piano ad libitum).

Year/Date of Composition: 1916  
 Work Number: op. 15  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 10 December 1916, the Leighton House ("the Leighton House Chamber Concert"), Philharmonic String Quartet  
 Recording: Unrecorded  
 Publication: J. W. Chester, 1916

## String Quartet No. 2

### 1. Mesto – Moderato con moto

Mesto (♩ = 58)

*ff feroce*  
*meno f ma sost.*  
*f*  
*sf*

Moderato con moto (♩ = 96)

*espress.*  
*poco f*  
*mf*  
*mf espress.*  
*sf*

### 2. Andante con tristezza

Adagio con tristezza (♩ = 56-60)

*f espress.*  
*piagendo*  
*sf f*  
*molto sost.*  
*sf*

## 3. Con Spirito (Alla Buresca) – Alla Polka – Vivo – Con Spirto (Alla Buresca)

Con spirito (Alla Buresca) (♩ = 160)

Musical score for 'Con Spirito (Alla Buresca) – Alla Polka – Vivo – Con Spirto (Alla Buresca)'. The score is in 2/4 time and consists of four measures. The first two measures are marked *ff* and feature a complex, rhythmic pattern with many accidentals. The last two measures are marked *pizz.* and feature a simpler, more rhythmic pattern.

## 4. Epilogue. Mesto – Allegro vivace (quasi alla breve)

Mesto (♩ = 58)

Musical score for 'Epilogue. Mesto – Allegro vivace (quasi alla breve)'. The score is in 3/4 time and consists of four measures. The first measure is marked *ff feroce* and features a complex, rhythmic pattern. The second measure is marked *meno f ma sost.* and features a simpler, more rhythmic pattern. The third and fourth measures are marked *f* and feature a complex, rhythmic pattern.

Allegro vivace (quasi alla breve) (♩ = 144)

Musical score for 'Allegro vivace (quasi alla breve)'. The score is in 12/8 time and consists of four measures. The first measure is marked *ff sub. p flautando* and features a complex, rhythmic pattern. The second and third measures are marked *mf* and feature a complex, rhythmic pattern. The fourth measure is marked *mf* and features a complex, rhythmic pattern.

Year/Date of Composition:	1940
Work Number:	op. 59
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Mrs. Coolidge
First Performance:	<u>American</u> : 30 October 1940, The Library of Congress ("the Founder's Day Concert"), Washington D. C., the United States of America, Coolidge Quartet <u>British</u> : 17 October 1942, Wigmore Hall, Stratton String Quartet <u>Sponsored</u> : 17 January 1944, Venue Unknown ("a concert sponsored by the Boosey & Hawkes"), New York, N.Y., the United States of America <u>Broadcasted</u> : 22 February 1943, the BBC Radio ("Home Service"), Stratton String Quartet
Recording:	Unrecorded
Publication:	Boosey & Hawkes, 1942

**Miniature Fantasy in F minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	7 March 1913, The Royal College of Music ("Patron's Fund Concert"), Student Ensemble
Recording:	Unrecorded
Publication:	Unpublished

**Miniature Fantasy in F major**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	7 March 1913, The Royal College of Music ("Patron's Fund Concert"), Student Ensemble
Recording:	Unrecorded
Publication:	Unpublished

**DAVID GOW (1924-1993)**

**Serenade for String Quartet**

1. Prologue. Grave e sempre tranquillo

Grave e sempre tranquillo (♩ = c. 58)

2. Ostinato. Allegro con fuoco

Allegro con fuoco (♩ = c. 132)

3. Rocco March. Moderato secco

Moderato secco (♩ = c. 88)

4. Threnody. Lento e tranquillo

Lento e tranquillo (♩ = c. 51)

(Vns. + Vla.)

Con sordino

## 5. Fugue. Vivacissimo

Lento e tranquillo (♩ = 51)

(Vns. + Vla.)

The musical score is for a fugue in 6/8 time. It is marked 'Lento e tranquillo' with a tempo of 51 beats per minute. The score is for Violins and Viola (Vns. + Vla.) and Violoncello (Vc.). The first four measures feature a rhythmic pattern of eighth notes, with the first measure marked 'ff' and the fourth measure marked 'f'. The fifth measure features a different rhythmic pattern.

Year/Date of Composition:	1946
Autograph Location:	BMIC
Autograph Reference:	BMC/SC/36540
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Post-1950 String Quartets**

String Quartet No. 2 (1961)

String Quartet No. 3 (1965)



**DOROTHY ALICE GOW (1893-1982)****Fantasy for String Quartet***Con fuoco*

The image shows the first six measures of the 'Fantasy for String Quartet' by Dorothy Alice Gow. The music is in 4/4 time and F minor. The treble clef part begins with a melodic line featuring a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes. The bass clef part provides harmonic support with chords and single notes, starting with a forte (f) dynamic. The tempo/mood is marked 'Con fuoco'.

Year/Date of Composition:	1932
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 63001
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	The work was written sometime around 1920, but the work was officially completed in 1932.

**String Quartet No. 1 in F minor**

Year/Date of Composition:	1932
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 63001
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2 (in one movement)**

Moderato

sul tasto  
*pp* espress.

sul tasto  
*pp* espress.

Year/Date of Composition: 1932  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 63001  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet in One Movement**

Sostenuto (♩ = 63)

Con sordino

*p*

*mp*

Year/Date of Composition: 1934  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 63003  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**JOHN D. H. GREENWOOD (1889-1975)**<sup>64</sup>**String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2**

Year/Date of Composition:	1920
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 3**

Year/Date of Composition:	1950
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

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<sup>64</sup> Composers' Guild of Great Britain, *Chamber Music by Living British Composers* (London: British Music Information Centre, 1969), p. 17 and Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 99.

**INGLIS GUNDRY (1905-2000)****Phantasy String Quartet**

Allegro moderato ma risoluto (♩ = 96)

*ff* *dim.* *mp pesante* *mp* *mp pesante* *mp* *cresc.*

Year/Date of Composition:	1936
Autograph Location:	GB-HUDBmc
Autograph Reference:	BMC/SC/37216
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Hinrichen/Peters, 1936

**PATRICK SHELDON HADLEY (1899-1973)****String Quartet in C major**

Year/Date of Composition:	1933
Autograph Location:	GB-Cu
Autograph Reference:	MU. MS. 954
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**RICHARD HALL (1903-1982)****String Quartet No. 1****1. Theme and Variations (Variations 1-3)**

Adagio  
TEMA  
Con sordino

**2. Arioso. Adagio (Variation 4)**

Adagio (♩ = ♩)

**3. Scherzo (Variations 5-6)**

Allegro vivace

**4. Finale (Sonata; Variation 7)**

Allegro energico

Year/Date of Composition:	1950
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded

Publication:

Unpublished

Notes:

The copy of the score was at the BMIC in Huddersfield. Whereabouts the manuscript for this work is unknown. Missing dynamic in the violoncello in measure 1, movement 3 in the original score.

**IAIN HAMILTON (1922-2000)<sup>65</sup>****String Quartet No. 1****1. Allegro**

Allegro (♩ = 112)

**2. Allegro molto**

Allegro molto (♩ = 158)

Vns.  
Con sordino

**3. Lento semplice**

Allegro robusto (♩ = 126)

**4. Allegro robusto**

Lento semplice (♩ = 56)

Senza Sordino

Year/Date of Composition: 1950  
Work Number: op. 5  
Autograph Location: GB-HUDBmc  
Autograph Reference: BMC/SC/37216  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Schott, 1952

**Post 1950 String Quartets**

String Quartet No. 2 (1965)

String Quartet No. 3 (1984)

String Quartet No. 4 (1984)

**JULIUS HARRISON (1885-1963)****Widdicombe Fair (Humoresque) for string quartet**

Molto vivace  
pizz.

*pp stacc. sempre*

Year/Date of Composition:	1915
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	11 November 1915, Venue Unknown, London String Quartet <sup>66</sup>
Recording:	Julius Harrison BREDON HILL & Hubert Clifford, BBC Concert Orchestra (Dutton Epoch CDLX7174, 2006).
Publication:	Hawkes & Son, 1916
Notes:	this recording for this quartet is for string orchestra.

**PAMELA HARRISON (1915-1990)****String Quartet**

Year/Date of Composition:	1944
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	13 September 1945, The National Gallery ("Lunch Concerts"), Ensemble Unknown
Recording:	Unrecorded
Publication:	Unpublished



**FRITZ HART (1874-1949)****String Quartet in G major**

## 1. Allegro moderato

Allegro moderato

Musical score for the first movement, Allegro moderato, in G major, 4/4 time. The score is for piano and includes dynamic markings such as *mp*.

## 2. Adagio molto

Adagio molto

Musical score for the second movement, Adagio molto, in G major, 4/4 time. The score is for piano and includes dynamic markings such as *p*.

## 3. Andante cantabile

Andante cantabile

Musical score for the third movement, Andante cantabile, in G major, 3/4 time. The score is for piano and includes dynamic markings such as *p*.

## 4. Allegro grazioso

Allegro grazioso

Musical score for the fourth movement, Allegro grazioso, in G major, 6/8 time. The score is for piano and includes dynamic markings such as *mf* and *p*.

Year/Date of Composition:	1937
Work Number:	op. 119
Autograph Location:	AUS-Msl / AUS-SMc
Autograph Reference:	AP 785.7194 H25S
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Marshall-Hall Trust, 2005

**SIR HAMILTON HARTY (1879-1941)****String Quartet in A minor**

Year/Date of Composition: March 1898  
Autograph Location: IRLN-Bu  
Autograph Reference: MS 14/1/2  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet in F major**

1. Allegro con brio
2. Vivace
3. Andante pastorale
4. Allegro vivace

Year/Date of Composition: 1900  
Work Number: op. 1  
Autograph Location: IRLN-Bu  
Autograph Reference: MS 14/1/3a/3b  
Dedication: None  
First Performance: Unknown  
Recording: *Hamilton Harty: String Quartets & Piano Quintet*,  
Piers Lane, Golder String Quartet (Hyperion Records  
CDA67927, 2012)  
Publication: Unpublished

**String Quartet No. 2 in A major**

1. Allegro ma non
2. Vivace sempre leggiero
3. Lento
4. Allegro con brio - molto vivace

Year/Date of Composition: 1902

Work Number: op. 5

Autograph Location: IRLN-Bu

Autograph Reference: MS 14/1/7 (parts only)

Dedication: None

First Performance: Unknown

Recording: *Hamilton Harty: String Quartets & Piano Quintet*,  
Piers Lane, Golder String Quartet (Hyperion Records  
CDA67927, 2012)

Publication: Unpublished

**EDWARD NORMAN HAY (1889-1943)****Fantasy on Irish folk tunes for string quartet<sup>67</sup>**

Year/Date of Composition:	1917
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in A major**

## 1. Moderato e grazioso

Moderato e grazioso

*mp*

## 2. Scherzo. Molto scherzando

Molto scherzando

*sf* *p* *sf* *fp* *fp* *sf*

pizz. arco

pizz. arco

## 3. Andante cantabile

Andante cantabile

*p*

67 Barry Burgess, 'Hay, Edward Norman' (2001), *Grove Music Online*.

## 4. Finale. Moderato (quasi recit.)

Moderato (quasi recit.)

The image shows a musical score for a piano accompaniment. It is in 2/4 time and features a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a whole rest in the first measure, followed by a quarter rest, and then a quarter note G4 in the second measure. The bass staff starts with a piano (pp) dynamic marking and a series of eighth notes in the first measure, followed by a quarter rest in the second measure. The score includes markings for 'pizz.' (pizzicato) and 'p' (piano) in the treble staff, and 'pp' (pianissimo) in the bass staff. The piece concludes with a final cadence in the second measure of the treble staff.

Year/Date of Composition:	1918
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	"In the Memory of My Father - E. N. H. (Coleraine, January 1918)"
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Stainer & Bell, 1920

**VICTOR HELY-HUTCHINSON (1901-1947)****Fugue sonata for string quartet**

Year/Date of Composition:	1932
Autograph Location:	GB-Lcm
Autograph Reference:	5557
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Elkin & Co., 1932

**String Quartet in A major**

Year/Date of Composition:	1918
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in E-flat major**

Year/Date of Composition:	1938
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	C. A. Hely-Hutchinson and J. R. Hely-Hutchinson, 2005

**GEORGE HENSCHEL (1850-1934)<sup>68</sup>****String Quartet in E-flat major**

## 1. Andante molto sostenuto - Allegro appassionato

Andante molto sostenuto

Allegro appassionato

## 2. Andante con moto

Andante con moto

68 Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 107.

3. Scherzo: Allegro molto

*Allegro molto*

The musical score for the Scherzo: Allegro molto consists of two staves, treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a rhythmic accompaniment with chords and single notes. A *arco* instruction appears in the third measure of the first staff. The score includes repeat signs and first/second endings.

4. Andante con moto, quasi allegretto, grazioso

*Adagio con moto, quasi allegretto, grazioso*

The musical score for the Andante con moto, quasi allegretto, grazioso consists of two staves, treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a *p semplice* instruction. The first staff features a melodic line with eighth and sixteenth notes, and the second staff provides a simple accompaniment with chords and single notes. The score includes repeat signs and first/second endings.

Year/Date of Composition:	1897
Work Number:	op. 55
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Schlesinger, 1897

**JOSEPH CHARLES HOLBROOKE (1878-1958)****String Quartet No. 1 in D minor ("Fantasie")**

## 1. "Departure". Allegro virgoso (attacca)

Allegro virgoso (♩ = 160)

Vns.

Musical score for the first movement, "Departure". The score is for Violins (Vns.) and Viola/Violoncello (Vla. + Vc.). It is in 3/4 time, D minor, and marked Allegro virgoso (♩ = 160). The score features a forte (f) dynamic and includes triplet figures in both staves.

## 2. "Absence". Adagio, non troppo (attacca)

Adagio non troppo (♩ = 80)

Musical score for the second movement, "Absence". The score is for Violins (Vns.) and Viola/Violoncello (Vla. + Vc.). It is in 4/4 time, D minor, and marked Adagio non troppo (♩ = 80). The score features piano (pp) dynamics, including *pp espressivo* and *sfz* markings.

## 3. "Return." Allegro con spirito

Allegro con spirito

Musical score for the third movement, "Return". The score is for Violins (Vns.) and Viola/Violoncello (Vla. + Vc.). It is in 4/4 time, D minor, and marked Allegro con spirito. The score features a range of dynamics including forte (f), mezzo-piano (mp), and piano (p).

Year/Date of Composition:	1890
Work Number:	op. 17b
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	John Saunders ("For my good friend John Saunders")
First Performance:	22 June 1906, Steinway Hall, John Saunders String Quartet
Recording:	<i>Holbrooke: String Quartet No. 1 &amp; No. 2 – Clarinet Quintet in G</i> , The Rasumovsky Quartet (Dutton Epoch CDLX7124, 2002)
Publication:	J. & W. Chester, 1922



**String Quartet No. 2 (“Impressions”)**

## 1. Belgium 1915. Serenade. Andante carezzevolmente

Andante carezzevolmente  
Sordines.

## 2. Russia 1915. Russian Dance (on a Russian folk tune). Vivace con troppo

Vivace non troppo ♩ = 120

Year/Date of Composition:	1915
Work Number:	op. 58
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	John Saunders (“For my good friend John Saunders”)
First Performance:	24 April 1915, Aeolian Hall, Ensemble Unknown
Recording:	<i>Holbrooke: String Quartet No. 1 &amp; No. 2 – Clarinet Quintet in G</i> , The Rasumovsky Quartet (Dutton Epoch CDLX7124, 2002)
Publication:	J. & W. Chester, 1922

**String Quartet No. 3 (“The Pickwick Club”)**

## 1. Part 1

*Poco allegro*

(Vns. + Vla.)

*ff pesante*  
Vc.

*ff*

## 2. Part 2

*Poco allegro*

(Vns. + Vla. + Vc. - all in unison)

*f*

Year/Date of Composition:	1916
Work Number:	op. 68
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	John Saunders (“For my good friend John Saunders”)
First Performance:	5 May 1916, Venue Unknown, Ensemble Unknown
Recording:	Unrecorded
Publication:	J. & W. Chester, 1916

**String Quartet No. 4 ("Suite of National Songs and Dances")**

## 1. Come Lasses and Lads. Poco vivace

Poco vivace

ff p

This musical score is for the first movement, 'Come Lasses and Lads', in 6/8 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Poco vivace'. Dynamics range from fortissimo (ff) to piano (p).

## 2. The Last Rose of Summer. Andantino

Andantino  
Con sordino

mf

This musical score is for the second movement, 'The Last Rose of Summer', in 3/4 time. It is marked 'Andantino' and 'Con sordino'. The score includes triplets and a fermata. Dynamics include mezzo-forte (mf).

## 3. Mavourneen Deelish. Allegro non troppo

Allegro non troppo

f < ff

This musical score is for the third movement, 'Mavourneen Deelish', in 6/8 time. It is marked 'Allegro non troppo'. The score features a melody in the right hand and a bass line in the left hand. Dynamics range from forte (f) to fortissimo (ff).

## 4. Strathspeys and Reels. Vivace

Vivace

(Vl. 1 + Vl. 2 + Vla.)

ff ff

This musical score is for the fourth movement, 'Strathspeys and Reels', in 2/4 time. It is marked 'Vivace' and is intended for Violins 1 and 2 plus Viola. The score features a melody in the right hand and a bass line in the left hand. Dynamics are marked fortissimo (ff).

Year/Date of Composition:	1922
Work Number:	op. 71
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Unknown
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Ricordi, 1922

**String Quartet No. 5 (“Song and Dance”)**

1. Strathspeys. Vivace – 1. Keep the country, Bonnie lassie – 2. Tullochgorum. – 3. Cameron’s got his wife.

Vivace  
(Vns. + Vla.)

2. Welsh. Largo  
Largo  
(Vns. + Vla. + Vc.) Vns.

3. All through the night. Andantino sostenuto  
Andantino sostenuto  
Con sordino

4. Irish Jobs. Molto vivace  
Molto vivace  
Vns.

Year/Date of Composition:	1917
Work Number:	?op. 77
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	8 March 1918, Aeolian Hall, London String Quartet
Recording:	Unrecorded
Publication:	W. Paxton & C., 1920 (parts only)

**THEODORE HOLLAND (1878-1947)**<sup>69</sup>**String Quartet in C minor**

1. Allegro
2. Moderato con grazia
3. Theme and Variations

Year/Date of Composition:	1933
Autograph Location:	GB-Lam
Autograph Reference:	XX179755.1
Dedication:	None
First Performance:	2 July 1933, the BBC Radio (National), Stratton String Quartet <sup>70</sup>
Recording:	Unrecorded
Publication:	Unknown, n.d.

**String Quartet in E minor**

1. Allegro
2. Moderato con grazia
3. Theme and Variations

Year/Date of Composition:	1938
Autograph Location:	GB-Lam
Autograph Reference:	XX177458.1
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unknown, n.d.

<sup>69</sup> Gerald Leach, *British Composer Profiles: A Biographical Dictionary and chronology of past British composers* (Gerards Cross: British Music Society, 1989), p. 110.

<sup>70</sup> The BBC, *Radio Times*, 39/509 (1933), 816.

**GUSTAV HOLST (1874-1934)****Scherzando for string quartet**

Year/Date of Composition:	1896
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	The work has been left with incomplete.

**Allegro for string quartet**

Year/Date of Composition:	c. 1893-96
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	The work has been left with incomplete.

**Theme and Variation for string quartet**

Year/Date of Composition:	1893
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Charles Villiers Stanford ("My 1st effort under Stanford")
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 1**

1. Moderato
2. Scherzo

Year/Date of Composition: 1893  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**Phantasy on British folk songs for string quartet**

Andante  
Vla.

Year/Date of Composition: 1917  
 Work Number: op. 36  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 47827: [1916]  
 Dedication: None  
 First Performance: ?17 January 1917, Steinway Hall, Ensemble Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**IMOGEN HOLST (1907-1984)****Phantasy for string quartet**

Year/Date of Composition: 1928  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**KATHERINE ST JOHN HOWE (n.d.)**<sup>71</sup>**“Dithyramb” for string quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	31 January 1935, Duke’s Hall, The Royal Academy of Music (“Student Chamber Concerts”), Student Ensemble
Recording:	Unrecorded
Publication:	Unpublished

**DOROTHY HOWELL (1898-1982)****String Quartet in D minor in One Movement**

Adagio e peangevole (♩ = 92)

(VI. 2 + VI. 1)

Con sordino

Year/Date of Composition:	1933
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	19 October 1933, the Royal Academy of Music (“Private Chamber Music Concert”), Ensemble Unknown <sup>72</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>71</sup> Royal Academy of Music Library, Archive, Concert Programmes.

<sup>72</sup> Vincent J. Byrne, ‘The Life and Works of Dorothy Howell (MA by Research Thesis, The University of Birmingham, 2015).



**HERBERT HOWELLS (1892-1983)****Lady Audrey Suite for String Quartet**

## 1. The Four Sleepy Golliwogs' Dance. Molto moderato, scherzando

Molto moderato, scherzando (♩ = 88)

Musical score for 'The Four Sleepy Golliwogs' Dance'. The score is in 2/4 time and consists of two staves. The upper staff features a melody with triplets and sixteenth-note runs, marked with dynamics *pizz.*, *p*, *mf*, and *mp dolce*. The lower staff provides a rhythmic accompaniment with eighth-note patterns, marked with *pizz.* and *p*. The piece includes triplet and sixteenth-note figures.

## 2. The Little Girl and the Old Shepherd. Allegretto, espressivo, poco semplice

Allegretto, espressivo, poco semplice (♩ = 96)

Con sordino

Musical score for 'The Little Girl and the Old Shepherd'. The score is in 3/4 time and consists of two staves. The upper staff has a melody with eighth-note patterns, marked with *pp*. The lower staff features a bass line with eighth-note patterns, marked with *pp*. The piece is marked 'Con sordino'.

## 3. Prayer Time. Theme and 6 variations

Quasi lento, religioso (♩ = 72)

Musical score for 'Prayer Time. Theme and 6 variations'. The score is in 4/4 time and consists of two staves. The upper staff is mostly silent, with some notes in the final measure. The lower staff features a melody with eighth-note patterns, marked with dynamics *f* and *mf*. The piece includes triplet and sixteenth-note figures.

## 4. The Old Shepherd's Tale. Allegro vivace, sempre giocoso

Allegro vivace, sempre giocoso (♩ = 132)

(Vi. 1 + Vi. 2 + Vla.)

Musical score for 'The Old Shepherd's Tale'. The score is in 2/4 time and consists of two staves. The upper staff features a melody with eighth-note patterns, marked with dynamics *pp*, *p*, *f*, and *pp*. The lower staff provides a rhythmic accompaniment with eighth-note patterns, marked with *p* and *p*. The piece includes triplet and sixteenth-note figures.

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HERBERT HOWELLS (1892-1983)

Year/Date of Composition:

1914

Work Number:

HH. 50

Autograph Location:

GB-Lcm

Autograph Reference:

8586-a-c

Dedication:

None

First Performance:

27 June 1916, The Royal College of Music ("College Concert"), Student Ensemble

Recording:

*Howells: Chamber Music*, David Adams and Dante

Quartet, Gould Piano Trio (NAXOS 8.573913, 2019)

*Howells Piano Quartet & other chamber music*, Richards

Piano Quartet (Lyrita Recorded Edition SRCD292, 2007)

Publication:

Novello, 1917

**Phantasy quartet for string quartet**

Moderato, assai espressivo (♩ = 72)

VI. 1

Con sordino  
(VI. 2 + Vla. +  
Vc.)

*mf espress.*

*mp*

*sf* > *pp*

> *pp* < *sf* > *p dim.*

Year/Date of Composition:

1917

Work Number:

op. 25, HH. 71

Autograph Location:

GB-Lcm

Autograph Reference:

RCM MS 5272/2

Dedication:

None

First Performance:

26 October 1917, Aeolian Hall, London String Quartet

Recording:

*The English Fantasy*, Bridge String Quartet (EM Records

EMR CD025, 2015)

Publication:

J. W. Curwen, 1925

**String Quartet No. 3 ("In Gloucestershire")****1. With easy and flexible movement**

With easy and flexible movement

Musical score for the first movement, marked *p* and *pp*. The score is in 3/4 time and consists of two staves. The first staff has a treble clef and the second a bass clef. The music features flowing lines with various dynamics and articulation marks.

**2. Fairly quick, but always rhythmical**

Fairly quick, but always rhythmical

Con sordino

Musical score for the second movement, marked *p*, *pp*, and *ppp*. The score is in 6/8 time and consists of two staves. The first staff has a treble clef and the second a bass clef. The music is characterized by rhythmic patterns and dynamic contrasts, including the instruction *pp distinto*.

**3. Slow in pace, with much feeling**

Slow in pace, with much feeling (♩ = 60)

Musical score for the third movement, marked *mf*. The score is in 4/8 time and consists of two staves. The first staff has a treble clef and the second a bass clef. The music is slow and expressive, featuring a triplet in the first staff.

**4. Allegro vivace, assai ritmico**

Vivace, assai ritmico

VI. 1

VI. 2

(Vla. + Vc.)

Musical score for the fourth movement, marked *f* and *ff*. The score is in 3/4 time and consists of three staves. The first staff is for Violin 1, the second for Violin 2, and the third for Viola and Cello. The music is fast and rhythmic, with dynamic contrasts and articulation marks.

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HERBERT HOWELLS (1892-1983)

Year/Date of Composition: c. 1916-30s

Work Number: op. 34, HH. 62

Autograph Location: GB-Lcm

Autograph Reference: RCM MS 4646a, b / BMIC

Dedication: None

First Performance: ?March 1920, Venue Unknown, Ensemble Unknown

Recording: *Howells: Chamber Music*, David Adams and Dante Quartet, Gould Piano Trio (NAXOS 8.573913, 2019)  
*Howells: In Gloucestershire – Dyson: Three Rhapsodies*, Richards Piano Quartet (Hyperion Records CDH55045, 1984)

Publication: Novello, 1992

Notes: The first performance was made without the fourth movement.  
The autograph contains three versions - the first one was completed in 1916, the second in 1920 (revision in 1957) and the third version was left incomplete and the completion year of the fourth version is unknown, but suggestively in the 1930s.

**WILLIAM HURLSTONE (1876-1906)****String Quartet in E minor**

Year/Date of Composition:	1898
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Phantasy String Quartet***Andante sostenuto*

Year/Date of Composition:	1906
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	15 June 1921, Aeolian Hall ("The Chamber Concert of the British Music Society"), English String Quartet <sup>73</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>73</sup> Alfred Kalisch, 'London Concerts', *The Musical Times*, 62/941 (1921), 490.

**LEWIS HYDE (1899-?)**<sup>74</sup>**String Quartet No. 1**

Year/Date of Composition:	1932
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2**

Year/Date of Composition:	1932
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

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<sup>74</sup> Composers' Guild of Great Britain, *Chamber Music by Living British Composers* (London: British Music Information Centre, 1969), p. 21.

**JOHN IRELAND (1879-1962)****String Quartet No. 1 in D minor**

## 1. Allegro

*Allegro*

*mp*

## 2. Scherzo. Molto allegro

*Molto allegro*

*p leggiero*

*pizz.*

## 3. Andante moderato

*Andante moderato*

*poco f*

## 4. Finale. Vivace

*Vivace*

*p*

*mf*

*p leggiero*

Year/Date of Composition: 1894  
 Work Number: op. post  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 52783  
 Dedication: None  
 First Performance: Unknown  
 Recording: IRELAND, J.: *String Quartets Nos. 1 and 2 / The Holy Boy*, Maggini Quartet (Naxos 8.557777, 2006).  
 Publication: Boosey & Hawkes Ltd., 1973

### String Quartet No. 2 in C minor

#### 1. Allegro moderato

*Allegro moderato*

#### 2. Nocturne. Allegro

*Andante*

*Con sordino*

#### 3. Scherzo. Presto

*Presto*



## 4. Poco allegro

Poco allegro

Year/Date of Composition:	1897
Work Number:	op. post
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 52784
Dedication:	None
First Performance:	19 October 1960, Royal Festival Hall, Quartet Pro Musica
Recording:	<i>IRELAND, J.: String Quartets Nos. 1 and 2 / The Holy Boy</i> , Maggini Quartet (Naxos 8.557777, 2006).
Publication:	Boosey & Hawkes Ltd., 1973

**GORDON JACOB (1895-1984)****String Quartet in B minor**

Year/Date of Composition:	1921
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	22 January 1922, Venue Unknown, Ensemble Unknown
Recording:	Unrecorded
Publication:	Boosey & Hawkes Ltd., 1973

**String Quartet No. 1 in C major**

## 1. Allegro ma non troppo

Allegro ma non troppo

(VI. 2 + Vla.)

## 2. Scherzo. Allegro e molto vivace

Allegro e molto vivace

*p*

*ff*

## 3. Poco lento

Poco lento ( $\text{♩} = 88$ )

*pp*

*pizz.*

*p*

## 4. Vivace

Vivace

*p*

*pizz.*

Year/Date of Composition:	1928
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Spencer Dyke Quartet
First Performance:	5 November 1931, Conway Hall, Rothschild String Quartet
Recording:	Unrecorded
Publication:	Oxford University Press, 1930

**MAURICE JACOBSON OBE (1896-1977)**

**String Quartet No. 2**

Year/Date of Composition: 1933  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 69809  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**DANIEL JONES (1912-1993)**

**String Quartet No. 1**

1. Lento

Lento

Vla.

(Vl. 1 + Vl. 2)

*f* *mf* *p*

*mf* *mp* *pp* *p*

2. Piccole variazioni [Allegro giocoso]

Piccole variazioni [Allegro giocoso]

(Vla. + Vl. 2)

Senza sordino

*p*

pizz.

pizz.

*mf* *p*

3. Adagio

Adagio

Con sordino

*p*

pizz.

arco

pizz.

arco

*p ma pesante*

## 4. Semplice; tempo moderato

Semplice; tempo moderato

Senza sordino

Year/Date of Composition:	3 December 1946
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Maecenas Music, n.d.

**Post 1950 String Quartets**

String Quartet No. 2 (1957)

String Quartet No. 3 (1975)

String Quartet No. 4 (1978)

String Quartet No. 5 (1980)

String Quartet No.6 (1982)

String Quartet No. 7 (1987)

String Quartet No. 8 (1993 – unfinished)

**MINNA KEAL (1909-1999)****Fantasy String Quartet**

Liberamente (♩ = 60)

poco rit.....Moderato (♩ = 66)

Year/Date of Composition:	1929
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Raphael Samuel
First Performance:	Unknown
Recording:	Unrecorded
Publication:	British Music Information Centre, n.d.

**LOUIS PHILIP KENTNER (1905-1987)****Fantasy String Quartet**

Year/Date of Composition: ?1913  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 69511  
 Dedication: Raphael Samuel  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: British Music Information Centre, n.d.

**?Student String Quartet**

Year/Date of Composition: n.d.  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 69512 / 69513  
 Dedication: Raphael Samuel  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet No. 1 in G minor**

## 1. Allegro maestoso

Allegro maestoso

## 2. Intermezzo. Allegretto grazioso

Allegretto grazioso

Con sordino

## 3. Adagio tranquillo

Adagio tranquillo

Musical score for '3. Adagio tranquillo'. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is 'Adagio tranquillo'. The piece begins with a piano (*pp*) dynamic and a 'molto espress' (much expressive) marking. The bass line features a prominent melodic line with slurs and accents, while the treble line is mostly rests.

## 4. Finale. Allegro con fuoco

Allegro con fuoco

Musical score for '4. Finale. Allegro con fuoco'. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is 'Allegro con fuoco'. The piece begins with a fortissimo (*ffp*) dynamic and a 'marcato' marking. The bass line features a prominent melodic line with slurs and accents, while the treble line is mostly chords.

Year/Date of Composition: 1920  
 Work Number: op. 2a  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 69496  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet No. 2 in F-sharp minor**

Year/Date of Composition: n.d.  
 Work Number: op. 2b  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 69497 / 69498  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**DEREK KIDNER (1913-2008)****String Quartet<sup>75</sup>**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	21 January 1936, Wigmore Hall ("The RCM Fund's Concert"), Isolde Menges String Quartet
Recording:	Unrecorded
Publication:	Unpublished

**CRAIG SELLAR LANG (1891-1971)<sup>76</sup>****String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	GB-Lcm
Autograph Reference:	5637
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Scherzo in C-sharp minor for string quartet**

Year/Date of Composition:	n.d.
Autograph Location:	GB-Lcm
Autograph Reference:	5643
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

<sup>75</sup> 'Music This Week', *The Times*, 20 January 1936. and 'Derek Kidner', *The Canterbury Dictionary of Hymnology* (2013), <https://hymnology.hymnsam.co.uk/d/derek-kidner>.

<sup>76</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 126.



**WALTER LAWRENCE (n.d.)****Scherzo for string quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	30 June 1930, the BBC Radio, Virtuoso String Quartet <sup>77</sup>
Recording:	Unrecorded
Publication:	Unpublished

**WALTER LEIGH (1905-1942)****Student String Quartet**

## 1. Allegro

## 2. Allegro scherzando

Allegro scherzando

## 3. Lento espressivo

Lento espressivo

<sup>77</sup> The BBC, *Radio Times*, 27/352 (1930), 721.

## 4. Molto vivace

*Molto vivace*

*f*

Musical score for '4. Molto vivace' in 6/8 time. The score is written for piano with a treble and bass clef. The tempo is 'Molto vivace'. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand. The dynamic is marked 'f' (forte). The key signature has one flat (B-flat).

Year/Date of Composition: 1929  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 65115  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

## Three movements for string quartet

## 1. Alla Marcia

*Alla marcia*

*f*

Musical score for '1. Alla Marcia' in 4/4 time. The score is written for piano with a treble and bass clef. The tempo is 'Alla marcia'. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand. The dynamic is marked 'f' (forte). The key signature has one flat (B-flat).

## 2. Lento

*Lento*

*p* *cresc.*

Musical score for '2. Lento' in 6/8 time. The score is written for piano with a treble and bass clef. The tempo is 'Lento'. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand. The dynamic is marked 'p' (piano) and 'cresc.' (crescendo). The key signature has one flat (B-flat).

## 3. Allegro vivace

*Allegro vivace*

*f* *p*

Musical score for '3. Allegro vivace' in 2/4 time. The score is written for piano with a treble and bass clef. The tempo is 'Allegro vivace'. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand. The dynamic is marked 'f' (forte) and 'p' (piano). The key signature has one flat (B-flat).

Year/Date of Composition: 1930  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 65115  
 Dedication: None  
 First Performance: 10 August 1930, the BBC Radio, Stratton String Quartet  
 Recording: Unrecorded  
 Publication: Wilhelm Hansen, 1931

### **String Quartet fragments**

Year/Date of Composition: 1935  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 65108  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

### **DAVID LEVINE (1893-1972)<sup>78</sup>**

#### **Two Novelette for strings**

1. Allegretto con grazia
2. Allegro con fuoco

Year/Date of Composition: n.d.  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 7 March 1913, The Royal College of Music ("Patron's Fund Concert"), Student Ensemble  
 Recording: Unrecorded  
 Publication: Unpublished

<sup>78</sup> Royal College of Music Library, Archive, Concert Programmes.

**MARY NÉE ANDERSON LUCAS (1882-1952)<sup>79</sup>****?String Quartet No. 1**

Year/Date of Composition:	<i>n.d.</i>
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2**

## 1. Lento drammatico

Lento drammatico

## 2. Andante

Andante (♩ = 60)

## 3. Vivace

Vivace (♩ = 120)

<sup>79</sup> Lewis Foreman, 'Lucas [née Anderson], Mary' (2004), *Grove Music Online*.

Year/Date of Composition: 1933  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: Maurice Jacobson  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet No. 3**

1. Largo

Largo

*p freely*

2. Andante con moto

Andante con moto (♩ = 96)

*p dolce*

*pp*

*p pizz.* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

3. ♩ = 66

♩ = 66

*f*

*cresc.*

*pizz.*

*arco* *f*

Year/Date of Composition: 1934  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 69810  
 Dedication: None  
 First Performance: 29 November 1934, Aeolian Hall, Kutcher String Quartet  
 Recording: Unrecorded  
 Publication: Unpublished

**ELIZABETH LUTYENS (1906-1983)****String Quartet No. 1****1. Lento assai - Allegre comodo**

Lento assai (♩ = 48)

Tempo II. Allegretto comodo ♩ = 76

**2. Intermezzo. Andante semplice**

Andante semplice (♩ = 48)

**3. Scherzo. Presto**

Presto (♩ = 150)

**4. Adagio-Poco più mosso**

Adagio (♩ = 60)

(Vl. 2 + Vla.)

Year/Date of Composition: 1937  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 64568  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished  
 Notes: The item contains three copies of scores - two in large size score in ink and one in pocket score size in ink.

## String Quartet No. 2

### 1. Molto moderato, ma sempre agitato

*Molto moderato, ma sempre agitato*

*pp*

### 2. Allegretto scherzando e sempre leggiero

*Allegretto scherzando e sempre leggiero*

*p*  
sul pont.  
pizz.

### 3. Poco adagio e teneramente

*Poco adagio e teneramente*

*pp sotto voce e non legato*

Year/Date of Composition: 1938  
 Work Number: op. 5, no. 5  
 Autograph Location: GB-Lbl  
 Autograph Reference: Add MS 64524  
 Dedication: None  
 First Performance: 24 April 1939, International Festival of Modern Music,  
 Warsaw, Poland  
English Performance: 1 May 1939, Wigmore Hall ("The  
 Monday Pop" Concert), International String Quartet  
 Recording: Unrecorded  
 Publication: Lengnick, 1948

### String Quartet No. 3

#### 1. Poco adagio (Tempo I)

Poco adagio (Tempo I)

*pp* *molto cresc. e poco accel.*

#### 2. Molto allegro scherzando

Molto allegro scherzando

*ff* *sf pp poco a poco cresc.*

#### 3. Molto adagio

Molto adagio

*pp molto legato* *pp molto legato* *cresc.* *sf dim.* *p*



## 4. Adagio – Allegro

Adagio

*pp sonore*

*cresc.*

*f*

Year/Date of Composition:	1949
Work Number:	op. 18
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	23 January 1951, R. B. A. Galleries, Vegh String Quartet
Recording:	Unrecorded
Publication:	Lengnick, 1950

**Post-1950 String Quartets**

String Quartet No. 4 (1952)

String Quartet No. 5 (1952)

String Quartet No. 6, op. 25, no. 3 (1952)

Plenum III for String Quartet, op. 93 (1973)

String Quartet No. 7, op. 139 (1979)

String Quartet No. 8 (n.d.)

String Quartet No. 9 (n.d.)

String Quartet No. 10 (n.d.)

String Quartet: Dinurnal, op. 146 (1980)

String Quartet No. 12, op. 155 (1981)

String Quartet No. 13, op. 158 (1982)

**ELIZABETH MACONCHY (1907-1994)****Four pieces for string quartet**

Year/Date of Composition:	1926
Autograph Location:	GB-Oh (St. Hilda's College, The University of Oxford)
Autograph Reference:	PP I B.II.4
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 1****1. Allegro feroce**Allegro feroce ( $\text{♩} = \text{c. } 148$ )

sul G

Musical score for the first movement of String Quartet No. 1, 'Allegro feroce'. The score is in 2/4 time, key of B-flat major, and features a forte (ff) dynamic. The music is marked 'sul G' and includes accents and slurs.

**2. Scherzo. Allegro molto**Andante sostenuto ( $\text{♩} = \text{c. } 80$ )*p espress.*

Musical score for the second movement of String Quartet No. 1, 'Scherzo. Allegro molto'. The score is in 4/4 time, key of B-flat major, and features a piano (p) dynamic. The music is marked 'p espress.' and includes various articulations like pizzicato and arco.

**3. Andante sostenuto**Allegro molto ( $\text{♩} = \text{c. } 154$ )

Musical score for the third movement of String Quartet No. 1, 'Andante sostenuto'. The score is in 6/8 time, key of B-flat major, and features a forte (f) dynamic. The music includes accents and slurs.

## 4. Presto

Presto (♩ = 142)

VI. 1

Year/Date of Composition:	1933
Autograph Location:	GB-Oh (St. Hilda's College, The University of Oxford)
Autograph Reference:	PP I B.II.1
Dedication:	None
First Performance:	13 May 1933, the BBC Radio (London Regional), Ensemble Unknown (Broadcasted) 6 November 1933, Venue Unknown, Ensemble Unknown (Live)
Recording:	<i>Elizabeth Maconchy: The Complete String Quartets, Vol. I</i> , Hanson String Quartet (Treasure Island DKP(CD) 9080, 2015).
Publication:	Alfred Lengnick & Co., 1956

## String Quartet No. 2

## 1. Molto lento

Molto lento (♩ = c. 48)

## 2. Poco presto (attaca)

Poco presto (♩ = c. 280-290)

## 3. Lento sostenuto (attaca)

Lento sostenuto (♩ = c. 50-52) Vns.  
pizz. arco  
*f*(agitato)  $\text{>}$  3  $\text{>}$

*p* *p* tranquillo ma espress

arco *f* agitato

pizz.

## 4. Allegro

Allegro (♩ = c. 80)

*p* pizz.

Year/Date of Composition:	1936
Work Number:	op. 2, no. 5
Autograph Location:	GB-Oh (St. Hilda's College, The University of Oxford)
Autograph Reference:	PP I B.II.1
Dedication:	None
First Performance:	1 February 1937, The Royal Academy of Music, the Brosa String Quartet
Recording:	<i>Elizabeth Maconchy: The Complete String Quartets, Vol. I</i> , Hanson String Quartet (Treasure Island DKP(CD) 9080, 2015).
Publication:	Alfred Lengnick & Co., 1959

**String Quartet No. 3**

Lento (♩ = 66)

mf espress.

Vns.

(Vla. + Vc.)

- Year/Date of Composition: 1938
- Work Number: op. 18
- Autograph Location: GB-Oh (St. Hilda's College, The University of Oxford)
- Autograph Reference: PP I B.II.1
- Dedication: Hungarian String Quartet
- First Performance: 1 February 1937, The Royal Academy of Music, the Brosa String Quartet
- Recording: *Elizabeth Maconchy: The Complete String Quartets, Vol. I*, Hanson String Quartet (Treasure Island DKP(CD) 9080, 2015).
- Publication: Alfred Lengnick & Co., 1959

**String Quartet No. 4**

## 1. Allegro – Lento appassionato

Allegro (♩ = 228, i.e. ♩ = 76)

arco

pizz.

*p*

*p*

## 2. Allegro molto

Allegro molto (♩ = 152)

*pp*

7

## 3. Lento, molto espressivo (attaca)

Lento, molto espress

(Vl. 2 + Vl. 1)

Sul G

## 4. Presto

Presto (♩ = 144)

Year/Date of Composition:	1939
Autograph Location:	GB-Oh (St. Hilda's College, The University of Oxford)
Autograph Reference:	PP I B.II.1
Dedication:	None
First Performance:	30 April 1943, Wigmore Hall, Ensemble Unknown
Recording:	<i>Elizabeth Maconchy: The Complete String Quartets, Vol. I</i> , Hanson String Quartet (Treasure Island DKP(CD) 9080, 2015).
Publication:	Alfred Lengnick & Co., 1950

## String Quartet No. 5

## 1. Molto lento – Allegro molto

Molto lento (♩ = 60)

**Allegro molto** (♩ = 70)

*fen dehors*  
*f*

## 2. Presto

**Presto** (♩ = 138)

*p*  
*f*  
*fleggiere*  
*f*  
*fleggiere*  
*poco sf p*

## 3. Lento espressivo

**Andante espressivo** (♩ = 50)

(VI. 1 + VI. 2)  
*espr. poco f*

*mf*  
*poco rit. f*  
*mp*  
*poco rit. f*

## 4. Allegro

**Allegro** (♩ = 50)

*f*  
*f*

Year/Date of Composition:	1939
Autograph Location:	GB-Oh (St. Hilda's College, The University of Oxford)
Autograph Reference:	PP I B.II.2
Dedication:	None
First Performance:	?1949, Venue Unknown, Ensemble Unknown
Recording:	<i>Elizabeth Maconchy: The Complete String Quartets, Vol.</i>

I, Hanson String Quartet (Treasure Island DKP(CD) 9080, 2015).

Publication:

Alfred Lengnick & Co., 1950

## String Quartet No. 6

### 1. Passacaglia. Lento moderato

Lento moderato (♩ = 52)

### 2. Allegro scherzando

Allegro scherzando (♩ = 116)

### 3. Lento espressivo, rubato

Lento espressivo, rubato

### 4. Allegro molto, con brio

Allegro molto, con brio (♩ = 70, i.e. ♩ = 350)  
(VI. 2 + VI. 1)



Year/Date of Composition: 1950  
 Autograph Location: GB-Oh (St. Hilda's College, The University of Oxford)  
 Autograph Reference: PP I B.II.2  
 Dedication: None  
 First Performance: May 1951, Venue Known ("Festival of Britain"), Martin String Quartet  
 Recording: *Elizabeth Maconchy: The Complete String Quartets, Vol. I*, Hanson String Quartet (Treasure Island DKP(CD) 9080, 2015).  
 Publication: Mills Music, 1960

### **A Country Town: 8 Short Pieces**

Year/Date of Composition: 1950  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

### **Post-1950 String Quartets**

String Quartet No. 7 (1954)

Sonatina for String Quartet (1963)

String Quartet No. 8 (1966)

String Quartet No. 9 (1968)

String Quartet No. 10 in One movement (1972)

\*Commissioned by the Cheltenham Festival\*

String Quartet No. 11 in One movement (1976)

\*Commissioned by the City Music Society to mark 650<sup>th</sup> Anniversary of the granting of the royal charter to the Worshipful Company of Goldsmiths\*

String Quartet No. 12 (1979)

String Quartet No. 13 "Quartetto corto" (1982)

**GEORGE MARSHALL-HALL (1862-1915)****String Quartet No. 1 in F major**

## 1. Allegretto

*Allegretto*

## 2. Adagio molto sostenuto, con sentimento

*Adagio molto sostenuto e con sentimento*

## 3. Scherzo. Allegretto vivace

*Scherzo - Allegretto vivace*

## 4. Finale. [Allegro] con brio

*[Allegro] con brio*

Year/Date of Composition:

1910

Autograph Location:

AUS-MMI

Autograph Reference:

M-H 3/2-1 (full score movements 1-3);

M-H 3/2-2 (full score movement 4);

M-H 3/2-3 (parts); M-H 3/2-4 (fragment)

Dedication: None  
 First Performance: 20 May 1917, National Gallery of Victoria (“Australian Art and Music” - The Ian Potter Centre”), ANAM Musicians  
 Recording: Unrecorded  
 Publication: Marshall-Hall Trust, 2005

**String Quartet in C major**

1. **Vivace**

Vivace *f*

The first movement, 'Vivace', is in 6/8 time and C major. It begins with a piano introduction marked 'f' and 'tr'. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. The movement is characterized by its lively tempo and dynamic contrast.

2. **Largo con molto sentimento**

Largo con molto sentimento

The second movement, 'Largo con molto sentimento', is in 4/4 time and C major. It is a slow, expressive piece marked 'Largo con molto sentimento' and 'p'. The right hand features a melodic line with long intervals and a sense of yearning, while the left hand provides a supporting bass line with eighth notes. The movement is characterized by its slow tempo and emotional depth.

3. **Allegro molto**

Allegro molto

The third movement, 'Allegro molto', is in 12/8 time and C major. It is a fast, rhythmic piece marked 'Allegro molto' and 'pp'. The right hand features a melodic line with eighth notes and a sense of forward motion, while the left hand provides a supporting bass line with eighth notes. The movement is characterized by its fast tempo and rhythmic energy.

Year/Date of Composition: 1911  
 Autograph Location: AUS-MMI  
 Autograph Reference: M-H 3/3-1 (full score of the second movement)  
 M-H 3/3-2 (violin and cello parts)  
 MS Mars 4 (all four parts - all movements)  
 Dedication: “Dedicated to Herr Johann S Kruse in remembrance of his journey to the Antipodes and the music that we made

there!” (A quote from Marshall-Hall himself made in the full score)

First Performance: 20 May 1917, National Gallery of Victoria (“Australian Art and Music” - The Ian Potter Centre”), ANAM Musicians

Recording: Unrecorded

Publication: Marshall-Hall Trust, 2005

### **DENIS MATTHEWS (1919-1988)<sup>80</sup>**

#### **String Quartet in E major**

Year/Date of Composition: n.d.

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

### **FREDERICK MAY (1911-1985)**

#### **String Quartet in C minor**

##### 1. Allegro inquieto

*Allegro inquieto*  
(Vns. + Vla.)

##### 2. Impeuosamente

*Impeuosamente*

<sup>80</sup> Joan Chissell, rev. Stanley Sadie, 'Matthews, Denis (James)' (2001), *Grove Music Online*.

## 3. Lento espressivo

Lento espressivo  
*p cantabile*

*mf* (VI. 2 + VI. 1)

arco  
*p cantabile*

Year/Date of Composition:	1936
Autograph Location:	IRL-DTc
Autograph Reference:	IE TCD MS 4928
Dedication:	None
First Performance:	18 March 1948, Wigmore Hall, Martin String Quartet
Recording:	<i>MAY: String Quartet / FLEISCHMANN: Piano Quintet</i> (NAXOS 8.223888, 1996)
Publication:	Woodtown Music, 1976

**E. R. MCEWEN (n.d.)****Two Mermaid for string quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	10 January 1934, the BBC Radio, The Guy Daines String Quartet <sup>81</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>81</sup> The BBC, *Radio Times*, 42/536 (1934), 45.

**SIR JOHN BLACKWOOD MCEWEN (1868-1948)****String Quartet in C minor**

## 1. Allegro

Allegro *p*

*f*

## 2. Adagio

Adagio

*f*

## 3. Minuet. [No tempo given]

Minuet

*f*

## 4. Finale – Allegro molto

Allegro molto

*f*

Year/Date of Composition:	1891
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen S80/1
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Note:	This work has two versions, both identical.

**String Quartet in F minor**

## 1. Allegro molto vivace

Allegro molto vivace

## 2. Adagio molto

Adagio molto

## 3. Scherzo

## 4. Allegro molto

Allegro molto

This quartet has two extra movements (second and third movement with finale) as follows:

## 1. Andante

## 2. Andante

## 2. Finale. Allegro con brio – L'istesto Tempo

Allegro con brio

Year/Date of Composition: 1891  
 Autograph Location: GB-Gu  
 Autograph Reference: MS McEwen S85  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet**

Year/Date of Composition: 1893  
 Autograph Location: GB-Gu  
 Autograph Reference: See the previous entry  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Unpublished

**String Quartet No. 1 in F major**

## 1. Largo – Allegro non troppo vivace. Con brio

Largo (♩ = 69)

Allegro ma non troppo

Vns.



## 2. Intermezzo. Andante

Andante

Musical score for Intermezzo. Andante. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Andante'. The piece begins with a piano (*p*) dynamic. The melody in the treble staff features a series of eighth notes and quarter notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a piano (*p*) dynamic.

## 3. Finale. Presto

Presto (♩ = 162)

Musical score for Finale. Presto. The score is in 6/8 time with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Presto' with a metronome marking of 162 quarter notes per minute. The piece begins with a fortissimo (*ff*) dynamic. The melody in the treble staff is characterized by eighth notes and quarter notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a piano (*p*) dynamic.

Year/Date of Composition:	1893
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen Ca.14-z.23 (score); Ca. 14-z. 24-27 (parts); S84 (autograph manuscripts). z.76 (photocopy of the parts and score of MS McEwen Ca.14-z.23-27 )
Dedication:	None
First Performance:	?1895, The Royal Academy of Music, Student Ensemble <sup>82</sup>
Recording:	Unrecorded
Publication:	Unpublished

## String Quartet No. 2 in A minor

## 1. Allegro marcato

Allegro marcato

Musical score for String Quartet No. 2 in A minor, 1. Allegro marcato. The score is in 4/4 time with a key signature of two flats (D minor). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Allegro marcato'. The piece begins with a fortissimo (*ff*) dynamic. The melody in the treble staff features a series of eighth notes and quarter notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a fortissimo (*ff*) dynamic.

## 2. Andante quasi adagio

Andante quasi adagio

Musical score for String Quartet No. 2 in A minor, 2. Andante quasi adagio. The score is in 6/8 time with a key signature of two flats (D minor). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Andante quasi adagio'. The piece begins with a piano (*p*) dynamic. The melody in the treble staff features a series of eighth notes and quarter notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a piano (*p*) dynamic.

<sup>82</sup> 'Royal Academy of Music', *The Musical Times*, 36/629 (1895), 469.

## 3. Vivace

Vivace

*f* *dim.* *p* *f*

pizz. arco

Detailed description: This is a piano score for a piece titled '3. Vivace'. It consists of two staves, treble and bass clef. The music is in 2/4 time and E minor. The first staff has a dynamic marking of *f* (forte) and a *dim.* (diminuendo) marking. The second staff has a *pizz.* (pizzicato) marking and an *arco* (arco) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

## 4. Allegro vivace

Allegro vivace  
(Vl. 1 + Vc.)

*p* (Vl. 2 + Vla.)

Detailed description: This is a musical score for a piece titled '4. Allegro vivace'. It consists of two staves, treble and bass clef. The music is in 4/4 time and E minor. The first staff is for Violin 1 and Violoncello (Vl. 1 + Vc.) and the second staff is for Violin 2 and Viola (Vl. 2 + Vla.). The dynamic marking is *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Year/Date of Composition:	1898
Autograph Location:	GB-Gu
Autograph Reference:	Ca. 14-z.75 (final copy of the score)
Dedication:	None
First Performance:	7 January 1904, St. James's Hall, Cathie String Quartet
Recording:	McEwen: <i>String Quartets, Vol. 3</i> , Chilingirian Quartet, (CHANDOS CHAN 10182, 2003).
Publication:	Novello, 1903

## String Quartet No. 3 in E minor

## 1. Adagio – Allegro

Adagio

Con sordino *pp*

Con sordino *p*

Detailed description: This is a musical score for the first movement of 'String Quartet No. 3 in E minor', titled '1. Adagio – Allegro'. It consists of two staves, treble and bass clef. The music is in 3/4 time and E minor. The first staff has a *Con sordino* (con sordino) marking and a *pp* (pianissimo) dynamic marking. The second staff has a *Con sordino* marking and a *p* (piano) dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

## 2. Allegretto poco vivace

Allegretto poco vivace (♩ = 104)

*p* *p < fp* *p < fp*

Detailed description: This is a musical score for the second movement of 'String Quartet No. 3 in E minor', titled '2. Allegretto poco vivace'. It consists of two staves, treble and bass clef. The music is in 4/4 time and E minor. The first staff has a *p* (piano) dynamic marking. The second staff has *p < fp* (piano to fortissimo) dynamic markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

## 3. Allegro ma non troppo

Allegro ma non troppo. Moderato (♩ = 120)

Year/Date of Composition:	1898
Autograph Location:	GB-Gu
Autograph Reference:	Ca.14-z.73 (original manuscript) MS McEwen Ca13-y.81 (photocopy of original manuscripts)
Dedication:	None
First Performance:	28 March 1905, Aeolian Hall, Cathie String Quartet
Recording:	<i>McEwen: String Quartets, Vol. 2</i> , Chilingirian Quartet, (CHANDOS CHAN 10184, 2003).
Publication:	Unpublished

## String Quartet No. 4 in C minor

## 1. Allegro ma non troppo

Allegro ma non troppo (♩ = 56)

## 2. Vivace

Vivace (♩ = 76)

## 3. Andante espressivo

Andante espressivo (♩ = 56)

## 4. Larghetto – Vivace

Larghetto (♩ = 76)

Musical score for 'Larghetto – Vivace' in B-flat major, 4/4 time. The score is for piano and features a variety of rhythmic patterns and dynamics. The piece begins with a piano (p) dynamic and a tempo of Larghetto (♩ = 76). It includes sections of piano (p), forte (f), and fortissimo (ff) dynamics, with a section marked 'ff allargando'. The score is written for piano and includes a variety of rhythmic patterns and dynamics.

Year/Date of Composition:	1905
Autograph Location:	GB-Gu
Autograph Reference:	Ca.14-z.71 (printed score); Ca.14-z.72 (autograph manuscripts)
Dedication:	None
First Performance:	?1910, Venue Unknown, Ensemble Unknown
Recording:	<i>McEwen: String Quartets, Vol. 1</i> , Chilingirian Quartet, (CHANDOS CHAN 9926, 2002).
Publication:	G: Ricordi & Co., 1908

## String Quartet No. 5 (“Nugae”)

## 1. Lament. Andante moderato

Andante moderato (♩ = 63)

Musical score for 'Lament. Andante moderato' in B-flat major, 4/4 time. The score is for piano and features a variety of rhythmic patterns and dynamics. The piece begins with a piano (p) dynamic and a tempo of Andante moderato (♩ = 63). It includes sections of piano (p) and piano espressivo (p espress.) dynamics, with a section marked 'p espress.'. The score is written for piano and includes a variety of rhythmic patterns and dynamics.

## 2. March of the Little Folk. Allegretto grazioso

Allegretto grazioso (♩ = 108)

Musical score for 'March of the Little Folk. Allegretto grazioso' in B-flat major, 2/4 time. The score is for piano and features a variety of rhythmic patterns and dynamics. The piece begins with a piano (p) dynamic and a tempo of Allegretto grazioso (♩ = 108). It includes sections of piano (p) and piano (p) dynamics, with a section marked 'p'. The score is written for piano and includes a variety of rhythmic patterns and dynamics.

## 3. Peat Reek. Slow

Slow (♩ = 80)

Con sordino

Musical score for 'Peat Reek. Slow' in B-flat major, 4/4 time. The score is for piano and features a variety of rhythmic patterns and dynamics. The piece begins with a piano (p) dynamic and a tempo of Slow (♩ = 80). It includes sections of piano (p) and piano (p) dynamics, with a section marked 'p'. The score is written for piano and includes a variety of rhythmic patterns and dynamics.

## 4. Scherzino. Vivace

Vivace (♩ = 88)

Musical score for Scherzino. Vivace. The score is in 3/8 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece starts with a mezzo-forte (mf) dynamic and includes crescendos and a final forte (f) section.

## 5. Humoresque. Allegro

Allegro (♩ = 152)

VI. 1

Musical score for Humoresque. Allegro. The score is in 4/4 time, key of D major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece starts with a forte (f) dynamic, followed by a piano (p) section, and ends with a forte (f) section.

## 6. The Dhu Loch. Andante espressivo

Andante espressivo (♩ = 42)

Musical score for The Dhu Loch. Andante espressivo. The score is in 12/8 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece starts with a forte (f) dynamic, followed by a piano (p) section, and ends with a piano (p) section marked 'p molto espress.' with a triplet.

## 7. Red Murdoch. Marcato alla marcia vivace

Marcato alla marcia vivace (♩ = 184)

Musical score for Red Murdoch. Marcato alla marcia vivace. The score is in 4/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece starts with a piano (p) dynamic and includes a crescendo.

Year/Date of Composition:	1912
Autograph Location:	Lost
Autograph Reference:	Lost
Dedication:	None
First Performance:	14 January 1925, Venue Unknown ("The Bohemian Chamber Concert"), Leeds, West Yorkshire, Ensemble Unknown
Recording:	Unrecorded
Publication:	Hawkes & Son, 1917

Notes: This work was published as 'Nugae Seven Bagatelles for string quartet'

### String Quartet No. 6 ("Biscay")

\*\*in the published score, it was written as No. 8\*\*

#### 1. "La Phare". Allegro maestoso

*Allegro maestoso* (♩ = 80)

Musical score for "La Phare" in G major, 6/8 time. The score is for piano, featuring a treble and bass staff. The melody in the treble staff is marked with a forte (f) dynamic and includes a triplet of eighth notes. The bass staff provides a steady accompaniment with a forte (f) dynamic.

#### 2. "Les Dunes". Andane mesto

*Andante mesto* (♩ = 72)

*Con sordino*

Musical score for "Les Dunes" in G major, 2/4 time. The score is for piano, featuring a treble and bass staff. The melody in the treble staff is marked with a piano (p) dynamic and includes a triplet of eighth notes. The bass staff provides a steady accompaniment with a piano (p) dynamic.

#### 3. "La Racleuse". Vivace

*Vivace* (♩ = 152)

Musical score for "La Racleuse" in G major, 2/4 time. The score is for piano, featuring a treble and bass staff. The melody in the treble staff is marked with a forte (f) dynamic and includes a triplet of eighth notes. The bass staff provides a steady accompaniment with a forte (f) dynamic. The score includes dynamic markings such as *pizz.*, *dim.*, *p*, and *cresc. molto*.

Year/Date of Composition: 1913  
 Autograph Location: GB-Gu  
 Autograph Reference: MS McEwen Ca14-z.28-32  
 Dedication: London String Quartet  
 First Performance: 19 June 1915, Aeolian Hall ("Revival of Saturday and Monday Popular Concert"), London String Quartet  
 Recording: *McEwen: String Quartets, Vol. 2*, Chilingirian Quartet, (CHANDOS CHAN 10084, 2003).  
 Publication: Oxford University Press, 1913  
 Notes: This work was numbered as No. 8 - by the composer 'Quartet for Strings (No. 8).' The number in this catalogue is based on the Grove Music Dictionary

**String Quartet No. 7 ("Threnody")**

Lento (♩ = 69)

Year/Date of Composition:	1916
Autograph Location:	GB-Gu
Autograph Reference:	Ca.14-z.70 (final bound copy of the manuscript)
Dedication:	London String Quartet
First Performance:	12 February 1923, Wigmore Hall, Spencer Dyke String Quartet
Recording:	<i>McEwen: String Quartets, Vol. 1</i> , Chilingirian Quartet, (CHANDOS CHAN 9926, 2003).
Publication:	The Angelo-French Music, 1917
Notes:	The published work is numbered as No. 9.

**String Quartet No. 8 in E-flat major**

## 1. Allegro piacevole

Allegro piacevole (♩ = 120)

## 2. Larghetto

Larghetto (♩ = 42)

## 3. Allegretto

Allegretto (♩ = 138)

Year/Date of Composition: 1918

Autograph Location: GB-Gu

Autograph Reference: MS McEwen Ca13-y.78 (photocopy of autograph score and autograph parts – this score has been damaged severely);  
MS McEwen Ca14-z.38-42 (final bounded copy of score and parts)

Dedication: None

First Performance: 17 June 1927, Wigmore Hall, Virtuoso String Quartet

Recording: *McEwen: String Quartets, Vol. 3*, Chilingirian Quartet, (CHANDOS CHAN 10182, 2003).

Publication: The Angelo-French Music, 1918

## String Quartet No. 9 in B minor

## 1. Allegro

Allegro (♩ = 120)

## 2. Adagio

Adagio (♩ = 66)



## 3. Vivace

Vivace ( $\text{♩} = 162$ )

Musical score for '3. Vivace' in G major, 2/4 time. The piece is marked 'Vivace' with a tempo of 162 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a driving, rhythmic pattern with frequent accents and dynamic markings of *f* and *sf*. The piece is divided into three measures, each ending with a fermata.

## 4. Molto tranquillo, Moderato

Molto tranquillo, moderato ( $\text{♩} = 72$ )

Musical score for '4. Molto tranquillo, Moderato' in G major, 4/4 time. The piece is marked 'Molto tranquillo, moderato' with a tempo of 72 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a slow, flowing melody with many triplets and a *p* dynamic. The piece is divided into three measures, with the final measure featuring a *sf* dynamic and a triplet.

Year/Date of Composition:	1920
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen Ca.14-z.18-22 (bounded score and printed parts) MS McEwen S79 (original manuscript sketches)
Dedication:	Philip T. Agnew
First Performance:	17 June 1927, Wigmore Hall, Virtuoso String Quartet
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 10 ("The Jocund Dance")**

## 1. Moderato

Moderato

*p leggiero*

## 2. Valsette. Tempo di Valse (Slow)

Tempo di valse (Slow)

*p espressivo*

## 3. Tempo di Tango

Tempo di Tango

\* Vl. 2 + Vla. Con Sordino

*pp* *p*

## 4. Vivace

Vivace

*f*

Year/Date of Composition:	1920
Autograph Location:	GB-Gu
Autograph Reference:	Ca.14-z.49-53 (score and parts bounded copy)
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	In the autograph parts, the title of the work has been known as 'Trivial Tunes for String Quartet'. The second

movement can be found on page 22 of the score. However, the movements are in-order for the “paper bounded copy”

### String Quartet No. 11 in E minor

#### 1. Allegro deciso

*Allegro deciso*

Vns.

#### 2. Adagio espressivo

*Adagio espressivo*

#### 3. Allegro vivace

*Allegro vivace*

Year/Date of Composition:	1921
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen S54 (score and violin 1 part only)
Dedication:	Philip L. Agnew
First Performance:	17 June 1927, Wigmore Hall, Virtuoso String Quartet
Recording:	Unrecorded
Publication:	Unpublished
Notes:	Boosey & Hawkes, 1937

**String Quartet No. 12 ("National Dances")****\*\*Original Version (Manuscript)\*\***

1. Jouissance vous donnerai. Vivace ( $\text{♩} = 69$ )
2. English Country Dance 1300 A. D. Vivace ( $\text{♩} = 168$ )
3. Allegro ( $\text{♩} = 84$ )
4.  $\text{♩} = 92$
5. Japanese Dance. Adagio ( $\text{♩} = 76$ )
6. Japanese Dance. Molto vivace ( $\text{♩} = 120$ )
7.  $\text{♩} = 80$
8. Pavane à 4 Parties ( $\text{♩} = 80$ )
9.  $\text{♩} = 176$
10. Specimen of Organum
11.  $\text{♩} = 96$
12. Motet
13. No tempo given
14.  $\text{♩} = 116$
15. Lento ( $\text{♩} = 116$ )

**String Quartet No. 12 ("National Dances")****\*\*Published Version\*\*****GROUP I.**

1. Country Dance (Old English)

Vivace ( $\text{♩} = 168$ )

Musical score for 'Country Dance (Old English)'. The score is in 6/8 time and consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *sf* (sforzando). A *dim.* (diminuendo) marking is present in the lower staff.

2. Two Scottish Dances

Allegro ( $\text{♩} = 92$ )

Musical score for 'Two Scottish Dances'. The score is in 6/8 time and consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *pizz.* (pizzicato). A triplet of eighth notes is marked with a '3' in the upper staff.

**GROUP II - Two Old French Melodies****3. Brane de Poitou**Allegro ( $\text{♩} = 94$ )

pizz.

Musical score for 'Brane de Poitou'. The piece is in 3/4 time, marked Allegro with a tempo of 94 quarter notes per minute. It features a piano introduction with a pizzicato (pizz.) texture. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include forte (f) and pizzicato (pizz.).

**4. Chanson: "Jouissance vous donnerai"**Lento ( $\text{♩} = 116$ )

Musical score for 'Chanson: "Jouissance vous donnerai"'. The piece is in 3/4 time, marked Lento with a tempo of 116 quarter notes per minute. It features a piano introduction with a pizzicato (pizz.) texture. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include piano (p) and mezzo-forte (mf).

**5. Danse Basse: "Jouissance vous donnerai"**Vivace ( $\text{♩} = 69$ )

Musical score for 'Danse Basse: "Jouissance vous donnerai"'. The piece is in 3/4 time, marked Vivace with a tempo of 69 quarter notes per minute. It features a piano introduction with a pizzicato (pizz.) texture. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include forte (f). A Tambour (ad lib.) is indicated in the left hand.

**GROUP III - Two Japanese Dances****6. The Harvest of the Sea Salt**Adagio ( $\text{♩} = 75$ )

Con sordino

*p espr.*

Musical score for 'The Harvest of the Sea Salt'. The piece is in 4/4 time, marked Adagio with a tempo of 75 quarter notes per minute. It features a piano introduction with a pizzicato (pizz.) texture. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include pianissimo (pp) and piano (p). The piece is marked Con sordino (with mutes) and p espr. (piano espr.).

## 7. Butterfly Dance

Molto vivace (♩ = 120)

Musical score for 'Butterfly Dance' in 2/2 time, marked *Molto vivace* (♩ = 120). The score is in G major and consists of two systems. The first system includes the instruction *f marcato* and the second system includes *simile*. The music features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

## String Quartet No. 13 in C minor

## 1. Moderato

Moderato

Musical score for the first movement, 'Moderato', in 4/4 time, marked *Moderato*. The score is in C minor and consists of two systems. The first system includes the instruction *p*. The music features a melodic line in the right hand with triplets and a bass line in the left hand.

## 2. Allegro vivace scherzando

Allegro vivace scherzando

Musical score for the second movement, 'Allegro vivace scherzando', in 3/8 time, marked *Allegro vivace scherzando*. The score is in C minor and consists of two systems. The first system includes the instruction *p*. The music features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

## 3. Andante con moto

Andante con moto

Musical score for the third movement, 'Andante con moto', in 3/2 time, marked *Andante con moto*. The score is in C minor and consists of two systems. The first system includes the instruction *p espressivo*. The music features a melodic line in the right hand and a bass line in the left hand.

## 4. Vivace

Vivace

Musical score for the fourth movement, 'Vivace', in 4/4 time, marked *Vivace*. The score is in C minor and consists of two systems. The first system includes the instruction *f*. The music features a melodic line in the right hand and a bass line in the left hand. The second system includes the instruction *f pizz.* and *arco*.

Year/Date of Composition:	1928
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen Ca14-y.2 (final bound copy)
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished
Notes:	The autograph of this work has been damaged severely by having severe ink stains, which results not able to see the music clearly.

### String Quartet No. 14 in D minor

#### 1. Allegretto

*Allegretto* (♩ = 108)

#### 2. [Adagio]. Larguido e con delicatezza<sup>83</sup>

[Adagio]. Larguido e con delicatezza

#### 3. Molto vivace quasi presto

*Molto vivace quasi presto* (♩ = 112)

<sup>83</sup> Here in this movement, it marked as the second movement. However, this movement was intended not to use for publication. And perhaps McEwen wanted to omit the slow one and replace with the fast movement – ‘Molto vivace quasi presto’, which is the third movement in this catalogue.

In parts, the Adagio movement is in the third movement. So the inner two movements are switched each other. In other words, the order of the piece would be 1-3-2-4 (fast-fast-slow-fast).

## 4. Molto vivace con brio

Molto vivace con brio ( $\text{♩} = 126$ )

Musical score for 'Molto vivace con brio' in 4/4 time. The score is written for piano and features a right hand with a continuous sixteenth-note pattern and a left hand with a rhythmic accompaniment of quarter notes and rests. The piece begins with a piano (*p*) dynamic marking.

Year/Date of Composition:	1936
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen Ca14-y.1b (original final bound copy) MS McEwen S83 (original parts)
Dedication:	A person that is not identifiable
First Performance:	17 January 1937, the BBC Radio (National), Kutcher String Quartet
Recording:	Unrecorded
Publication:	Unpublished

## String Quartet No. 15 ("Little Quartet")

## 1. Allegro giocoso

Allegro giocoso ( $\text{♩} = \text{c. } 104$ )

Musical score for 'Allegro giocoso' in 3/2 time. The score is written for piano and features a right hand with a melodic line and a left hand with a rhythmic accompaniment of quarter notes. The piece begins with a forte (*f*) dynamic marking.

## 2. Adagio piacevole molto tranquillo

Adagio piacevole molto tranquillo ( $\text{♩} = \text{c. } 52$ )Con sordino  
(VI. 2 + VI. 1)

Musical score for 'Adagio piacevole molto tranquillo' in 12/8 time. The score is written for piano and features a right hand with a melodic line and a left hand with a rhythmic accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic marking. The left hand includes a *pizz.* (pizzicato) marking.



## 3. Vivace. Reel Time.

Vivace. Reel time (♩ = c. 112)

Musical score for '3. Vivace. Reel Time.' in G major, 4/4 time. The score is for piano and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Vivace' with a note value of approximately 112 beats per minute. The piece begins with a forte (f) dynamic and includes accents and slurs throughout.

Year/Date of Composition:	1936
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen Ca14-y.1; S86 (Autograph manuscript) MS McEwen Ca13-y.75 (photocopy of parts and score of original manuscripts)
Dedication:	None
First Performance:	26 December 1937, the BBC Radio (National), Kutcher String Quartet
Recording:	<i>McEwen: String Quartets, Vol. 3</i> , Chilingirian Quartet, (CHANDOS CHAN 10182, 2003).
Publication:	Oxford University Press, 1936

**String Quartet No. 16 in G major ("Provençale")**

\*\*The full score comes with two versions. The second version has one extra movement added by the composer\*\*

## 1. Summer Morning ("Le place du bon roi"). Moderato Capriccioso

Musical score for '1. Summer Morning ("Le place du bon roi")' in G major, 4/4 time. The tempo is marked 'Moderato capriccioso' with a note value of 108 beats per minute. The score is for piano and features a delicate, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece begins with a mezzo-forte (mf) dynamic and includes accents and slurs throughout.

## 2. The Hill Path ("Le cob de l'amge"). Summer Evening. Adagio

Adagio (♩ = 120)

Musical score for '2. The Hill Path ("Le cob de l'amge")' in G major, 6/8 time. The tempo is marked 'Adagio' with a note value of 120 beats per minute. The score is for piano and features a slow, lyrical melody in the right hand and a supporting bass line in the left hand. The piece begins with a pianissimo (pp) dynamic and includes accents and slurs throughout.

3. Le Mistral. Molto vivace marcato<sup>84</sup>

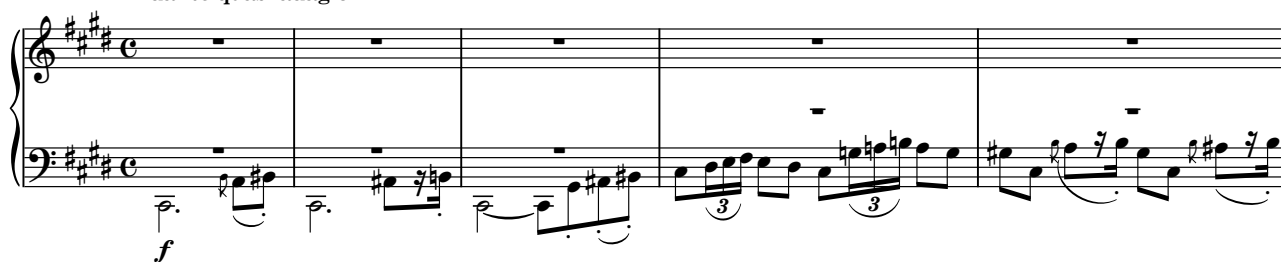
Molto vivace. Marcato (♩. = 92)

- Year/Date of Composition: 1936
- Autograph Location: GB-Gu
- Autograph Reference: MS McEwen Ca13-y.77 (black and white photocopy of original manuscripts of scores and parts – this item has been highly damaged for original autograph, see MS McEwen Ca14-y.3); MS McEwen Ca14-y.3 (original manuscripts of the score); MS McEwen S51
- Dedication: None
- First Performance: 26 December 1937, the BBC Radio (National), Kutcher String Quartet
- Recording: *McEwen: String Quartets, Vol. 1*, Chilingirian Quartet, (CHANDOS CHAN 9926, 2002).
- Publication: Unpublished
- Notes: The autograph of this work comes with two versions. The duration of the work has been indicated by the composer. Both versions completed in 1936 with one additional movement in the second version (a movement has been deleted in the first version)

<sup>84</sup> This movement has been removed by the composer in version 1 and perhaps he decided later to add this movement in the second draft of the score.

**String Quartet No. 17 in C-sharp minor "Fantasia" in one movement**

Andante quasi adagio



Year/Date of Composition:	1947
Autograph Location:	GB-Gu
Autograph Reference:	MS McEwen S24 (copy of score and parts)
Dedication:	None
First Performance:	Unknown
Recording:	<i>McEwen: String Quartets, Vol. 3</i> , Chilingirian Quartet, (CHANDOS CHAN 9926, 2003).
Publication:	Unpublished

**PERCY MILES (1878-1922)**<sup>85</sup>**Three Fantasy for string quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**ROBIN MILFORD (1903-1959)****Fantasia in B minor for String Quartet**

Poco allegro, a piacere (♩ = c. 144)

*mp* (legato)

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	21 August 1934, Venue Unknown, Portland String Quartet
Recording:	Unrecorded
Publication:	Oxford University Press, 1946

<sup>85</sup> The first was introduced as "Percy Hilder Miles (Macfarren scholar" in 'Royal Academy of Music', *The Musical Times and Singing Class Circular*, 37/641 (1896), 458. The Royal Academy of Music currently has Miles' own handwritten Catalogue.

**ERNEST JOHN MOERAN (1894-1950)****String Quartet No. 1 in A minor****1. Allegro**

Allegro (♩ = 92)

Musical score for the first movement, "Allegro", of String Quartet No. 1 in A minor. The score is in 4/4 time and features a piano accompaniment with sixteenth-note patterns in the right hand and a more melodic line in the left hand. Dynamics include *mp pizz.* and *mf arco*.

**2. Andante con moto**

Andante con moto (♩ = 54)

(Vla. + Vl. 1 + Vl. 2)

Musical score for the second movement, "Andante con moto", of String Quartet No. 1 in A minor. The score is in 3/4 time and features a piano accompaniment with a mix of eighth and sixteenth notes. Dynamics include *p*.

**3. Rondo. Allegro vivace**

Allegro vivace (♩ = 104)

Musical score for the third movement, "Rondo. Allegro vivace", of String Quartet No. 1 in A minor. The score is in 6/8 time and features a piano accompaniment with a mix of eighth and sixteenth notes, including trills and accents. Dynamics include *ff*, *p*, *mp*, and *mf*.

Year/Date of Composition:	1921
Autograph Location:	AUS-MMI
Autograph Reference:	VCA MOE17
Dedication:	None
First Performance:	15 January 1923, Wigmore Hall, Allied String Quartet
Recording:	<i>Moeran: String Quartets – String Trio</i> (NAXOS 8.554079, 1997) <i>Moeran: The 2 String Quartets, Fantasy-Quartet &amp; Piano Trio</i> (ASV, 1998)
Publication:	J. W. Chester, 1923

**String Quartet No. 2 in E-flat major**

## 1. Allegro moderato ma ben animato

Allegro moderato ma ben animato

## 2. Lento

Lento

Year/Date of Composition:	1949
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Moeran: String Quartets – String Trio</i> (NAXOS 8.554079, 1997) <i>Moeran: The 2 String Quartets, Fantasy-Quartet &amp; Piano Trio</i> (ASV, 1998)
Publication:	Novello, 1956

**REGINALD OWEN MORRIS (1886-1948)****Fantasy for String Quartet**

Andante tranquillo

*p*

Year/Date of Composition:	1922
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	23 November 1922, Venue Unknown, Léner String Quartet
Recording:	Unrecorded
Publication:	Stainer & Bell, 1922

**GWENDOLINE MULLINGS (n.d.)****Introduction and Fugue for string quartet<sup>86</sup>**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	29 April 1937, Duke's Hall, The Royal Academy of Music ("Student Composition Concerts"), Student Ensemble
Recording:	Unrecorded
Publication:	Unpublished

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<sup>86</sup> Royal Academy of Music Library, Archive, Concert Programmes.

**HERBERT MURRILL (1909-1952)****String Quartet****1. Allegramente**

Allegro (♩ = 120-126)

Musical score for the first movement, 'Allegramente'. The score is written for piano and bass staves. The tempo is marked 'Allegro' with a quarter note equal to 120-126 beats per minute. The key signature has one flat (B-flat) and the time signature is 2/4. The score includes performance markings such as 'pizz.' (pizzicato) and 'arco' (arco), and dynamics like 'f' (forte). The piece begins with a forte dynamic and features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

**2. Presto leggero e volante**

Presto leggero e volente

Musical score for the second movement, 'Presto leggero e volante'. The score is written for piano and bass staves. The tempo is marked 'Presto leggero e volente'. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The score includes a piano dynamic marking 'pp' and features a light, rhythmic texture with eighth and sixteenth notes.

**3. Andante molto moderato**

Andante molto moderato

Con sordino  
(VI. 2 + Vc.)

Musical score for the third movement, 'Andante molto moderato'. The score is written for piano and bass staves. The tempo is marked 'Andante molto moderato'. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The score includes a piano dynamic marking 'pp' and a 'SOLO' instruction. The piece is characterized by long, sustained notes and a slow, steady pace.

**4. Allegro**

Allegro (♩ = 120-126)

Musical score for the fourth movement, 'Allegro'. The score is written for piano and bass staves. The tempo is marked 'Allegro' with a quarter note equal to 120-126 beats per minute. The key signature has one flat (B-flat) and the time signature is 2/4. The score includes performance markings such as 'pizz.' (pizzicato) and 'arco' (arco), and dynamics like 'f' (forte). The piece begins with a forte dynamic and features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

Year/Date of Composition:

1939

Autograph Location:

Unknown

Autograph Reference:

Not applicable

Dedication:

Leighton String Quartet



First Performance: 17 November 1939, BBC Radio (Home Service),  
Leighton String Quartet

Recording: Unrecorded

Publication: Oxford University Press, 1940

### **BETTY MYER (n.d.)**

#### **String Quartet in D major<sup>87</sup>**

Year/Date of Composition: n.d.

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: 13 May 1935, Duke's Hall, The Royal Academy of  
Music ("Student Chamber Concerts"), Student Ensemble

Recording: Unrecorded

Publication: Unpublished

### **ALFRED NIEMAN (1914-1997)**

#### **String Quartet in D major<sup>88</sup>**

Year/Date of Composition: n.d.

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: 29 April 1937, Duke's Hall, The Royal Academy of  
Music ("Student Chamber Concerts"), Student Ensemble

Recording: Unrecorded

Publication: Unpublished

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<sup>87</sup> Ibid.

<sup>88</sup> Ibid.

**NORMAN O'NEILL (1875-1934)****String Quartet in C major / Scherzo for string quartet**

1. Andante serioso - Allegro
2. Poco adagio
3. Allegro con brio (formally, Scherzo of 1909)

Year/Date of Composition: ?1909 (the date is available for the third movement only)

Work Number: op. 52

Autograph Location: GB-Lcm

Autograph Reference: 4417 (movement 3 only)

Dedication: None

First Performance: 14 December 1916, Steinway Hall ("de Lara's British Chamber Music Concert"), Ensemble Unknown

Recording: *Norman O'Neill: CHAMBER WORKS FOR STRINGS AND PIANO*, The Bridge Quartet, Michael Dussek (EM Records EMR CD005, 2012)

Publication: Oxford University Press, 1940

Notes: The autograph manuscript for the work is available only for the third movement. Other movements are suggested to be lost.

**ROBERT KELMSLEY ROBIN ORR (1909-2006)****Phantasy for Summer Evening for string quartet**

Year/Date of Composition: ?1930

Autograph Location: GB-Cu

Autograph Reference: MS Add 9803.73

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

**JOSEPH PARRY (1841-1903)****String Quartet****1. Adagio – Allegro**

Adagio (♩ = 56)

pp cresc.

Allegro (♩ = 132)

*f* (marcato) *f*

**2. Andante**

Andante (♩ = 60)

*p* cresc. cresc. poco marc.

**3. Fugue: Allegro**

FUGUE: Allegro (♩ = 76)

*f* ten.

Year/Date of Composition:	1900
Autograph Location:	GB-AB
Autograph Reference:	NLW MS 9291E
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	University College of Cardiff Press, 1983
Notes:	The manuscript of the work is titled as "A Quartette"

**HELEN PERKIN (1909-1996)****Fantasy String Quartet<sup>89</sup>**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	13 June 1931, the BBC Radio (London Regional), Spencer Dyke String Quartet <sup>90</sup>
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**PETER POPE (1917-1991)<sup>91</sup>****String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	31 May 1938, The Royal College of Music (“College Concerts”), Student Ensemble
Recording:	Unrecorded
Publication:	Unpublished

<sup>89</sup> Winning composition for the Cobbett Prize in 1930.

<sup>90</sup> The BBC, *Radio Times*, 31/401 (1931), 593.

<sup>91</sup> Royal College of Music Library, Archive, Concert Programmes and Anthony Burgess, ‘Anthony Burgess: The man and his Music’, *British Classical Music: The Land of Lost Content* (28 July 2016), <http://landoflost-content.blogspot.com/2016/07/anthony-burgess-man-and-his-music.html>.

**OLIVERIA PRESCOTT (1842-1917)**<sup>92</sup>**String Quartet in C minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	4 April 1892, Princess's Hall ("Musical Artist's Society Concert"), Ensemble Unknown <sup>93</sup>
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in G minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	21 May 1894, St Martin's Hall ("Musical Artist's Society Concert"), Ensemble Unknown <sup>94</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>92</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), pp. 164-165 and Laura Seddon, 'The Instrumental Music of British Women Composers in the Early Twentieth Century' (PhD thesis, City University of London, 2011), p. 236

<sup>93</sup> 'Miscellaneous Concerts, Intelligence, &c.', *The Musical Times and Singing Class Circular*, 33/591 (1891), 286.

<sup>94</sup> *Ibid.*, *The Musical Times and Singing Class Circular*, 35/616 (1894), 411.

**PRIAULX RAINIER (1903-1986)****String Quartet**

Year/Date of Composition:	1923
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	9 June 1944, the BBC Radio, Zorian String Quartet <sup>95</sup>
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet**

## 1. Allegro molto serio

Allegro molto serio

## 2. Vivace leggero grazioso

Vivace leggero grazioso

Con sordino

## 3. Andante tranquillo

Andante tranquillo

<sup>95</sup> The BBC, *Radio Times*, 83/1079 (1944), 16.

## 4. Presto spiritoso

Presto spiritoso

Year/Date of Composition:	1939
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Ursula and James Brook
First Performance:	3 July 1944, Wigmore Hall ("Gerald Cooper's Concert Series"), Zorian String Quartet <sup>96</sup>
Recording:	<i>Vive la Différence String Quartets by 5 Women from 3 Continents</i> , Crest String Quartet and Alard String Quartet (Leonarda LE336, 1994)
Publication:	Schott, 1947

**DESMOND RATCLIFFE (1917-2001)****String Quartet in D major**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	29 April 1937, The Royal Academy of Music ("The Student Composition Concert"), Student Ensemble <sup>97</sup>
Recording:	Unrecorded
Publication:	Unpublished

<sup>96</sup> 'Rainie, Priaulx', *University of Pretoria*, <https://www.up.ac.za/sacomposers/article/2756320/rainie-priaulx>.

<sup>97</sup> Royal Academy of Music Library, Archive, Concert Programmes.

**BARBARA RAWLING (n.d)<sup>98</sup>****String Quartet in C minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	10 December 1941, Duke's Hall, The Royal Academy of Music ("Student Composition Concert"), Student
Recording:	Unrecorded
Publication:	Unpublished

**ALAN RAWSTHORNE (1905-1971)****String Quartet in C major / Scherzo for string quartet**

1. Andante con moto
2. Allegro deciso
3. Molto adagio
4. Allegro

Year/Date of Composition:	n.d.
Autograph Location:	GB-Lbl
Autograph Reference:	MS Mus.304
Dedication:	None
First Performance:	17 July 1934, the BBC Radio, Macnaghten String Quartet
Recording:	<i>Rawsthorne – String Quartets</i> , Flesch Quartet (ASV CDDCA 983, 2005)
Publication:	Unpublished

**String Quartet No. 1 ("Theme and Variations")**

*Tempo giusto espressivo e poco agitato*



Year/Date of Composition: 1939  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: Ernest Irving  
 First Performance: 26 April 1940, The National Gallery, Ensemble Unknown  
 Recording: *Rawsthorne – String Quartets*, Flesch Quartet (ASV CDDCA 983, 2005)  
 Publication: Oxford University Press, 1946

### **WILLIAM HENRY REED (1876-1942)**

#### **String Quartet No. 4**

Year/Date of Composition: 1913  
 Autograph Location: GB-Lcm  
 Autograph Reference: MS 5401a  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Carry & Co., 1916

#### **String Quartet No. 5 in A minor**

##### 1. Allegro con brio

Allegro con brio

The score for the first movement, 'Allegro con brio', is written for a string quartet in 3/4 time. It begins with a mezzo-forte (mf) dynamic and features a piano (p) dynamic in the second measure. The music is characterized by rhythmic patterns, including triplets and a fermata in the first measure. The score is presented in a grand staff format with treble and bass clefs.

##### 2. Vivace ma non troppo presto

Vivace ma non troppo Presto

The score for the second movement, 'Vivace ma non troppo presto', is written for a string quartet in 2/4 time. It begins with a mezzo-forte (mf) dynamic and features a piano (p) dynamic in the first measure. The music is characterized by rhythmic patterns, including triplets and a fermata in the first measure. The score is presented in a grand staff format with treble and bass clefs.

## 3. Adagio quasi recitativo

Adagio quasi recitativo

Musical score for 'Adagio quasi recitativo' in 12/8 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The bass staff begins with a forte (*f*) dynamic and a 'recitativo' marking. It features a series of eighth notes with a 4-measure rest, followed by a fortissimo (*ffz*) section. The treble staff has a piano (*pp*) dynamic and a piano (*p*) dynamic. The piece concludes with a fortissimo (*f*) dynamic and a piano (*pp*) dynamic.

## 4. Finale. Andante misterioso – Allegro moderato

Andante misterioso

Musical score for 'Andante misterioso' in 4/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic and a piano (*p*) dynamic. It features a triplet of eighth notes and a piano (*p*) dynamic. The piece concludes with a piano (*p*) dynamic.

Allegro moderato  
espress.

Musical score for 'Allegro moderato espress.' in 2/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic and a piano (*p*) dynamic. It features a series of chords and a piano (*p*) dynamic. The piece concludes with a piano (*p*) dynamic.

Year/Date of Composition:	1915
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	18 January 1917, Steinway Hall ("de Lara British Chamber Concerts"), Ensemble Unknown
Recording:	Unrecorded
Publication:	Carry & Co., 1916

**FRANZ REIZENSTEIN (1911-1968)****Divertimento for string quartet**

## 1. Chorale. Andante

Andante (♩ = 76-84)

## 2. Capriccio. Allegro con spiritoso

Allegro con spiritoso (♩ = 132-140)

## 3. Romance. Andante

Andante (♩ = 40-46)

## 4. Theme and Variations on a Madrigal by Thomas Morley.

Allegretto (♩ = 96-104)

Year/Date of Composition:	1937
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Alfred Lengnick & Co., 1957

**JOSEPHINE RHODES (n.d.)****String Quartet in D major<sup>99</sup>**

Year/Date of Composition:	1925
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	7 June 1939, Duke's Hall, The Royal Academy of Music (“Student Composition Concerts”), Student Ensemble
Recording:	Unrecorded
Publication:	Unpublished

**CYRIL ROOTHAM (1875-1986)****String Quartet in A major<sup>100</sup>**

Year/Date of Composition:	1898
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in G minor<sup>101</sup>**

1. Allegro moderato
2. Adagio
3. Allegro giocoso e marcato
4. Allegro non troppo e misterioso

Year/Date of Composition:	1898
Work Number:	op. 10
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	D. W. Rootham
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

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<sup>99</sup> Royal Academy of Music Library, Archive, Concert Programme.

<sup>100</sup> ‘List of Works’, *Cyril Rootham (1875-1938) - Composer* (2022), <https://rootham.org/works.html>.

<sup>101</sup> Ibid.

**Capriccio for string quartet in D minor**

Year/Date of Composition:	1905
Work Number:	op. 20
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	11 April 2017, Community Music Centre at Christ's School, Richmond, Surrey, Crystal Palace String Quartet <sup>102</sup>
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in C major**

## 1. Adagio non troppo – Allegro

Adagio non troppo (♩ = 60)

(Vl. 1 + Vla.)

Allegro ♩ = 120

## 2. Molto adagio

Molto adagio (♩ = 48)

Con sordino

<sup>102</sup> Dan Rootham, 'Cyril Rootham: Capriccio for String Quartet in D minor Op. 20 (1905), *YouTube* (2011), <https://www.youtube.com/watch?v=3eMP96C-Fvg>.

## 3. Molto vivace e leggero

Molto vivace e leggero

The musical score is written for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is 'Molto vivace e leggero'. The music features a rhythmic pattern of eighth and sixteenth notes. The treble staff has a 'pizz.' marking and a '5' above a group of notes. The bass staff also has a 'pizz.' marking. The score is marked 'mf' (mezzo-forte).

Year/Date of Composition:	1914
Work Number:	op. 49
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	9 July 1915, ?Aeolian Hall ("Mr. De Lara Concert"), Philharmonic String Quartet
Recording:	Unrecorded
Publication:	Murdoch, 1914

**ALEC ROWLEY (1892-1958)**<sup>103</sup>**Fantasie String Quartet**

Year/Date of Composition:	1924
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Phyllis and Croydon for string quartet**

Year/Date of Composition:	1927
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in E major ("Pastoral")**

1. Allegretto
2. Andante
3. Allegro con moto

Year/Date of Composition:	1931
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	22 June 1932, Venue Unknown, Chelsea String Quartet
Recording:	Unrecorded
Publication:	Unpublished

<sup>103</sup> The BBC, *Radio Times*, 19/639 (1935), 34 and 'English Composers for Amateurs: No. 1 - Alec Rowley', *MusicwebInternational*, <http://www.musicweb-international.com/amateurs/Rowley.html>.

**EDMUND RUBBRA (1901-1986)****String Quartet No. 1 in F minor**

## 1. Allegretto moderato

Allegretto moderato

*pp*  
*poco cresc. espress.*  
*espress.*  
*poco cresc.*  
*dim.*

## 2. Lento (attaca)

Lento (♩ = 84)

*mf*  
*mf*  
*mf*  
*pizz.*  
*pizz.*  
*pizz.*  
*rall....*

## 3. Vivace

Vivace

*pp*

Year/Date of Composition:	1933
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 62631
Dedication:	Ralph Vaughan Williams
First Performance:	13 November 1946, Wigmore Hall ("Boosey & Hawkes Concert"), Blech Quartet
Recording:	<i>RUBBRA, E.: String Quartets Nos. 1, 3 and 4</i> , Maggini Quartet (NAXOS 8.572286, 2011)
Publication:	Alfred Lengnick, 1947



## String Quartet No. 2 in E-flat major

## 1. Allegretto moderato

Allegretto moderato (♩ = 102)

*p* *mp cresc.* *p* *mp cresc.* *mf* *calmo mp*  
*p cresc.* *mp*

## 2. Scherzo polimerico – Vivace assai

Vivace assai (♩ = 144)

VI. 1 *p*  
 VI. 2 *p*  
 (Vla. + Vc.) *p*

## 3. Cavatina – Adagio tranquillo (attacca)

Adagio tranquillo (♩ = 63)

(VI. 2 + VI. 1)

*pp* *p* *pp molto espress.*

## 4. Allegro

Allegro (♩ = 108)

*pp poco a poco cresc.* *mf cresc.* *mp cresc.*

370 LEONARD SALZEDO (1921-2000)  
Year/Date of Composition: 1950  
Autograph Location: GB-Lbl  
Autograph Reference: Add MS 62631  
Dedication: Ralph Vaughan Williams  
First Performance: Unknown  
Recording: *RUBBRA, E.: String Quartet No. 2 / Amoretti / Ave Maria  
Gratia Plena / Piano Trio in 1 Movement*, C. Daniels,  
Roscoe, Maggini Quartet (NAXOS 8.572286, 2009)  
Publication: Alfred Lengnick, 1952

### **Post-1950 String Quartets**

String Quartet No. 3 (1962)

String Quartet No. 4 (1977)

### **JOSEPH SACK (n.d.)<sup>104</sup>**

#### **String Quartet in G minor**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 13 May 1935, the Royal Academy of Music (“Student  
Chamber Concerts”), Student Ensemble (second  
movement only)  
Recording: Unrecorded  
Publication: Unpublished

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<sup>104</sup> Royal Academy of Music Library, Archive, Concert Programmes.

**LEONARD SALZEDO (1921-2000)****String Quartet No. 1 (in one movement)**

Andante con moto

*poco f* *p* *mp* *pp*

(♩ = ♪)

Year/Date of Composition:	1942
Work Number:	op. 1
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	<i>Leonard Salzedo: String Quartets Nos. 1, 5, &amp; 10,</i> Archaeus Quartet (MPR MPR104, 2018)
Publication:	Lopéz Edition, 1992

**String Quartet No. 2****1. Allegro moderato**

Allegro moderato

*pp* *p*

**2. Allegretto**

Allegretto

*mp dolce* *p* *pizz.* *pizz.* *pizz.*

## 3. Andante con moto

Andante con moto

(Va. + Vl. 1) - Vl. 1 8va higher.

Musical score for '3. Andante con moto'. The score is in 3/8 time and consists of two staves. The top staff is for Violin 1 (Vl. 1) and Viola (Va.), with the instruction '(Va. + Vl. 1) - Vl. 1 8va higher.' and a dynamic marking of *pp*. The bottom staff is for Violin 2 (Vl. 2) and Violoncello (Vc.), with a dynamic marking of *mp*. The score includes various dynamics such as *pp*, *mp*, and *loco.*, and features a *loco.* section for the top staff. The piece concludes with a dynamic marking of *loco.* and '(Vl.1 + Va)'.

## 4. Allegro

Allegro

Musical score for '4. Allegro'. The score is in 12/8 time and consists of two staves. The top staff is for Violin 1 (Vl. 1) and the bottom staff is for Violin 2 (Vl. 2) and Violoncello (Vc.). The score features a *ffz* dynamic marking at the beginning, which transitions to *fzp* (forced piano) throughout the piece. The piece concludes with a *fzp* dynamic marking.

For this piece, the composer on dynamics and bowings strictly as follows:

COMPOSER'S NOTES: DYNAMICS (1) The dynamic *ppp* has only been used rarely, and indicates that the instrument should die away complete at the end of a note, and start imperceptibly at the beginning of one. (2) Poco *f* should be lower than *mf* (mezza forte). (3) *fff* (not *mf*) indicates the utmost degree of loudness possible.

BOWING: A few bowing marks indicated as seeming natural; they are not however, essential. The sign over a  $\uparrow$  chord indicates that it should be played in normal, i.e. bottom to top. The sign  $\downarrow$  means the chord should be reversed and played from top to bottom.

A note that Leonard Salzedo in each part at the beginning of the work.

Year/Date of Composition:	1942
Work Number:	op 3
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Leonard Salzedo String Quartets, Archus Quartet (Duttons Epoch CDLX7113, 2001)
Publication:	López Edition, 1953

**String Quartet No. 3**

## 1. Molto moderato

Molto moderato (♩ = c. 70)

## 2. Lentissimo

Lentissimo (♩ = c. 60)

Year/Date of Composition:	1944-45
Work Number:	op. 6
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	López Edition, 1953

**String Quartet No. 4**

Year/Date of Composition:	n.d.
Work Number:	op. 10
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**ALBERT SAMMONS (n.d.)****Phantasy String Quartet<sup>105</sup>**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	25 March 1915, Aeolian Hall, London String Quartet <sup>106</sup>
Recording:	Unrecorded
Publication:	Unpublished

**CYRIL MEIR SCOTT (1879-1970)<sup>107</sup>****String Quartet**

Year/Date of Composition:	1901
Work Number:	op. 12, S 99, W 266
Autograph Location:	GB-LVp
Autograph Reference:	74-D4
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet**

Year/Date of Composition:	1903
Work Number:	op. 28, S 100, W 267
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	24 March 1908, Bechstein Hall, Ensemble Unknown
Recording:	Unrecorded
Publication:	Unpublished

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105 Winning composition for the W. W. Cobbett Competition in 1915.

106 'London Concerts', *The Musical Times*, 56/867 (1915), 299.

107 See Desmond Scott, et al., ed., *The Cyril Scott Companion: Unity in Diversity* (Woodbridge: The Boydell Press, 2018).

**String Quartet in F major**

Year/Date of Composition:	1904
Work Number:	op. 31, S 101, W 268
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	28 November 1910, Venue Unknown, Berlin, Germany, Ensemble Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Divertimento for string quartet**

Year/Date of Composition:	1920
Work Number:	S 103, W 269
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	24 March 1908, Bechstein Hall, Ensemble Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 1**

## 1. Prelude. Molto moderato – Molto tranquillo

Molto moderato (♩ = 76–80)

*ff* *very intense* *mp ten.* *mp ten.*

## 2. Pastorale. Allegro moderato – Tempo tranquillo – Tempo I

Allegro moderato (♩ = 72)

Con sordino

*p* *pizz.*

3. Scherzo. *On an Irish Air. Vivace*

Andante sostenuto. Con moto espressione (♩ = 44)

Con sordino  
(Vns. + Vla.)

## 4. Elegy. Andante sostenuto con molto espressione

Vivace

(Vl. 1 + Vla.)

## 5. Rondo retrospectivo. Allegro con spirito

Allegro con spirito (♩ = 108-116)

Year/Date of Composition:	1920
Work Number:	S 104, W 269
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	30 January 1919, Steinway Hall ("Isidore de Lara Concert"), Philharmonic String Quartet
Recording:	<i>Cyril Scott STRING QUARTETS NOS 1, 2 &amp; 4</i> , Archaeus Quartet (Dutton CDLX7138, 2003)
Publication:	Elkin, 1921



**Post-1950 String Quartets**

String Quartet No. 2, S 108, W 270 (1958)

String Quartet No. 3, S 109, W 272 (1960)

String Quartet No. 4, S 110, W 273 (1965)

**HUMPHREY SEARLE (1915-1982)****Passacaglietta in nomine Arnold Schönberg**

In Nomine



*Andante*  
Con sordino

Year/Date of Composition:	1949
Work Number:	op. 16
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	'To Arnold Schönberg on his 75th birthday, in deepest admiration'
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Alfred Lengnick, 1950

**MÁTYÁS SEIBER (1905-1960)****String Quartet No. 1 in A minor**

## 1. Maestoso – Allegro moderato

Maestoso (♩ = 66) Allegro moderato (♩ = 72) (Vns. + Vla.) *mp* > *p* *leggiero*

Vns. *f*

*mp* *p*

Lento (♩ = c. 60-66)

Solo *p dolce*

## 2. Lento

Allegro (♩ = c. 144-152)

(Vl. 1 + Vl. 2)

*f*

(Vla. + Vc.)

## 3. Rondo. Allegro

Allegro (♩ = c. 144-152)

(Vl. 1 + Vl. 2)

*f*

(Vla. + Vc.)

Year/Date of Composition:	1924
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 62799
Dedication:	None
First Performance:	Unknown
Recording:	<i>Mátyás Seiber: String Quartets Nos. 1-3</i> , Edinburgh Quartet (DELPHIAN DCD34082, 2010)
Publication:	Miliano: Suvini Zerboni, 1956

**String Quartet No. 2****1. Allegro marcato – Allegro giusto**

Allegro marcato (♩ = c. 112)

**2. Intermezzo. Alla "Blues"**

Alla "Blues" (♩ = 88-92)

**3. Presto**

Presto (♩ = 138-144)

Con sordino

Year/Date of Composition:	1935
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 62802
Dedication:	None
First Performance:	Unknown
Recording:	<i>Mátyás Seiber: String Quartets Nos. 1-3</i> , Edinburgh Quartet (DELPHIAN DCD34082, 2010)
Publication:	Miliano: Suvini Zerboni, 1956

**String Quartet No. 3 ("Quartetto Lirico")****1. Andante amabile**

Andante amabile (♩ = 104-108)

**2. Allegretto scherzando e leggero**

Allegretto scherzando e leggero (♩ = c. 76)

**3. Lento espressivo**

Lento espressivo (♩ = c. 66-69)

Year/Date of Composition:	1948
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 62802 (original manuscript) Add MS 62804 (revised manuscript)
Dedication:	Amadeus String Quartet
First Performance:	Unknown
Recording:	<i>Mátyás Seiber: String Quartets Nos. 1-3</i> , Edinburgh Quartet (DELPHIAN DCD34082, 2010)
Publication:	Schott, 1952

**MARTIN SHAW (1875-1960)****Suite in A minor****1. Prelude. Andante misterioso**

Andante misterioso (♩ = c. 72)

**2. Aubade. Allegro vivace**

Allegro vivace

**3. Court Dance. Moderato**

Moderato

**4. Finale. Allegro**

Allegro

Year/Date of Composition:	1923
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Amadeus String Quartet
First Performance:	22 February 1925, the BBC Radio, Ernest Sharp's String Quartet ("Aubade" only) <sup>108</sup>
Recording:	Unrecorded

<sup>108</sup> The BBC, *Radio Times*, 6/74 (1935), 393.

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P. SHERWOOD (N.D.)

Publication:

J. B. Cramer & Co., 1923

### **P. SHERWOOD (n.d.)**

#### **String Quartet in C major**

Year/Date of Composition: ?1914  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 20 May 1914, Steinway Hall, Ensemble Unknown<sup>109</sup>  
Recording: Unrecorded  
Publication: Unpublished

### **LEO SMITH (n.d.)**

#### **String Quartet in D major**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 10 September 1935, the BBC Radio, by the New English String Quartet ("A Light Classical Concert")<sup>110</sup>  
Recording: Unrecorded  
Publication: Unpublished

### **RONALD SMITH (n.d.)**

#### **Miniature Suite for string quartet**

Year/Date of Composition: ?1922  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 4 April 1922, Leighton House, Wood Smith String Quartet<sup>111</sup>  
Recording: Unrecorded  
Publication: Unpublished

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<sup>109</sup> 'London Concerts', *The Musical Times*, 55/856 (1914), 401.

<sup>110</sup> The BBC, *Radio Times*, 48/623 (1935), 34.

<sup>111</sup> 'This Week's Music', *The Times*, 3 April 1922.

**DAME ETHEL SMYTH (1858-1944)****String Quartet in E minor**

## 1. Allegretto Lirico

*Allegretto lirico*

## 2. Allegro molto leggiero

*Allegro molto leggiero*

## 3. Andante

*Andante*

## 4. Allegro energico

*Allegro energico*

Year/Date of Composition:	1902-12
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 46860
Dedication:	London String Quartet
First Performance:	3 December 1914, Aeolian Hall, London String Quartet
Recording:	<i>Smyth: String Quartet – String Quintet</i> , Mannheim String Quartet (CPO 999352-2, 2000)
Publication:	Universal Edition, 1914

**EVA RUTH SPALDING (1883-1969)****String Quartet No. 1**

## 1. Andante espressivo

Andante espressivo *cédez un peu*

*mf* *mf*

## 2. Allegro

Allegro *cédez un peu*

*mf* *espress.* *à l'aise* *cresc.*

## 3. Vivace

Più mosso (♩ = 66)

*f* *agitato e cresc.*

## 4. Lento – Più mosso

Vivace (♩ = 52) *pizz. mf* *p* *mp*

*p* *pizz. mf* *cresc. poco a poco*



*Lento molto espress* (♩ = 104)

Year/Date of Composition:	1923
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Éditions Maurice Senart, 1929

### String Quartet No. 2

#### 1. Andante

*Andante* (♩ = 54)

#### 2. Tres espressif if et beaucoup nuance. Lent. Tempo rubato

*Tres espressif et beaucoup nuance. Lent* (♩ = 60)

#### 3. Tempo molto rubato

*Tempo molto rubato* (♩ = 58)

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EVA RUTH SPALDING (1883-1969)

Year/Date of Composition: 1923  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Éditions Maurice Senart, 1930

### Post-1950 String Quartets

String Quartet No. 3

String Quartet No. 4

String Quartet No. 5

### JOSEPH WILLIAM SPEAIGHT (1868-1947)

#### String Quartet in G minor<sup>112</sup>

Year/Date of Composition: 1896  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 8 December 1896, Queen's Hall ("British Chamber Concerts"), Ensemble Unknown  
Recording: Unrecorded  
Publication: Unpublished

### Some Shakespeare Fairy Characters

#### PART 1

##### 1. Cobweb, Moth and Mustardseed. Molto allegro e delicato

Molto allegro e delicato (♩. = 63)

(Vla. + Vl. 2)

Vl. 2 - On 3 strings.

Con sordino

pizz.

VI. 1

The musical score is presented in two systems. The first system shows the beginning of the piece with a piano (pp) part in the left hand and a violin (VI. 1) part in the right hand. The piano part starts with a triplet of eighth notes. The violin part starts with a triplet of eighth notes. The second system continues the piece, with the piano part playing a series of eighth notes and the violin part playing a series of eighth notes. The score is divided into measures by vertical bar lines.

<sup>112</sup> 'British Chamber Music Concerts (1896-97)', *Concert Programmes* (2007), <https://www.concertprogrammes.org.uk/html/search/verb/GetRecord/4322/>

## 2. The Lonely Shepherd. Andante e dolente

Allegro molto e leggiro (♩ = 138)

(Vns. + Vla.)

Con sordino

Musical score for 'The Lonely Shepherd'. The score is in 6/8 time and consists of two systems. The first system features a Violin 2 part (VI. 2) and a Violoncello part (Vc.) with 'Con sordino' and 'pp' dynamics. The second system continues the VI. 2 and Vc. parts, with 'p' dynamics. The key signature has one flat (B-flat) and the tempo is 'Allegro molto e leggiro' with a quarter note equal to 138 beats per minute.

## 3. Puck. Allegro molto e leggiro

Moderato e delicato (♩ = 63)

Musical score for 'Puck'. The score is in 2/4 time and consists of two systems. The first system features a piano part with 'p' and 'mp con espress.' dynamics. The second system continues the piano part with 'pp' dynamics. The key signature has three flats (B-flat, E-flat, A-flat) and the tempo is 'Moderato e delicato' with a quarter note equal to 63 beats per minute.

## PART 2

## 4. Queen Mag Sleeps. Moderato e delicato

Andante e dolente (♩ = 63)

(VI. 2 + Vla.)

Musical score for 'Queen Mag Sleeps'. The score is in 4/4 time and consists of two systems. The first system features Violin 1 and Violoncello parts (VI. 1 + Vc.) with 'p' dynamics. The second system continues the VI. 1 + Vc. parts with 'cresc.' dynamics. The key signature has two sharps (F-sharp, C-sharp) and the tempo is 'Moderato e delicato' with a quarter note equal to 63 beats per minute.

## 5. Titania. Andante con espress – Presto e vivace

Andante con espress

Vc.

Musical score for 'Titania'. The score is in 3/4 time and consists of two systems. The first system features Violoncello (Vc.), Violins (Vns.), and Violin 2 (VI. 2) parts. The second system continues the Vns., VI. 2, and Viola (Vla.) parts. Dynamics include 'p' and 'mf'. The key signature has one flat (B-flat) and the tempo is 'Andante con espress – Presto e vivace'.

Year/Date of Composition:

1916

Autograph Location:

Unknown

Autograph Reference:

Not applicable

Dedication:

Freda and Joan

First Performance:

?1907, Venue Unknown, Ensemble Unknown

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JOSEPH WILLIAM SPEAIGHT (1868-1947)

Recording: Unrecorded

Publication: Unpublished

**“Ariel” Fantasy for string quartet<sup>113</sup>**

Year/Date of Composition: n.d.

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

**Fantasy “Bottom, Quince, Flute and Snout” for string quartet<sup>114</sup>**

Year/Date of Composition: n.d.

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

**“She Never Told her Love” for string quartet<sup>115</sup>**

Year/Date of Composition: n.d.

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

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113 ‘Joseph Speaight’, *Unsung Composers* (2012), <https://www.unsungcomposers.com/forum/index.php?topic=3460.0>.

114 Ibid.

115 Ibid.

**“Poem” for string quartet**

Year/Date of Composition:	?1920
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	26 June 1920, Aeolian Hall, London String Quartet
Recording:	Unrecorded
Publication:	Unpublished

**WILLIAM HENRY SPEER (1863-1937)**<sup>116</sup>**String Quartet in B-flat major**

Year/Date of Composition:	?1894
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	21 May 1894, St. Martin’s Hall (“Musical Artist’s Society Concert”), Ensemble Unknwon <sup>117</sup>
Recording:	Unrecorded
Publication:	Unpublished

116 Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), pp. 190-191

117 ‘Miscellaneous Concerts, Intelligence, &c.’, *The Musical Times and Singing Class Circular*, 35/616 (1894), 411.

**CHARLES VILLIERS STANFORD (1852-1924)****String Quartet No. 1 in G major**1. **Allegro assai**  
Allegro assai

2. **Poco allegro e grazioso**

Poco allegro e grazioso

3. **Largo con molto espressione (attacca)**

Largo con molto espressione

4. **Allegro molto**

Allegro molto

Year/Date of Composition:	1891
Work Number:	op. 44
Autograph Location:	GB-Ntu
Autograph Reference:	CVS/H/8
Dedication:	Commissioned by the Newcastle Chamber Music Society for a Concert on 22 January 1892
First Performance:	22 January 1892, Venue Unknown ("Chamber Music Society Concert"), Newcastle upon Tyne, Ensemble

Unknown

Recording:

*Charles Villiers Stanford: String Quartets Nos. 1, 2, & 6,*  
Dante Quartet (SOMM Recordings SOMMCD 0607,  
2020)

*Stanford: String Quartets Nos. 1 & 2,* RTÉ Vanbrugh  
Quartet (Hyperion records, CDH55459, 2005)

Publication:

Ernst Eulenburg, 1892 (Leipzig)

**String Quartet No. 2 in A minor****1. Molto moderato***Molto moderato*
**2. Prestissimo***Prestissimo*
**3. Andante espressivo***Andante espressivo**mp*
**4. Allegro molto***Allegro molto*

Year/Date of Composition:

1891

Work Number:

op. 45

Autograph Location:	GB-Ntu
Autograph Reference:	CVS/H/9
Dedication:	None
First Performance:	13 February 1894, Princes's Hall, Ensemble Unknown
Recording:	<i>Charles Villiers Stanford: String Quartets Nos. 1, 2, &amp; 6</i> , Dante Quartet (SOMM Recordings SOMMCD 0607, 2020) <i>Stanford: String Quartets Nos. 1 &amp; 2</i> , RTÉ Vanbrugh Quartet (Hyperion records, CDH55459, 2005)
Publication:	A. H. Payne / Ernst Eulenburg, 1892 (Leipzig)

### String Quartet No. 3 in D minor

#### 1. Allegro moderato ma appassionato Allegro moderato ma appassionato

#### 2. Allegretto semplice Allegretto semplice

#### 3. Andante (quasi Fantasia) Andante (quasi Fantasia)



## 4. Allegro ferce ma non troppo mosso

Allegro feroce ma non troppo mosso

Year/Date of Composition:	1896
Work Number:	op. 64
Autograph Location:	GB-Ntu
Autograph Reference:	Unknown
Dedication:	Joachim Quartet
First Performance:	2 April 1898, St. James's Hall, Ensemble Unknown
Recording:	<i>Stanford: String Quartets Nos. 3, 4, &amp; 7</i> , Dante Quartet (SOMM Recordings SOMMCD 0185, 2018)
Publication:	Augener & Co., 1897

## String Quartet No. 4 in G minor

## 1. Allegro moderato

Allegro moderato

## 2. Allegretto vivace

Allegretto vivace

## 3. Adagio

Adagio

Musical score for the third movement, Adagio, in B-flat major, 3/4 time. The score is for piano and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mf* and *p*.

## 4. Allegro molto vivace

Allegro molto vivace

Musical score for the fourth movement, Allegro molto vivace, in B-flat major, 3/8 time. The score is for piano and features a fast, rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *f*, *mf*, *dim.*, and *p*.

Year/Date of Composition:	1906
Work Number:	op. 99
Autograph Location:	IRL-Dn
Autograph Reference:	MS 14.097
Dedication:	Johann Krusse
First Performance:	20 February 1907, CUMS, The Guildhall, Cambridge, Ensemble Unknown
Recording:	<i>Stanford: String Quartets Nos. 3, 4, &amp; 7</i> , Dante Quartet (SOMM Recordings SOMMCD 0185, 2018)
Publication:	Unpublished

## String Quartet No. 5 in B-flat major

## 1. Allegro moderato

Allegro moderato

Musical score for the first movement, Allegro moderato, in B-flat major, 3/4 time. The score is for piano and features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*.

2. Intermezzo: Allegretto (sempre molto teneramente)  
 Allegretto (sempre molto teneramente)

3. Adagio pesante  
 Adagio pesante

4. Allegro moderato  
 Allegro moderato

Year/Date of Composition:	1907 (dated as 15 August 1907)
Work Number:	op. 104
Autograph Location:	Lost
Autograph Reference:	Lost
Dedication:	"In Memoriam Joseph Joachim"
First Performance:	3 March 1908, Venue Unknown, Leeds, West Yorkshire, Ensemble Unknown
Recording:	<i>Stanford: String Quartets Nos. 5 &amp; 8</i> , Dante Quartet (SOMM Recordings, SOMMCD 0160, 2016)
Publication:	Stainer & Bell, 1908

**String Quartet No. 6 in A minor**

## 1. Allegro molto moderato

Allegro molto moderato

Musical score for the first movement, *Allegro molto moderato*. The score is in 6/8 time and A minor. It features a piano (*p*) dynamic and includes markings for pizzicato (*pizz.*) and arco. A crescendo (*cresc.*) is indicated in the upper staff.

## 2. Andante quasi lento

Andante quasi lento

*mp molto cantabile*

Musical score for the second movement, *Andante quasi lento*. The score is in 3/4 time and A minor. It features a pianissimo (*pp*) dynamic in the beginning and a piano (*p*) dynamic later. The tempo is marked "Andante quasi lento" and the character is "molto cantabile".

## 3. Allegro scherzando

Allegro scherzando

Musical score for the third movement, *Allegro scherzando*. The score is in 6/8 time and A minor. It features a forte (*f*) dynamic and includes accents (>) over notes. The tempo is marked "Allegro scherzando".

Year/Date of Composition:	1910
Work Number:	op. 122
Autograph Location:	GB-NTu
Autograph Reference:	NUL MS 51b (parts only)
Dedication:	None
First Performance:	20 July 1980, Venue Unknown ("Berkshire Festival"), Bracknell, Berkshire, London String Quartet
Recording:	<i>Charles Villiers Stanford: String Quartets Nos. 1, 2, &amp; 6,</i> Dante Quartet (SOMM Recordings SOMMCD 0607, 2020)
Publication:	Unpublished

**String Quartet No. 7 in C minor**

1. Allegretto ma con fuoco
2. Andante
3. Allegro molto
4. Allegro giusto

Year/Date of Composition:	?1918 or ?1919
Work Number:	op. 166
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	27 February 1919, The Royal College of Music (“College Concert”), Student Ensemble
Recording:	<i>Stanford: String Quartets Nos. 3, 4, &amp; 7</i> , Dante Quartet (SOMM Recordings SOMMCD 0185, 2018)
Publication:	Unpublished
Notes:	This work was completed in late 1918 or early 1919. The date of completion is currently unknown

**String Quartet No. 8 in E minor**

1. Allegro moderato
2. Allegretto
3. Canzona – Adagio
4. Finale – Allegro

Year/Date of Composition:	?late 1918 or ?early 1919
Work Number:	op. 167
Autograph Location:	GB-Lcm
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	20 March 1968, the BBC Radio Three, Ensemble Unknown (pre-recorded)
Recording:	<i>Stanford: String Quartets Nos. 5 &amp; 8</i> , Dante Quartet (SOMM Recordings, SOMMCD 0160, 2016)
Publication:	Unpublished
Notes:	This work was completed in late 1918 or early 1919. The date of completion is currently unknown.

**BERNARD STEVENS (1916-1983)****String Quartet No. 1 in E minor**

Year/Date of Composition:	1936
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 69018
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**Theme and Variations for String Quartet**

Adagio (♩ = 60)

The musical score is for a string quartet, starting with a piano introduction. The tempo is Adagio (♩ = 60). The key signature is E minor. The score is written for two staves. The first variation is marked *f* and *mp*. The second variation is marked *mp* and *p*. The score includes a *cresc.* marking.

Year/Date of Composition:	1949
Work Number:	op. 11
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 68987-68998
Dedication:	None
First Performance:	8 July 1949, Cheltenham Festival, Cheltenham, Gloucestershire, Hurwitz String Quartet <sup>118</sup>
Recording:	Bernard Stevens - String Quartets, Delme String Quartet (Albany Records, TROY455, 2008)
Publication:	Alfred Lengnick, 1950

**Post-1950 String Quartet**

String Quartet No. 2, op. 34 (1962)

<sup>118</sup> Bernard Stevens Trust, *Bernard Stevens: Catalogue of Works* (London: Bernard Stevens Trust, 1994). This author did not provide the exact date of the performance. The performance date was found in FROM OUR MUSIC CRITIC, 'Cheltenham Festival', *The Times*, 9 July 1949.

**DAVID STONE (b. 1922)**<sup>119</sup>**String Quartet in A minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	10 December 1941, Duke's Hall, The Royal Academy of Music ("Student Composition Concert"), Student
Recording:	Unrecorded
Publication:	Unpublished

**HERBERT SUMSION (1899-1995)**<sup>120</sup>**String Quartet No. 1**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 2**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet No. 3**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown

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119 Royal Academy of Music Library, Archive, Concert Programmes.

120 Stephen Webb, 'Sumsion, Herbert (Whitton)' (2001), *Grove Music Online*.

400 HERBERT SUMSION (1899-1995)

Recording: Unrecorded

Publication: Unpublished

#### **String Quartet No. 4**

Year/Date of Composition: ?1930

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: 8 January 1930, the BBC Radio, Snow String Quartet (“A Light Classical Concert”)<sup>121</sup>

Recording: Unrecorded

Publication: Unpublished

#### **FREDA SWAIN (1902-1985)**<sup>122</sup>

##### **String Quartet No. 1 (“Norfolk”)**

Year/Date of Composition: 1924

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

##### **String Quartet No. 2 in G minor**

Year/Date of Composition: 1949

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

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<sup>121</sup> The BBC, *Radio Times* 25/327 (1930), 31.

<sup>122</sup> Composers' Guild of Great Britain, *Chamber Music by Living British Composers* (London: British Music Information Centre, 1969), p. 36 and Eric Blom, rev. Lewis Foreman, 'Swain, Freda (Mary)' (2001), *Grove Music Online*.



**EDITH SWEPSTONE (1862-1942)<sup>123</sup>****String Quartet in G minor (“Lyrical Cycle”)**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**FELIX SWINSTEAD (1880-1959)****Gavotte for String Quartet**

Delicato (♩ = 92)

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Oxford University Press, 1940

**Hornpipe for String Quartet**

Allegro con brio (♩ = 116)

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown

<sup>123</sup> Lewis Foreman, 'Sweepstone, Edith' (2001), *Grove Music Online*.

402 PHYLLIS TATE (1911-1987)  
Recording: Unrecorded  
Publication: Oxford University Press, 1940

**PHYLLIS TATE (1911-1987)**<sup>124</sup>

**String Quartet in A major**

Year/Date of Composition: 1936  
Autograph Location: Lost  
Autograph Reference: Lost  
First Performance: 11 January 1937, Mercury Theatre, Stratton String Quartet

**Post-1950 String Quartet**

String Quartet in F major (1952)

**DAVID WYNNE THOMAS (1900-1983)**

**String Quartet No. 1**

Year/Date of Composition: 1944  
Autograph Location: possibly at GB-CDu  
Autograph Reference: possibly DS/UK/84  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

**String Quartet No. 2**

Year/Date of Composition: 1949  
Autograph Location: possibly at GB-CDu  
Autograph Reference: possibly DS/UK/84  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

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<sup>124</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), pp. 198-199 and 'London Concerts', *The Musical Times*, 78/1128 (1937), 167.

**Post-1950 String Quartets**

String Quartet No. 3 (1966)

String Quartet No. 4 (1972)

String Quartet No. 5 (1980)

**MANSEL THOMAS (1909-1986)**<sup>125</sup>**Music for a Family: A Theme for Four Variants for string quartet**

Year/Date of Composition:	1930
Autograph Location:	GB-AB
Autograph Reference:	GB 210 W/5/5
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

**String Quartet in F minor**

Year/Date of Composition:	1930
Autograph Location:	GB-AB
Autograph Reference:	Jl/5
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Unpublished

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125 Terence Gilmore-James, 'Thomas, Mansel (Treharne)' (2001), *Grove Music Online* and 'Mansel Thomas (1909-1986), *Mansel Thomas* (2024), <https://manselthomas.org.uk>.

**SIR MICHAEL TIPPETT (1905-1998)****Juvenilia Works****String Quartet in F major**

## 1. Allegro molto e con brio

Allegro molto e con brio

## 2. Allegretto semplice

Allegretto semplice

## 3. Adagio non troppo, con molto sentiment

Adagio non troppo, con molto sentiment

Pesante

## 4. Allegro non troppo, sempre molto leggero

Allegro non troppo, sempre molto leggero

## 5. Allegro molto e con brio

Allegro molto e con brio

Year/Date of Composition: 1928 (rev. 1930)  
Autograph Location: GB-Lbl  
Autograph Reference: Add MS 72006  
Dedication: None  
First Performance: Unknown  
Recording: Unrecorded  
Publication: Unpublished

### String Quartet in F minor

#### 1. Molto allegro

Molto allegro

Musical score for the first movement, Molto allegro, in F minor, 2/4 time. The score is written for piano and includes dynamics such as *pp*, *poco f*, and *p*. The music features a series of chords in the right hand and a more active bass line.

#### 2. Largo

Largo

Musical score for the second movement, Largo, in F minor, 3/4 time. The score is written for piano and includes dynamics such as *p* and *fp*. The music features a series of chords in the right hand and a more active bass line, with some triplet markings.

#### 3. Allegretto

Allegretto

Musical score for the third movement, Allegretto, in F minor, 2/4 time. The score is written for piano and includes the dynamic *pizz.* (pizzicato). The music features a series of chords in the right hand and a more active bass line, with some triplet markings.

## 4. Allegro molto

Molto allegro

Year/Date of Composition: 1929 (rev. 1930)

Autograph Location: GB-Lbl

Autograph Reference: Add MS 72007

Dedication: None

First Performance: Unknown

Recording: Unrecorded

Publication: Unpublished

**Matured Works****String Quartet No. 1 in A major**

## 1. Allegro appassionato (attaca)

Allegro (♩ = c. 176)

## 2. Lento cantabile

Lento cantabile (♩ = c. 76)

## 3. Allegro assai

Allegro assai (♩ = c. 176)

*pp sempre* *staccato leggero*

- Year/Date of Composition: 1934-5 (rev. 1943)
- Autograph Location: GB-Lbl
- Autograph Reference: Add MS 59808
- Dedication: Wilfried Franks
- First Performance: 9 December 1935, Mercury Theatre ("Lamare Concert"),  
Brosa String Quartet
- Recording: *TIPPETT M.: String Quartets, Vol. 1*, Tippett Quartet  
(NAXOS 8.570496, 2008)
- Publication: Schott, 1946

## String Quartet No. 2 in F-sharp major

## 1. Allegro grazioso

Allegro grazioso (♩ = 120)

*p*

## 2. Andante

Andante (♩ = c. 72)

*pp espressivo*

## 3. Presto

Presto

pp molto leggiermente e stacc. mp pp sf dim.

## 4. Allegro appassionato

Appassionato (♩ = 132)

ff sf ff marcato sf

Year/Date of Composition:	1941-42
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 61755 Add MS 61756
Dedication:	Walter Bergmann
First Performance:	27 March 1943, Wigmore Hall, Zorian Quartet
Recording:	TIPPETT M.: <i>String Quartets, Vol. 1</i> , Tippett Quartet (NAXOS 8.570496, 2008)
Publication:	Schott, 1944

## String Quartet No. 3

## 1. Grave e sostenuto – Allegro moderato (doppio movimento)

Grave e sostenuto (♩ = c. 100)

f *sonore* dim. p < mp p > pp f

Allegro moderato (doppio movimento)

pp



## 2. Andante

Andante (con moto, tranquillo) (♩ = c. 92)

Vns.

Vla.

Vc.  
pizz.

*f*

*f ma dolce*

*p*

Arpeggiando à come guitarra

## 3. Allegro molto e con brio

Allegro molto e con brio (♩ = 152-160)

*f marcato (non legato)*

*sf*

*f*

*f non legato*

## 4. Lento (attaca)

Lento (♩ = 50)

*pp*

(Solo)

*pp*

*molto tranquillo, espressivo*

## 5. Allegro comodo

Allegro comodo (♩ = 144)

*p sotto voce*

*poco cresc.*

*p sotto voce*

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SIR MICHAEL TIPPETT (1905-1998)

Year/Date of Composition: 1945-46  
Autograph Location: GB-Lbl  
Autograph Reference: Add MS 61762  
Dedication: Walter Bergmann  
First Performance: 19 March 1946, Wigmore Hall, Zorian Quartet  
Recording: *TIPPETT M.: String Quartets, Vol. 2*, Tippett Quartet  
(NAXOS 8.570497, 2008)  
Publication: Schott, 1948

### **Post-1950 String Quartets**

String Quartet No. 4 (1977-8)

String Quartet No. 5 (1990-91)

### **ERNEST TOMLINSON (n.d.)**

#### **Lament for string quartet**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 15 April 1933, the BBC Radio, Spencer Dyke String  
Quartet<sup>126</sup>  
Recording: Unrecorded  
Publication: Unpublished

### **SIR DONALD FRANCIS TOVEY (1875-1940)**

#### **Aria and Variations in B-flat major for String Quartet**

Andante canbabile

ARIA

*p*

*p*

pizz.

Year/Date of Composition: 1900  
Work Number: op. 11  
Autograph Location: Unknown

<sup>126</sup> The BBC, Radio Times, 39/407 (1933), 62.

Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 11 January 1908, Bechstein Hall, Krusse String Quartet  
 Recording: *Tovey: Aria and Variations, Op. 11, String Quartet in G major, Op. 23*, Tippett Quartet (Guild GmbH, 2010)  
 Publication: Schott, 1913

## String Quartet in G major

### 1. Andante pomposa e galante Andante pomposo e galante

### 2. Pastorale. Allegro teneramente Allegretto teneramente

VI. 2

rit...

### 3. Poco adagio sempo sostenuto Poco adagio, sempre sostenuto

(VI. 2 + VI. 1 + Vc.)

### 4. Allegro comodo Allegro commodo

Year/Date of Composition:	1909
Work Number:	op. 23, IDT 11
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	4 December 1913, Bechstein Hall ("Classical Concert Society", Klinger String Quartet
Recording:	Unrecorded
Publication:	Schott, 1914

### String Quartet in D major

#### 1. Allegro con moto tranquillo

*Allegro con moto tranquillo*

Musical score for the first movement, *Allegro con moto tranquillo*. The score is in D major, 2/4 time, and consists of two staves (treble and bass clef). The music features a melodic line in the treble clef and a more rhythmic, harmonic line in the bass clef. Dynamics include piano (*pp*) and piano-piano (*ppp*).

#### 2. Scherzo. Vivace assai

*Vivace assai*

Musical score for the second movement, *Scherzo. Vivace assai*. The score is in D major, 3/4 time, and consists of two staves (treble and bass clef). The music is characterized by a strong, rhythmic accompaniment in the bass clef and a more melodic line in the treble clef. Dynamics include fortissimo (*ff*) and piano-piano (*pp*).

#### 3. Larghetto

*Larghetto p*

Musical score for the third movement, *Larghetto*. The score is in D major, 3/4 time, and consists of two staves (treble and bass clef). The music is slow and features a melodic line in the treble clef and a more rhythmic, harmonic line in the bass clef. Dynamics include piano (*p*) and piano-piano (*pp*).

## 4. Berceuse. Un poco allegretto, ma molto tranquillo, quasi andante innocente con moto

Un poco allegretto, ma molto tranquillo, quasi andante innocente con moto

*p sempre*

*pizz. p*

*sempre dolce e senza crescendo, ma assai teneramente*

## 5. Grave – Fuga a quattro soggetti. Allegro moderato ma energico

Grave

(VI. 1 + VI. 2)

*Vla. fp*

*pp cresc. fp*

*Vc. (Vla. + Vc.)*

*pizz. p*

*arco fp*

Fugato a quattro soggetti.  
Allegro moderato ma energico

*ff*

Year/Date of Composition:	1909
Work Number:	op. 24, IDT 12
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Schott, 1914

**ARNOLD TROWELL (1887-1966)<sup>127</sup>****String Quartet in E-flat minor**

Year/Date of Composition:	1910
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

**String Quartet in A major**

Year/Date of Composition:	1911
Work Number:	op. 44
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

**String Quartet in G major**

## 1. Allegro moderato

*Allegro moderato*  
*mf dolce espressivo*

*p dolce legato*

*p legato*

<sup>127</sup> Martin Griffiths, 'Arnold Trowell - Violoncellist, Composer and Pedagogue' (PhD thesis, the University of Waikato, 2012).

## 2. Allegro con moto

**Allegro con moto**

*mp* well marked  
pizz.  
*p*

## 3. Andante quasi adagio

Andante quasi adagio

*pp* sostenuto  
*pp* espress. sostenuto  
*mp* espress. sostenuto  
*p*  
(Vc. + Vla.) Solo

## 4. Finale. Allegro assai

Allegro assai

*ff* energico con fuoco

Year/Date of Composition:	1915
Work Number:	op. 25
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	?1916
Recording:	Unknown
Publication:	Schott, 1916

**Three Nocturnes for string quartet**

Year/Date of Composition: 1916  
Work Number: op. 48  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unknown  
Publication: Unpublished

**String Quartet in F major**

Year/Date of Composition: 1936  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unknown  
Publication: Unpublished



**BERNARD VAN DIEREN (1887-1936)****String Quartet No. 1**

Lento moderato (♩ = c. 116)

The image shows a musical score for a string quartet. It consists of two staves, likely representing the first and second violins. The top staff begins with a dynamic marking of *p* (piano) and a fermata. The tempo is marked 'Lento moderato' with a metronome marking of ♩ = c. 116. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p*. There are also articulations like slurs and a triplet of eighth notes. The bottom staff continues the melodic line with similar dynamics and articulations.

- Year/Date of Composition: 1912
- Work Number: op. 5
- Autograph Location: GB-Lcm
- Autograph Reference: 5744
- Dedication: Nicolo Paganini ("In Memoriam re Egregio  
Eccellentissimo Maestro Niccolo Paganini, Principe degli  
Violiniste, Primo Virtuoso della Ghitarra, Coompositiore di  
eminentissima orginalità e spontaneità incomparabile")
- First Performance: ?1912, the Berlin Festival, the International String  
Quartet
- Recording: Unrecorded
- Publication: Unpublished
- Notes: The score comes with three versions. The first version  
does not have bar lines (or occasional bar lines) and lack  
of time signatures. The second version is a performance  
score and parts specifically written for the Brosa String  
Quartet, which is suggested that they performed the work  
after World War 1. This version has solid bar lines but no  
time signatures. The third version is a performing edition,  
which was completed in 1975 by Denis Apivor. The  
thematic extracts above are referring to the original  
version, which some of them contains no bar lines (or  
dashed bar lines) or time signatures.

## String Quartet No. 2

## 1. Allegro con brio

Allegro con brio

VI. 1

*f*

VI. 2

*f*

(Vla. + Vc.)

*mf*

*p*

## 2. Adagio. Pizzicato (note: for this example, only the Violin 1 and Violoncello will be shown. All instruments play pizzicato in this similar format)

Adagio

pizz.

*pp sempre*

## 3. Allegro

Allegro

*p*

*mp*

## 4. Scorrevole. Ugualmente

Scorrevole Ugualmente

*pp*

*pp*

*pp*

Year/Date of Composition: 1912  
 Work Number: op. 5  
 Autograph Location: GB-Lcm  
 Autograph Reference: 5745  
 Dedication: Cecil Gray  
 First Performance: 18 October 1920, Wigmore Hall, Flonzaley String Quartet<sup>128</sup>  
 Recording: Unrecorded  
 Publication: Oxford University Press, 1928

### String Quartet No. 3

#### 1. Adagio

N.B. - Throughout the four movements the accidentals apply exclusively to the note which they precede. In every case, whatever appearance may suggest, a note without an accidental is to be read as it preceded by a natural.

Adagio (♩ = 84)

Accidentals relate to the single note only.

The musical score for the first movement, Adagio, is presented in two systems. The first system begins with a 'nat.' marking and a 'pp' dynamic. The second system features a 'mf' dynamic and a '3' marking. The score includes various musical notations such as notes, rests, and accidentals.

#### 2. Adagio non troppo lento – piuttosto andante ma molto sostenuto

Adagio (non troppo lento; piuttosto andante ma molto sostenuto) (♩ = c. 44)

ACCIDENTALS APPLY TO EACH BAR

The musical score for the second movement, Adagio non troppo lento, is presented in two systems. The first system begins with a 'pp' dynamic. The second system features a 'p' dynamic and a 'mp' dynamic. The score includes various musical notations such as notes, rests, and accidentals.

128 'Music Of The Week', *The Times*, 18 October 1920, review in *The Times*, 'The Newest Polyphony', *The Times*, 23 October 1920.

## 3. Tempo di Minuetto

Tempo di Minuetto (♩ = 108)

\*see pp.39-40 in the full score for further instructions (Oxford University Press, 1928)\*

## 4. Allegrissimo

Allegrissimo

Year/Date of Composition:	1919
Work Number:	op. 15
Autograph Location:	GB-Lcm
Autograph Reference:	5746
Dedication:	Frederic Delius
First Performance:	25 January 1932, Venue Unknown, Ensemble Unknown
Recording:	Unrecorded
Publication:	Oxford University Press, 1928
Notes:	A note was provided by the composer in the full score as: “Throughout the four movements the accidentals apply exclusively to the note which they precede. In every case, whatever appearance may suggest, a note without an accidental is to be read as it preceded by natural” (instruction given by the composer in the full score).

**String Quartet No. 4****1. Giocondo. Moderato**

Moderato

**2. Contemplativo. Adagio**

Adagio

**3. Sfenato (formally, Tumultoso). Presto**

Presto

Year/Date of Composition:	1923
Autograph Location:	GB-Lcm (also at the GB-Lbl)
Autograph Reference:	5747 (GB-Lcm) Add MS 50498 (GB-Lbl)
Dedication:	William J. Turner
First Performance:	7 June 1925, Wigmore Hall ("E. J. Moeran's Chamber Music Concert"), Ensemble Unknown
Recording:	Unrecorded
Publication:	Denis Apivor, 1984
Notes:	This work was written for two violins, a viola and a double bass.

## String Quartet No. 5

## 1. Con moto ben sostenuto

Con moto ben, sostenuto

Musical score for the first movement, 'Con moto ben sostenuto'. The score is in 4/4 time and consists of two staves. The upper staff begins with a piano (*p*) dynamic and a melodic line. The lower staff provides harmonic support with chords and moving lines. Dynamics range from *p* to *mp*.

## 2. Molto tranquillo

Molto tranquillo ( $\text{♩} = 56$ )

Musical score for the second movement, 'Molto tranquillo'. The score is in 6/4 time and consists of two staves. The upper staff features a melodic line starting with a piano (*p*) dynamic and ending with a *cresc.* marking. The lower staff provides a steady accompaniment.

## 3. Impetuosamente

Impetuosamente ( $\text{♩} = 80$ )

Musical score for the third movement, 'Impetuosamente'. The score is in 4/4 time and consists of two staves. The upper staff is characterized by rapid sixteenth-note passages, starting with a forte (*f*) dynamic. The lower staff is mostly silent, with occasional notes.

## 4. Con spirito

Con spirito ( $\text{♩} = 116$ )

Musical score for the fourth movement, 'Con spirito'. The score is in 4/4 time and consists of two staves. The upper staff has a melodic line with accents and slurs, starting with a pianissimo (*pp*) dynamic. The lower staff provides a rhythmic accompaniment.

## 5. Adagio cantando

Adagio cantando ( $\text{♩} = 60$ )

Musical score for the fifth movement, 'Adagio cantando'. The score is in 4/4 time and consists of two staves. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff provides a steady accompaniment with a piano (*p*) dynamic.

## 6. Allegro con grazia

Allegro con grazia (♩ = 120)

- Year/Date of Composition: 1925-31
- Autograph Location: GB-Lcm (also at the GB-Lbl)
- Autograph Reference: 5747 (GB-Lcm)  
Add MS 50498 (GB-Lbl)
- Dedication: Brosa String Quartet
- First Performance: 6 March 1931, the BBC Radio, International String Quartet (broadcasted)  
10 March 1931, St. John's Institute ("The Music Society Meeting", International String Quartet (live))
- Recording: *STEVENSON, R.: Piano Music, Vol. 5 (Guild)*, Christopher Guild (Toccata Classics TOCC0606, 2021)
- Publication: Denis Apivor, 1984
- Notes: There are two versions. Both versions were completed in the same year. Note that the recording above is arranged for a piano solo by Ronald Stevenson.

## String Quartet No. 6

## 1. Energico. Adagio

Adagio

## 2. Cantabile. Molto sostenuto

Molto sostenuto

## 3. "Furioso....." Turbulento, impetuosamente

Turbulento, impetuosamente (♩ = c. 112)

Year/Date of Composition:	1928
Autograph Location:	GB-Lcm
Autograph Reference:	5749
Dedication:	Peter Hestline
First Performance:	7 January 1929, Arts Theatre (6-7 Great Newport Street, WC2H), International String Quartet
Recording:	<i>String Quartets from the Twenties</i> , Utrecht String Quartet (NM Classics 98020, 2005).
Publication:	Oxford University Press, 1928

**MAY S.WALKER (n.d.)**<sup>129</sup>**String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	27 January 1937, Wigmore Hall, Ensemble Unknown
Recording:	Unknown
Publication:	Unpublished

<sup>129</sup> 'Music This Week', *The Times*, 25 January 1937.



**ERNEST WALKER (1870-1949)****Fantasia for string quartet in D minor**

Adagio  
*ppp* (Vns. + Vla.)  
 VI. 1  
*largamente*  
*pp tranquillo* Vc.  
*p*  
 (Vla. + Vc.)

Year/Date of Composition:	1907
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	19 February 1907, Bechstein Hall, Nora Clech String Quartet <sup>130</sup>
Recording:	Unknown
Publication:	J. Fischer & Bro, 1923

**ALFRED M.WALL (n.d.)****String Quartet in E minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	14 December 1898, Queen's Hall, ("British Chamber Concerts"), Ensemble Unknown <sup>131</sup>
Recording:	Unknown
Publication:	Unpublished

<sup>130</sup> 'London Concerts', *The Musical Times*, 48/769 (1907), 181.

<sup>131</sup> 'British Chamber Concerts', *The Musical Times and Singing Class Circular*, 40/671 (1899), 26.

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ALFRED M. WALL (N.D.)

### **String Quartet in G major**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 26 October 1897, Queen's Hall ("British Chamber Concerts"), Ensemble Unknown<sup>132</sup>  
Recording: Unknown  
Publication: Unpublished

### **String Quartet in F major**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 16 November 1934, the BBC Radio, Birmingham Ladies String Quartet<sup>133</sup>  
Recording: Unknown  
Publication: Unpublished

## **IVOR WALSWORTH (1909-1978)<sup>134</sup>**

### **String Quartet**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 7 January 1948, Wigmore Hall, Kathleen Sturdy String Quartet  
Recording: Unknown  
Publication: Unpublished

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<sup>132</sup> Ibid., *The Musical Times and Singing Class Circular*, 38/658 (1897), 819.

<sup>133</sup> The BBC, *Radio Times*, 45, 580 (1934), 507.

<sup>134</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 209 and 'Two Quartet Recitals', *The Times*, 10 January 1948.

**RICHARD WALTREW (1872-1951)**<sup>135</sup>**String Quartet in E major**

Year/Date of Composition:	1900
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

**String Quartet in B-flat major**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

**String Quartet in E-flat major**

Year/Date of Composition:	1917
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	11 March 1917, South Place Popular Concerts, ?John Saunders String Quartet <sup>136</sup>
Recording:	Unknown
Publication:	Unpublished

<sup>135</sup> Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 209 and 'Richard Walthew', *Music of Music History* (2022), <https://momh.org.uk/exhibitions/richard-walthew-1872-1951/>.

<sup>136</sup> 'London Concerts', *The Musical Times*, 58/890, 68.

**Six Lyrical Pieces for string quartet<sup>137</sup>**

1. Caprice
2. Intermezzo
3. Mazurka
4. Romance
5. Legende
6. L'organise

Year/Date of Composition:	1904
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	8 June 1904, Salle Erard, Ensemble Unknown
Recording:	Unknown
Publication:	Unpublished

**SIR WILLIAM WALTON (1902-1983)****String Quartet [No. 1]****\*\*Original Version (Manuscript)\*\***

1. Moderato (see revised version for extract)
2. Fuga (see revised version for extract)

Year/Date of Composition:	1920-22
Autograph Location:	GB-Lbl
Autograph Reference:	MUS RP 3053/1
Dedication:	None
First Performance:	4 March 1921, London Contemporary Music Centre, Pennington String Quartet
Recording:	See revised version
Publication:	Oxford University Press, 2009

<sup>137</sup> 'Richard Walthew', *Music of Music History* (2022), <https://momh.org.uk/exhibitions/richard-walthew-1872-1951/> and 'Concerts', *The Times*, 10 June 1904.

**String Quartet [No. 1]****\*\*Revised Version\*\***

## 1. Moderato

Moderato  $\text{♩} = 100$

*p*

*tr*

*p*

*tr*

*tr*

*3*

*3*

*p*

## 2. Scherzo. Allegro molto vivace, e ritmico

Allegro molto vivace, e ritmico ( $\text{♩} = 92-96$ )

senza sordino

*mf*

*mf*

*mf*

## 3. Fuga

Lento, ma non troppo, e molto espressivo  
sul IV

*mf*

Year/Date of Composition:	1920-22
Autograph Location:	See above
Autograph Reference:	See above
Dedication:	None
First Performance:	See above
Recording:	WALTON, W.: <i>String Quartets</i> , Doric String Quartet (CHANDOS CHAN10661, 2011)
Publication:	Oxford University Press, 2008 (Chamber Music, William Walton Edition, Vol. 19)

**String Quartet [No. 2] in A minor****1. Allegro**

Allegro

*pp espress.*

**2. Presto**

Presto (♩ = 138-144)

*ff* *p* *mf*

**3. Lento**

Lento (♩ = 48)

Con sordino

*p* *Solo mp* 23

**4. Allegro molto**

Allegro molto (♩ = 138)

Vns.

Senza sordino

*ff* (Vla. + Vc.)

Year/Date of Composition: 1945-46

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: 5 May 1947, Broadcasting House, the Blech String Quartet (also recorded on the same day on the BBC)

Third)

Recording: *Walton: Piano Quartet, String Quartet, Maggini Quartet and Peter Donohoe (NAXOS 8.554686, 2000)*  
*WALTON, W.: String Quartets, Doric String Quartet (CHANDOS CHAN10661, 2011)*

Publication: Oxford University Press, 1947

**HARRY WALDO WARNER (1874-1945)****Phantasy for String Quartet No. 1**

*Allegro moderato* (♩. = c. 88-96)  
*poco leggiero*

The image shows the first system of a musical score for a string quartet. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic and a *pizz.* (pizzicato) instruction. The first staff has a *poco rall.....* marking at the end. The second staff has a *p* dynamic, a *poco leggiero* instruction, and a *mf dim.* marking. The third staff has a *mf dim. pizz.* marking. The fourth staff has a *mf dim.* marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Year/Date of Composition: 1906

Work Number: op. 15, no. 1

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: Composed for the I.S.M. Conference in London in December 1913 and was written for his colleagues of the London String Quartet

First Performance: ?1914, Venue Unknown, Ensemble Unknown

Recording: Unknown

Publication: Carry & Co, 1914

Notes: This work was published as No. 2 in D, op. 15, no. 1

**Phantasy for String Quartet No. 2 in C minor**

Year/Date of Composition:	1914
Work Number:	op. 15, no. 2
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	1 March 1916, Venue Unknown, Ensemble Unknown
Recording:	Unknown
Publication:	Carry & Co, 1914

**Phantasy for String Quartet on the Old English Air, Dance to your Daddy**

In tempo moderato ( $\text{♩} = 100-108$ )

Year/Date of Composition:	1922
Work Number:	op. 18
Autograph Location:	I-Mr
Autograph Reference:	PART04457 (full score) PART 04458 (parts)
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	J. Fischer & Bro, 1923

**The Pixy-Ring for String Quartet****1. Moon-Beams. Andantino**

There are moon-beams and shadows in the Pixy-field; and as midnight chimes, the Pixy wakes from slumber.

Andantino ( $\text{♩} = \text{c. } 84-88$ )  
(Vns. + Va.)  
Con sordino

*pp*

*pp cantabile*  
*sotto voce*

Vc.  
Con sordino

*pp*



## 2. Toad-Stools. Molto moderato e grottesco

There are queer little Gnomes amongst the toad-stools, and grasshoppers and field-mice keep them company.

Molto moderato e grottesco (♩ = 96)

Musical score for 'Toad-Stools' in 3/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *fz*, *pp cresc.*, and *ppp*. The piece concludes with a *pizz.* (pizzicato) marking.

## 3. Tinkling Blue-Bells. Andante ma non troppo (Tempo un poco variato)

There are blue-bells that tinkle in the breeze, and fairy-chimes too.

The glow-worm lights her tiny, and the night-moth joins the throng.

Andante ma non troppo (Tempo un poco variato) (♩ = 126)

(Vns. + Va.)

Musical score for 'Tinkling Blue-Bells' in 3/8 time. The score is for Violins and Viola. It features a melodic line in the upper staves and a bass line in the lower staves. Dynamics include *p* and *sotto voce*. The piece includes a section with a 16-measure rest in the upper staves.

## 4. Pixy-Laden. Andante con moto

There is a human here, singing his favourite ditty. The little-folk too are in a merry mood.

The human is alarmed, his song erratic; he is Pizy-laden.

Andante con moto (q=c.68)

Musical score for 'Pixy-Laden' in 2/4 time. The score is for Violin. It features a melodic line in the upper staff and a bass line in the lower staff. Dynamics include *mf*.

## 5. The Ring-Dance. Allegro molto vivace

There are reveals in the Pixy-ring. Gnomes, Elves and all join the merry dance.

Allegro molto vivace (♩ = c. 160-176)

Musical score for 'The Ring-Dance' in 3/4 time. The score is for Violin. It features a melodic line in the upper staff and a bass line in the lower staff. Dynamics include *ppp* and *p*. The piece includes a section with a 2-measure rest in the upper staff.

Year/Date of Composition:	1926
Autograph Location:	I-Mr
Autograph Reference:	PART04459
Dedication:	None
First Performance:	23 May 1925, Queen's Hall, Snow String Quartet

Recording:

Unknown

Publication:

J. Fischer &amp; Bro, 1923

**Suite in the Olden Style**

## 1. Prelude (Fughetta)

Grave e maestoso (♩ = c. 48)

*mf* *faticato*

## 2. Sarabande

Andante grazioso (♩ = c. 60)

*p* *pp*

pizz. arco pizz. arco

## 3. Bourrée and Chorale

Moderato (♩ = 88)

*p*

## 4. Introduction and Gigue

Lento (♩ = c. 100)

*p cantabile*

pizz. *p*

Year/Date of Composition: 1929  
 Work Number: op. 34  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None  
 First Performance: 22 September 1928, Venue Unknown, London String Quartet  
 Recording: Unknown  
 Publication: J. Fischer & Bro, 1929

### Three Arias in the Olden Style

#### 1. Lento

Lento

#### 2. Grave

Grave

Solo

#### 3. Adagio

Adagio

Year/Date of Composition: 1931  
 Work Number: op. 39  
 Autograph Location: Unknown  
 Autograph Reference: Not applicable  
 Dedication: None

436 HARRY WALDO WARNER (1874-1945)

First Performance: Unknown  
Recording: Unknown  
Publication: J. Fischer & Bro, 1931

**Moods, Theme and Variation in Short Moods for string quartet**

Year/Date of Composition: 1933  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: Unknown  
Recording: Unknown  
Publication: J. Fischer & Bro, 1933

**CONSTANCE WARREN (1905-1984)<sup>138</sup>**

**String Quartet in B minor**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 4 November 1929, Duke's Hall, The Royal Academy of Music ("Student Chamber Concerts"), Student Ensemble  
Recording: Unknown  
Publication: Unpublished

**FRANCIS PURCELL WARREN (1905-1984)**

**Variations on an Original Theme**

Year/Date of Composition: n.d.  
Autograph Location: Unknown  
Autograph Reference: Not applicable  
Dedication: None  
First Performance: 21 March 1928, Venue Unknown, Westminster String Quartet  
Recording: Unknown  
Publication: Unpublished

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138 Royal Academy of Music Library, Archive, Concert Programmes.

**EGON WELLESZ (1885-1974)****String Quartet No. 1**

## 1. Lento

Lento (♩ = 69)

*pp espr.*  $\leftarrow$  *mf*

*p*

## 2. Intermezzo. Allegro capriccio

Allegro capriccioso (♩ = 96)

*p*

*pp*

pizz.

## 3. Bewegt

Bewegt

*pp*

## 4. Andante poco sostenuto - Allegro energico

Andante poco sostenuto

Allegro energico (♩ = 108)

*ff*

*f*

Year/Date of Composition: 1912  
 Work Number: op. 14  
 Autograph Location: A-Wn  
 Autograph Reference: B2595015  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unknown  
 Publication: N. Simrock, 1913

## String Quartet No. 2

### 1. Sehr ruhig

Sehr ruhig (♩ = 56)

Musical score for the first movement, 'Sehr ruhig' (♩ = 56). The score is in 2/4 time and B-flat major. It features a piano introduction with 'p espr.' markings in both staves. The right hand has a melodic line with a slur and a fermata, while the left hand provides a harmonic accompaniment. The piece concludes with a 'ff non legato' instruction.

### 2. Kräftig bewegt

Kräftig bewegt (♩ = 68)

Musical score for the second movement, 'Kräftig bewegt' (♩ = 68). The score is in 3/4 time and B-flat major. It begins with a 'ff marcato' instruction. The right hand features a melodic line with accents and triplets, while the left hand has a bass line with 'f pizz. ff' and 'arco' markings. The piece ends with a 'ff pizz.' instruction.

### 3. Lebhaft

Lebhaft (♩ = 69)

Musical score for the third movement, 'Lebhaft' (♩ = 69). The score is in 3/4 time and B-flat major. It starts with a piano 'p' dynamic. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The piece concludes with 'pizz.' and 'arco' markings.

## 4. Ruhevoll

Ruhevoll (♩ = 48)

Musical score for '4. Ruhevoll' in G major, 3/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Ruhevoll' with a quarter note equal to 48 beats. The dynamic is *p* *ausdrucksvoll*. The piece consists of four measures.

Year/Date of Composition:	1920
Work Number:	op. 17
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	A performance can be found on YouTube, uploaded on 25 October 2017 performed by Aron String Quartet <sup>139</sup>
Recording:	Unknown
Publication:	N. Simrock, 1921

## String Quartet No. 3

## 1. Langsam

Langsam

Musical score for '1. Langsam' in G major, 6/8 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Langsam'. The dynamic is *p* *ausdrucksvoll*. The piece consists of five measures.

## 2. Leidenschaftlich bewegt

Leidenschaftlich bewegt (♩ = 108)

pizz. *ff**f* sehr kräftig

arco

Musical score for '2. Leidenschaftlich bewegt' in G major, 2/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Leidenschaftlich bewegt' with a quarter note equal to 108 beats. The dynamic is *mf*. The piece consists of five measures.

<sup>139</sup> Exilarte Center, 'Egon Wellesz, aus dem Streichquartett Nr. 2', YouTube (2017), <https://www.youtube.com/watch?v=LpCRBmcjyQA&list=PLjfSXN3YNgY12RlrHKEyKWdfNVHAWey5&index=2>.

## 3. Sehr gedehnt

Sehr gedehnt  
sul D  
sul tasto

## 4. Anmutig bewegt, Heiter

Anmutig bewegt. Heiter (♩ = c. 96)

Year/Date of Composition:	1918
Work Number:	op. 25
Autograph Location:	A-Wn
Autograph Reference:	B2595016
Dedication:	None
First Performance:	Unknown
Recording:	Wellesz String Quartets 3, 4 and 6 (Nimbus Records Ni 5821, 2009)
Publication:	Doblinger, 1997

## String Quartet No. 4

## 1. Sehr gehalten

Sehr gehalten (♩ = 84)



Mäßig bewegt (♩ = 104)

*pp spicc.* *p* *p* *pp*

*mf* *p spicc.*

2. Mäßig bewegt

Sehr langsam (♩ = 104)

*p* *f* *mf*

*mf* *mf* *p*

*p* *p sehr ausdrucksvoll*

3. Sehr langsam

Allmählich in ein rasches Zeitmaß übergehen

*p* *f*

*p stacc.* *p*

4. Allmählich in ein rasches Zeitmass übergehen - Leicht bewegt (Allegretto energico)

Leicht bewegt. (Allegretto energico) (♩ = 76)

*f spiccato* *p*

*mf* *p*

## 5. Getragen

Getragen (♩ = 76)

Year/Date of Composition:	1920
Work Number:	op. 28
Autograph Location:	A-Wn
Autograph Reference:	B2595017
Dedication:	None
First Performance:	Unknown
Recording:	<i>Wellesz String Quartets 3, 4 and 6</i> (Nimbus Records Ni 5821, 2009)
Publication:	Universal Edition, 1920

## String Quartet No. 5

## 1. Maestoso

Maestoso

Vns.

## 2. Allegretto comodo

Allegretto comodo

*p poco rit.*

## 3. Lento

*p espress.*

Lento

*pp* *pp* *pp* *pp*

*pp espress.*

Year/Date of Composition:	1944
Work Number:	op. 60
Autograph Location:	A-Wn
Autograph Reference:	B2595018
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Schott, 1948

## String Quartet No. 6

## 1. Grave – Comodo

Grave  
Vns.

*p* *sfz* *p* *sfz* *mf* *sfz*

## 2. Allegretto

Allegretto

*mf*

*mf*

## 3. Andante, molto tranquillo

Andante, molto tranquillo

*p cantabile*

## 4. Poco animato Grazioso

Poco animato grazioso

*scherzando*

Year/Date of Composition:	1947
Work Number:	op. 64
Autograph Location:	A-Wn
Autograph Reference:	B2595019
Dedication:	Elizabeth Mackenzie and Patricia Kean
First Performance:	Unknown
Recording:	<i>Wellesz String Quartets 3, 4 and 6</i> (Nimbus Records Ni 5821, 2009)
Publication:	Lengnick, 1949

**String Quartet No. 7**

## 1. Allegro moderato

Allegro moderato ♩ = 120

Musical score for the first movement of String Quartet No. 7, Allegro moderato. The score is in 2/4 time and features a piano introduction with dynamic markings of *f* and *mf*.

## 2. Adagio and Fugue

Adagio

*p espr.*

Musical score for the second movement of String Quartet No. 7, Adagio and Fugue. The score is in 3/4 time and features a piano introduction with dynamic markings of *p* and *espr.*

Year/Date of Composition:	1948
Work Number:	op. 66
Autograph Location:	A-Wn
Autograph Reference:	B2595023
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Lengnick, 1949

**Post-1950 String Quartets**

String Quartet No. 8, op. 79 (1957)

String Quartet No. 9, op. 97 (1966)

4 Stücke, op. 103 (1968)

**WILLIAM GILLIES WHITTAKER (1876-1944)**<sup>140</sup>**String Quartet in B minor**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	21 October 1927, the BBC Radio, Stratton String Quartet <sup>141</sup>
Recording:	Unknown
Publication:	Unpublished

**IAN WHYTE (1901-1960)**<sup>142</sup>**String Quartet in one movement**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	5 January 1933, the BBC Radio, Edinburgh String Quartet <sup>143</sup>
Recording:	Unknown
Publication:	Unpublished

140 Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), pp. 213-214.

141 The BBC, *Radio Times*, 17/211 (1927), 92.

142 Gerald Leach and rev. Ian Graham-Jones, *The British Music Society, British Composer Profiles: A Biographical Dictionary of past British composers 1800-2010*, Third Edition (London: British Music Society, 2012), p. 213.

143 The BBC, *Radio Times*, 37/483 (1932), 997.

**EDGAR WILBY (n.d.)****String Quartet**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	2 February 1926, Faculty of Arts Gallery (10 Upper John Street, Golden Square, W1, "Concert Spirtuels"), Faculty of Arts String Quartet <sup>144</sup>
Recording:	Unknown
Publication:	Unpublished

**WALKER WILKINSON (n.d.)****String Quartet in A minor<sup>145</sup>**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	7 June 1939, Duke's Hall, The Royal Academy of Music ("Student Composition Concerts"), Student Ensemble
Recording:	Unknown
Publication:	Unpublished

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144 'London Cocrnerts', *The Musical Times*, 67/997 (1926), 252.

145 Royal Academy of Music Library, Archive, Concert Programmes.

**GRACE WILLIAMS (1906-1977)**<sup>146</sup>**Variations for string quartet “Veni Emmanuel”**

Year/Date of Composition:	1920
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	30 May 1933, the BBC Radio, The College String Quartet <sup>147</sup>
Recording:	Unknown
Publication:	Unpublished

**Cavatina for string quartet**

Year/Date of Composition:	1937
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

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146 Malcolm Boyd, 'Williams, Grace' (2001), *Grove Music Online*.

147 The BBC, *Radio Times*, 39, 504 (1933), 504.



**[JOHN] GERRARD WILLIAMS (1888-1947)****String Quartet No. 1 in F minor**

## 1. Un poco andante – Allegro non troppo

Un poco andante

Musical score for the first movement, "Un poco andante". The score is in F minor, 3/4 time. It features piano (*p*) dynamics and triplet markings in both staves.

Allegro non troppo

Musical score for the first movement, "Allegro non troppo". The score is in F minor, 3/4 time. It features mezzo-forte (*mf*) dynamics and includes a crescendo and decrescendo hairpin.

## 2. Scherzo. Molto vivace

Molto vivace

Musical score for the second movement, "Scherzo. Molto vivace". The score is in F minor, 3/4 time. It features pianissimo (*pp*) dynamics.

## 3. [no tempo given]

Musical score for the third movement, "[no tempo given]". The score is in F minor, 2/4 time. It features pianissimo (*pp*) dynamics and is marked "sempre e legato".

## 4. Finale. Rondo. Allegro molto quasi presto

Allegro molto, quasi presto

Musical score for the fourth movement, "Finale. Rondo. Allegro molto quasi presto". The score is in F minor, 6/8 time. It features forte (*f*) dynamics.



4. *Vivo con brio*

*Vivo con brio* (♩ = 172)

*pp saltando*

*pp staccatiss.*

*pp staccatiss.*


*pp staccatiss.*

Year/Date of Composition:	1919
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	14 February 1923, Venue Unknown (“Goossens Chamber Concert”), Ensemble Unknown
Recording:	Unknown
Publication:	J. Curwen, 1921

**RALPH VAUGHAN WILLIAMS (1872-1958)****String Quartet in C minor**

## 1. Allegro

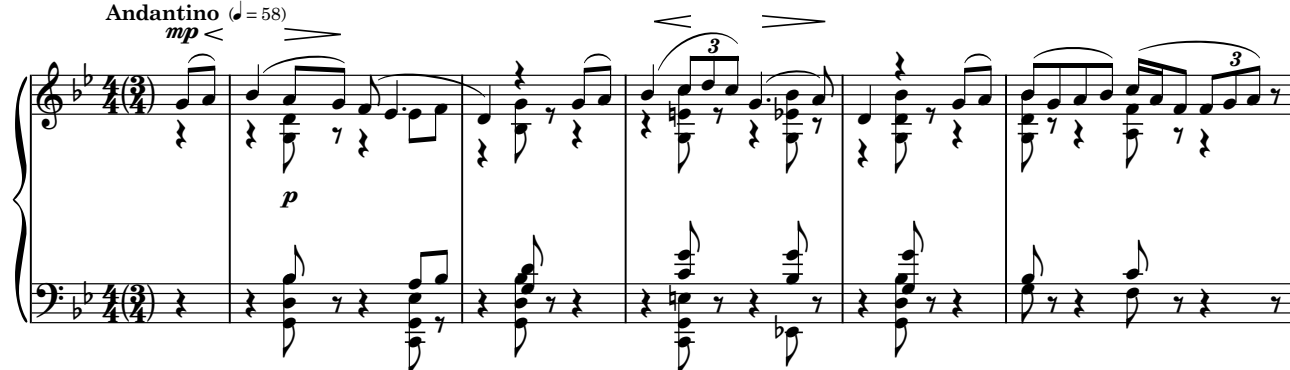
Allegro (♩ = 76)

*f*  *p*


Musical score for the first movement, Allegro, in C minor, 6/8 time. The score is for piano and includes dynamics *f* and *p*.

## 2. Andantino

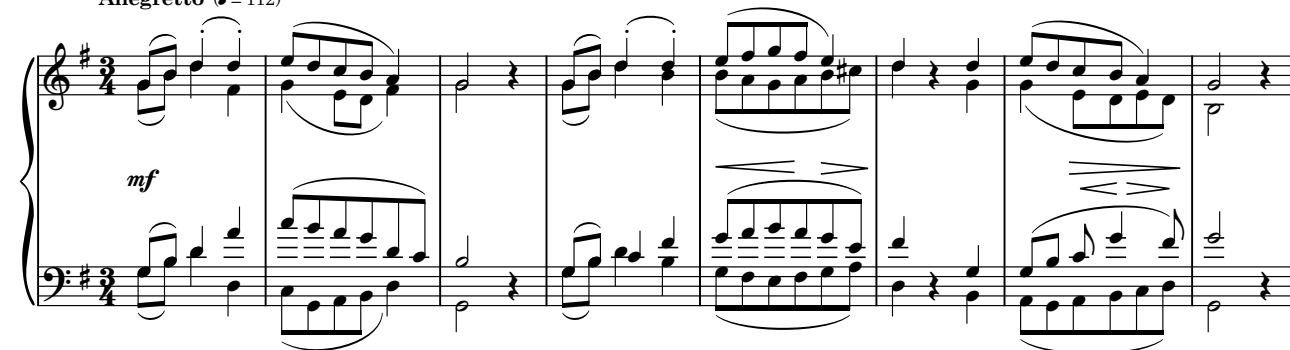
Andantino (♩ = 58)

*mp* 


Musical score for the second movement, Andantino, in C minor, 4/4 time. The score is for piano and includes dynamics *mp* and *p*.

## 3. Intermezzo. Allegretto

Allegretto (♩ = 112)

*mf*


Musical score for the third movement, Intermezzo, Allegretto, in C minor, 3/4 time. The score is for piano and includes dynamics *mf*.

## 4. Variazione con finale fugato

Allegro moderato (♩ = 132)

*mf*


Musical score for the fourth movement, Variazione con finale fugato, in C minor, 4/4 time. The score is for piano and includes dynamics *mf*.

Year/Date of Composition: 1898

Autograph Location: GB-Lbl

Autograph Reference: Add MS 57271

Dedication: None

First Performance: 30 June 1904, Oxford Cambridge Musical Club, Venue Unknown, by M. W. Dawson, E. Chetham Strode, Dr. Jordan and A. K. Elworthy

Recording: *RALPH VAUGHAN WILLIAMS: The Early Chamber Music*, The Nash Ensemble (Hyperion Records CDA67381/2, 2002).

Publication: Faber Music, 2002

### String Quartet No. 1 in G minor

#### 1. Allegro moderato

*Allegro moderato* (♩ = 140)

(Vla. + Vl. 1)

*p*

*p*

pizz.

(Vl. 2 + Vc.)

*p*

arco

Detailed description: This musical score shows the first movement, 'Allegro moderato', in G minor, 3/4 time. It features two staves: the upper staff for Violin 1 (Vla. + Vl. 1) and the lower staff for Violin 2 and Viola (Vl. 2 + Vc.). The music begins with a piano (*p*) dynamic. The Violin 1 part has a melodic line with some slurs and a 'pizz.' (pizzicato) instruction. The Violin 2 and Viola part provides harmonic support with chords and some melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

#### 2. Minuet and Trio

*Tempo di Minuetto* (♩ = 112)

*p*

*p*

pizz.

Detailed description: This musical score shows the second movement, 'Minuet and Trio', in G minor, 3/4 time. It features two staves: the upper staff for Violin 1 and the lower staff for Violin 2 and Viola. The music is in a 3/4 time signature and begins with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and accents. The lower staff provides harmonic support with chords and some melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

#### 3. Romance. Andante sostenuto

*Andante sostenuto* (♩ = 69)

(Vl. 1 + Vl. 2 + Vla.)

*p*

Vc.

3

Detailed description: This musical score shows the third movement, 'Romance', in G minor, 5/4 time. It features two staves: the upper staff for Violin 1 and the lower staff for Violin 2 and Viola. The music is in a 5/4 time signature and begins with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and accents. The lower staff provides harmonic support with chords and some melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

## 4. Finale. Rondo Capriccio

Allegro molto (♩ = 168)

Year/Date of Composition: 1908, rev. 1921

Autograph Location: Unknown

Autograph Reference: Not applicable

Dedication: None

First Performance: 8 November 1909, Novello's Rooms ("Society of British Composer Concert', Schwiller Quartet)

Recording: VAUGHAN WILLIAMS: *Phantasy Quintet / String Quartets Nos. 1-2* (Naxos 8.555300, 2001)

Publication: J. Curwen &amp; Sons Ltd., 1923

## String Quartet No. 2 in A minor

## 1. Prelude. Allegro appassionato

Allegro appassionato (♩ = 100)

## 2. Romance. Largo

Largo (♩ = 56)

## 3. Scherzo. Allegro

Allegro (♩ = 150)

## 4. Epilogue. Greetings from Joan to Jean. Andante Sostenuto

Andante sostenuto (♩ = 66)

Year/Date of Composition:	1944
Autograph Location:	GB-Lbl
Autograph Reference:	Add MS 50371A Music Loan 108
Dedication:	Jean Stewart ("For Jean on her birthday")
First Performance:	12 October 1944, The National Gallery, Menges String Quartet
Recording:	VAUGHAN WILLIAMS: <i>Phantasy Quintet / String Quartets Nos. 1-2</i> (Naxos 8.555300, 2001)
Publication:	Oxford University Press, 1947

**STANLEY WILSON (n.d.)****Three Rhapsodies**

Year/Date of Composition:	1928
Work Number:	op. 13
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Charles Villiers Stanford
First Performance:	19 February 1930, the BBC Radio, Ensemble Unknown <sup>148</sup>
Recording:	Unknown
Publication:	Oxford University Press, 1928

<sup>148</sup> 148 The BBC, *Radio Times*, 26/333 (1930), 307.

**String Quartet ("The Cuillin")**

Year/Date of Composition:	1930
Work Number:	op. 44
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Charles Villiers Stanford
First Performance:	11 October 1932, Contemporary Music Centre, Stratton String Quartet <sup>149</sup>
Recording:	Unknown
Publication:	Oxford University Press, 1930

**CHARLES WOOD (1866-1926)****String Quartet in E-flat major ("The Highgate")**

## 1. Allegro con moto

*Allegro con moto*

## 2. Molto moderato

*Molto moderato*

## 3. Adagio ma non troppo

*Adagio ma non troppo*

<sup>149</sup> 'London Concerts', *The Musical Times*, 73/1077 (1032), 1036.



## 4. Molto animato

Molto animato  
(Vns. + Vla.)

(VI. 1 + VI. 2)

*f* *fz fz fz* *fz fz* *mp*

Vc. (Vla. + Vc.)

*fp*

The musical score for 'Molto animato' is in 3/4 time and B-flat major. It features two staves: a top staff for Violins and Viola, and a bottom staff for Violoncello and Double Bass. The top staff begins with a forte (*f*) dynamic and includes markings for *fz* (forzando) and *mp* (mezzo-piano). The bottom staff starts with a forte (*f*) dynamic and includes a *fp* (forzando piano) marking. The score includes various articulations such as accents and slurs.

Year/Date of Composition:	1892
Autograph Location:	GB-Cgc
Autograph Reference:	Unknown
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Oxford University Press, 1929

## String Quartet in A minor

## 1. Allegro un poco maestoso

Allegro un poco maestoso  
(Vns. + Vla.)

(VI.1 + VI. 2)

*f* *mf*

Vc. (Vla. + Vc.) (Vc. + Va.)

The musical score for 'Allegro un poco maestoso' is in 4/4 time and A minor. It features two staves: a top staff for Violins and Viola, and a bottom staff for Violoncello and Double Bass. The top staff begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) marking. The bottom staff starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) marking. The score includes various articulations such as accents and slurs.

## 2. Presto

Presto

*p* *f*

*p*

The musical score for 'Presto' is in 3/4 time and A minor. It features two staves: a top staff for Violins and Viola, and a bottom staff for Violoncello and Double Bass. The top staff begins with a piano (*p*) dynamic and includes a forte (*f*) marking. The bottom staff starts with a piano (*p*) dynamic. The score includes various articulations such as accents and slurs.

## 3. Adagio cantabile

Adagio cantabile

(Vc. + Vla.) *p cantabile*

(Vla. + Vns.)

*mp* *p*

*mp* *p*

## 4. Allegro molto

Allegro molto

staccato *p sotto voce*

staccato *p sotto voce*

*p sotto voce*

Year/Date of Composition:	1911
Autograph Location:	GB-Cgc
Autograph Reference:	Envelope 4
Dedication:	None
First Performance:	19 June 1919, The Royal College of Music ("College Concert"), Student Ensemble
Recording:	Unrecorded
Publication:	Oxford University Press, 1929

## String Quartet in E-flat major ("The Harrogate")

## 1. Allegro con moto

Allegro con moto

*p* *f* *p* *espr.*

pizz. arco

## 2. Prestissimo

Prestissimo

(Vla. + Vl. 2)

Vc.

## 3. Adagio

Adagio

(Vi. 1 + Vla.)

(Vla. + Vc.)  
*mp cantabile*

*p*

(Vi. 2 + Vc.)

## 4. Allegro molto

Allegro molto

*f*

*p*

Year/Date of Composition:	1912
Autograph Location:	GB-Cgc
Autograph Reference:	Envelope 6
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Oxford University Press, 1929

## String Quartet in F major

## 1. Poco adagio

Poco adagio

*p espress.*

*p espress.*

## 2. Allegretto

Allegretto

(Vi. 2 + Vi. 1)

(Vi. 1 + Vi. 2)

*p*

## 3. Allegro un poco vivace

Allegro un poco vivace

(Irish Folk-Tune)

*p sempre*

Year/Date of Composition: 1914  
 Autograph Location: GB-Cgc  
 Autograph Reference: Envelope 6  
 Dedication: None  
 First Performance: Unknown  
 Recording: Unrecorded  
 Publication: Oxford University Press, 1929

## String Quartet in D major

## 1. Allegro con moto

Allegro con moto

*p*  
*mf cantabile*

## 2. Allegro vivace

Allegro vivace

pizz.

*f*  
*Vc. pizz.*  
*p*  
*Vla. Con sordino mp*

## 3. Adagio

Adagio

Sul G.

*f*  
*dim.*  
*p*  
*pizz.*

## 4. Allegro molto

Allegro molto

Year/Date of Composition:	?1915
Autograph Location:	GB-Cgc
Autograph Reference:	Envelope 7
Dedication:	None
First Performance:	25 February 1926, The Royal College of Music ("College Concert"), Student Ensemble
Recording:	Unrecorded
Publication:	Oxford University Press, 1929

**Variations on an Irish Folk song in A minor**

Andante (♩ = 80)

*cantabile*

Year/Date of Composition:	1916
Autograph Location:	GB-Cgc
Autograph Reference:	Envelope 3
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Oxford University Press, 1929

**HAYDN WOOD (1882-1959)****Phantasy String Quartet**Allegro moderato ( $\text{♩} = 96$ )

The musical score for the Phantasy String Quartet by Haydn Wood is presented in a piano introduction. The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute. The score is in 3/4 time and features a piano introduction. The treble clef part consists of a series of triplets, with dynamics ranging from *p* to *mp*. The bass clef part begins with a *pizz.* (pizzicato) marking and a *p* dynamic. The score is divided into three measures, each containing a triplet of eighth notes.

Year/Date of Composition:	1905
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Charles Villiers Stanford
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

**RALPH WALTER WOOD (1902-1987)<sup>150</sup>****String Quartet No. 1**

Year/Date of Composition:	n.d.
Autograph Location:	Lost
Autograph Reference:	Lost

**String Quartet No. 2**

## 1. Mosso

Mosso

The musical score for String Quartet No. 2, Movement 1 (Mosso) by Ralph Walter Wood is presented in a piano introduction. The tempo is marked 'Mosso'. The score is in 2/4 time and features a piano introduction. The treble clef part consists of a series of eighth notes, with dynamics ranging from *mf* to *mf marcato e pesante ma sempre vivo*. The bass clef part consists of a series of eighth notes, with dynamics ranging from *mf* to *mf marcato e pesante ma sempre vivo*. The score is divided into five measures, each containing a single eighth note.

<sup>150</sup> Composers' Guild of Great Britain, *Chamber Music by Living British Composers* (London: British Music Information Centre, 1969), pp. 40-41.

## 2. Volente

Volente

(Vl. 2 + Vla.)

*pp* Con sordino(Vl. 1 + Vl. 2 + Vla.)  
*pp* Senza sordino  
arco

Musical score for 'Volente' in 6/8 time. The score is for Violin 2 and Viola (Vl. 2 + Vla.) and Violin 1, Violin 2, and Viola (Vl. 1 + Vl. 2 + Vla.). The first part is marked *pp* Con sordino. The second part is marked *pp* Senza sordino arco. The score includes a variety of rhythmic patterns and dynamics, with some notes marked with accents and slurs.

## 3. Allegretto comodo – Espressivo

Allegretto comodo - espression e pieghlalo

Musical score for 'Allegretto comodo – Espressivo' in 2/4 time. The score is for Violin 1 and Violin 2 (Vl. 1 + Vl. 2). The first part is marked *ppp* and the second part is marked *p*. The score includes a variety of rhythmic patterns and dynamics, with some notes marked with accents and slurs.

Year/Date of Composition:	1948
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

**LESLIE WOODGATE (n.d.)<sup>151</sup>****Phantasy String Quartet (“Song of the North”)**

Year/Date of Composition:	n.d.
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	Unknown
Recording:	Unknown
Publication:	Unpublished

<sup>151</sup> Royal College of Music Library, Archive, Concert Programmes.

**WILLIAM WORDSWORTH (1908-1988)****String Quartet No. 1 in D major**

## 1. Poco adagio – Allegro agitato

Poco adagio

*p* < *cresc.*

*p* pizz.

Allegro agitato

(VI. 1 + VI. 2)

*ff*

## 2. Allegro brioso

Allegro brioso

*p*

*p*

## 3. Adagio – Poco piu mosso (attaca)

Adagio

*p*

*espress.*

Poco piu mosso

*p*

pizz.



## 4. Andante ma largamente – Allegro

Andante ma largamente

Musical score for the first section, 'Andante ma largamente'. The score is in 4/4 time and B major. It features a piano introduction with a dynamic marking of *p espress.* and a *mf* section. The music includes several triplet markings (3) and a *mf marcato* section.

Allegro

Musical score for the second section, 'Allegro'. The score is in 4/4 time and B-flat major. It features a piano introduction with a dynamic marking of *f p cresc.* and a *mf marcato* section. The music includes a quintuplet marking (5).

Year/Date of Composition:	1941
Work Number:	op. 16
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	Ivor James
First Performance:	23 June 1943, The National Gallery, Menges String Quartet
Recording:	Unknown
Publication:	Alfred Lengnick, 1949
Notes:	First Prize Clements Memorial Competition 1942 work

**String Quartet No. 2 in B-flat major**

## 1. Poco adagio – Allegro

Musical score for the first section, 'Poco adagio'. The score is in 4/4 time and B-flat major. It features a piano introduction with a dynamic marking of *pp espress.* and a *pp espress. legato* section. The tempo marking is *Poco adagio* (♩ = 44).

*pp poco cresc.*

*pp cresc.*

2. Andante

Andante (♩ = 60)

*pp pizz.* *p*

3. Allegro molto

Allegro molto (♩ = 104)

*pizz.* *sf sf* *p* *mp* *sf*

4. Andante – Allegro

Andante (♩ = 44)

(Vns. + Vla.)

Vns. Sul G

*mf largamente* *p* *p*

Allegro (♩ = 96)

*p* *pp*

Year/Date of Composition:	1943
Work Number:	op. 20
Autograph Location:	Unknown
Autograph Reference:	Not applicable
Dedication:	None
First Performance:	16 November 1947, Conway Hall, Hirschen String Quartet <sup>152</sup>
Recording:	Unrecorded
Publication:	Alfred Lengnick, 1948

### String Quartet No. 3 in A major

#### 1. Andante molto tranquillo – Allegretto (attaca)

Andante molto tranquillo (♩ = 80)

(Vl. 1 + Vla.)

*p*

(Vl. 2 + Vc.)

*pizz.*

*p*

Allegretto (♩ = 96)

*mp*

*mf*

*mp*

#### 2. Allegro alla marcia (attaca)

Allegro alla marcia (♩ = 120)

*pp cresc. poco a poco*

*pp cresc. poco a poco*

<sup>152</sup> 'A New String Quartet', *The Times*, 18 November 1947.

## 3. Andante espressivo – Allegretto

Andante espressivo (♩ = 96)

Allegretto (♩ = 80)

(Vl. 1 + Vla.)

Year/Date of Composition:	1947
Work Number:	op. 30
Autograph Location:	GB-Gsma
Autograph Reference:	Unknown
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Alfred Lengnick, 1951

## String Quartet No. 4 in A minor

## 1. Andante sostenuto

Andante sostenuto

## 2. Allegro molto

Allegro molto

*p*  
pizz.  
pizz.

*f* *p*

## 3. Poco adagio e molto tranquillo

Poco adagio e molto tranquillo

semplice

*p* *p*

## 4. Allegro con brio

Allegro con brio

*ff* *ff*

Year/Date of Composition:	1950
Work Number:	op. 47
Autograph Location:	GB-Gsma
Autograph Reference:	Unknown
Dedication:	None
First Performance:	Unknown
Recording:	Unrecorded
Publication:	Alfred Lengnick, 1955

**Post-1950 String Quartets**

String Quartet No. 5, op. 63 (1957)

String Quartet No. 6, op. 75 (n.d.)