Havelock Nelson (1917-1996) – catalogue of manuscripts

1. Organ Sonata no.1 by J.S. Bach, transcribed by Havelock Nelson
   [autograph, autograph(? parts, manuscript parts]

Date of transcription
1942.

Autograph
Front cover: BACH – ORGAN SONTATA, No. 1 TRANSCRIBED BY J.H. NELSON... stamp Dublin Orchestral Players... f1r stamp Dublin Orchestral Players Organ Sonata no 1. by J.S. Bach.

Instrumentation
2 Flutes, Cor Anglais, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 Horns (Eb), 2 Trumpets (Bb), 3 Trombones, Tuba, Timpani (Bb, Eb, F), Harp, Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Flute I, 2 ff.
2. Flute II, 2 ff.
3. Oboe I and cor anglais, 2 ff.
4. Oboe I, 2 ff.
5. Oboe II, 2 ff.
6. Oboe II, 2 ff.
7. Clarinet I, 2 ff.
13. Horns III and IV, 3 ff.
15. Bass trombone, 1 f.
16. Tuba, 1 f.
17. Timpani, 1 f.
24. Violin I (6), 2 ff.
27. Violin II (master 2), 2 ff.
29. Violin II (4?), 2 ff.
31. Violin II (6), 2 ff.
32. Viola (1), 2 ff.
33. Viola (2), 2 ff.
34. Viola (3), 2 ff.
35. Viola (4), 2 ff.
37. Cello (2), 2 ff.
38. Cello (3), 2 ff.
39. Cello (4?), 2 f
41. Bass (?), 2 ff.
42. Bass (?), 2 ff.

Special features
The autograph is signed and dated by the composer.
On f1r the printed instrumentation relating to the piccolo (‘Pic.’) has been scored out and f12 put in its place.
One type of paper is used.
There are numerous musical alterations.
Included with these manuscripts is the printed song Evensong by Easthope Martin (1882-1925).

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1 Most of the individual parts contain markings and alterations. Occasionally this takes the form of pieces of paper being glued over the original manuscript entry. The paper type of the individual parts is not consistent, and the manuscripts fluctuate between size and paper type—the ink type is also inconsistent. It is unclear whether the composer transcribed all or indeed any of the parts, yet the handwriting on the autograph score bears a marked resemblance to the hand writing within the individual parts. All of the parts bear the stamp ‘Dublin Orchestral Players’.
Number of movements
III

Type of transcription
Transcription of an organ concerto.

[autograph, autograph parts, manuscript parts]

Date of transcription
1945.

Autograph
f1r For the Riddick String Orchestra. FANTASIA in F minor by W.A Mozart Transcribed for string orchestra by Havelock Nelson... f5v 12.8.45 Nelson... 5 fol 264:357 20 syst.

Instrumentation

Individual parts
1. Violin I, 2 ff.
2. Violin I, 2 ff.
5. Violin I, 2 ff.
7. Violin II, 2 ff.
8. Violin II, 2 ff.
15. Viola, 2 ff.
17. Cello, 2 ff.
18. Cello, 2 ff.

Special features
The autograph is signed and dated by the composer.
There are numerous musical alterations.

Number of movements
I

Type of transcription
Transcription of a fantasia by Mozart.

3i. Goblin Market
[autograph]

Date of composition
1944.

Autograph
f1r For Muriel and Bob Cuffe Goblin Market a ballet based on the poem by Christina Rossetti Music by J. Havelock Nelson op. 21... f28r For Muriel and Bob Cuffe Goblin Market Based on the poem by Christina Rossetti Music by J. Havelock Nelson op. 21. Prologue... f37r 19.1.44. Nelson... 27 fol 243:305 12 syst.

2 The majority of the hand writing on the individual parts resembles the hand writing within the autograph score. The paper types and the ink types of the individual parts are inconsistent, but the majority of the manuscripts are written on BBC MSS paper. There are many alterations and insertions within the individual parts.
Instrumentation
Piano.

Special features
The autograph is signed and dated by the composer.
It contains the 1st piano part of a two piano part ballet (see 3ii).
It is contained within a complete music manuscript book (one type of paper is used). There are numerous musical alterations;
Stage directions appear in red ink.
A later version of the ballet for full orchestra, and various photocopies of the work, is also included along with this autograph (see 3iii).

Number of movements
Prologue and three Acts.

Type of composition
Ballet consisting of music for two pianos (see 3ii).

3ii. Goblin Market
[autograph]

Date of composition
1944.

Autograph
f1r Goblin Market || 2nd piano || Act I... 18 foil 236:307 12 syst.

Instrumentation
Piano.

Special features
This autograph contains the 2nd piano part of a two piano part ballet (see 3ii).
It is contained within a music manuscript book, but only Act III is written on this paper.
There are numerous musical alterations in ink and pencil.
Two types of paper are used, BBC MSS paper (Prologue and Acts I and II) and the paper contained within the manuscript book itself.
Stage directions are included, but are generally paraphrased and in pencil, none appear in Act III.
Act III is written on different paper from the prologue and Acts I and II, it is also written exclusively with black ink whereas the preceding movements are mostly written with blue ink.
f14 has had a piece of manuscript sellotaped to it; obviously as a result of a mistake on the original verso page (the same is true of f15).
Included along with this autograph is the first piano part (3i) and a later version of the ballet for full orchestra (see 3iii).

Number of movements
Prologue and three acts.

Type of composition
Ballet consisting of music for two pianos (see 3ii).

3iii. Goblin Market
[Orchestral music for a ballet: autograph, autograph parts, photographic tracings and an invoice]

Date of composition
1947.

Autograph
One parrot-voiced and jolly 
Cried “Pretty Goblin” still for “Pretty Polly”... Havelock Nelson (a ballet in three acts) Prologue... 1.88v Nelson... ff2-89 is paginated 1-171 (pencil)... 92 fol ... 263:358 26/21/22/20 syst.

**Instrumentation**

Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 Horns (F), 3 Trumpets (Bb), 3 Trombones (including bass trombone), Percussion (bass drum, side drum, glockenspiel, triangle, cymbal, xylophone), Timpani (E, F, F#, G, Ab, A, Bb, B, C, Db, D, Eb, E, F), Harp, Violin I, Violin II, Viola, Cello & Bass.

<table>
<thead>
<tr>
<th>Individual parts</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Flute I, 8 ff.</td>
<td>11. Horns III and IV, 7 ff.</td>
</tr>
<tr>
<td>6. Clarinet I, 10 ff.</td>
<td>15. Trombone II, 6 ff.</td>
</tr>
<tr>
<td>8. Bassoon I, 10 ff.</td>
<td>17. Percussion, 6 ff.</td>
</tr>
<tr>
<td></td>
<td>22. Bass, 10 ff.</td>
</tr>
</tbody>
</table>

None of the autographed individual parts appear in manuscript, they do, however, appear in photographic tracings which are reproductions of the lost manuscripts.

**Additional material**

1. Photographic tracings of some of the autograph individual parts are included along with the manuscripts.

2. Included along with the photographic tracings there is an invoice (July, 1962), for the reproduction of *Goblin Market*, to Photographic Service and Supply Co. LTD (Oxford Street, London) from Havelock Nelson. The invoice is signed by the composer. Also included is a thank you card from the Photographic Service and a receipt, both of which are not signed by the composer.

**Special features**

The autograph is signed by the composer.  
It is unbound.  
There are numerous musical alterations.  
Various types of paper and ink are used.  
Stage directions are included.  
The autograph is included along with 3i and 3ii and various photocopies.

**Number of movements**

Prologue and three acts.

**Type of composition**

Orchestral music for a ballet.

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3. All of the individual parts are autograph.  
4. Included along with the autograph individual part there are eight photocopies of the same.  
5. Ibid.  
6. Included along with the autograph individual part there are three photocopies of the same.  
7. Ibid.
4. Greatest of All
[autograph]

Date of composition
Completed 10/06/1947.

Autograph
f1r For Cicely Mathews || GREATEST OF ALL || (P. TILLARD) || Incidental music by Havelock Nelson ... f3v 10.6.47... 3 fol 283:379 12 syst.

Instrumentation
Piano.

Special features
The autograph is signed and dated by the composer.
It is unbound.
It is included within a brown cover marked Dr. Nelson B.B.C.
One type of paper is used.
Pagination and cues from the radio play are included within the autograph.

Number of movements
There are nine separate pieces of music (the Tempo di Marcia section is reprised in an altered form near the end of the work, as is the material for the fanfare section).

Type of composition
Incidental music for a radio play.

5. Incidental music for the Christmas Rose
[autograph, autograph parts, manuscript parts, autograph cue sheet and typed scripts]

Date of composition
Completed 11/12/1947.

Autograph
f1r Incidental music for the Christmas Rose || Havelock Nelson... f10v 11.12.47... 10 fol 264:359 12 syst.

Instrumentation
Choir (soprano I, soprano II, two contraltos), 2 Flutes, 2 Clarinets (Bb), Bassoon, 8 Brass, 9 Harp, Celeste, Percussion (wood-block, cymbal, bass drum), 10 timpani (F, F#, Bb, B, C, D, E), Violin I, Violin II, Viola, Cello & Bass.

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8 Bassoons do not appear in the autograph score, but they do appear in the individual parts and thus, it is safe to assume, must have been performed.
9 The brass instruments are not notated within the autograph score itself. There are, however, directions for their inclusion on folios 3r and 5v. Brass instruments also appear in the individual parts.
10 Bells originally featured in the autograph score (see f5v) but were later scored out. As a consequence they do not appear in the individual parts.
### Individual parts

1. Soprano II, 1 f.
2. Soprano II, 1 f.
3. Contralto, 1 f.
4. Contralto, 1 f.
5. Flute I, 2 ff.
7. Clarinet I, 2 ff.
11. Trumpets, 2 ff.
12. Trombone, 2 ff.
13. Harp, 3 ff.
14. Cymbal, 1 f.
16. Timpani, 2 ff.
17. Celeste, 2 ff.
22. Violin II, 3 ff.
23. Violin II, 3 ff.
27. Cello, 3 ff.

### Additional material

1. Autograph cue sheet, 2 ff.
2. Original (?) typed version of *The Legend of the Christmas Rose* (no date provided).

### Special features

- The autograph is signed and dated by the composer.
- It is unbound.
- One type of paper is used.

### Number of movements

There are twenty-three separate sections of music in this work (labelled alphabetically from A to W).

### Type of composition

Incidental music for a radio play.

**6. Quintet in F major for piano and strings, transcribed from W.A Mozart’s piano duet sonata op.12 (K497) by Havelock Nelson**

[autograph, autograph parts]

**Date of transcription**

Completed 05/05/1947.

**Autograph**

f1r **QUINTET IN F MAJOR** for piano and strings. (from the Sonata No. 3 for piano duet) W.A. Mozart. (trans. J.H. Nelson... f44r 5.5.47... 46 fol 248:299 12 syst.

**Instrumentation**

Piano, Violin I, Violin II, Viola & Cello.

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11 At least two hands are responsible for the writing of the individual parts, one of which may be the composer himself. The ink types of the individual parts are inconsistent, but all of the individual parts are written on BBC MSS paper. There are many alterations and musical insertions within the individual parts.
Individual parts
1. Violin I, 6 ff.
2. Violin II, 5 ff.
3. Viola, 6 ff.

Special features
The autograph is signed and dated by the composer.
The majority of the autograph is attached to a music manuscript book.
There are occasional musical alterations.

Number of movements in the work
III

Type of transcription
Quintet transcription for piano & strings.

7. The Cooneen Ghost
[autograph, manuscript parts]

Date of composition
1948.

Autograph
f1r Incidental Music || for || The Cooneen Ghost. || Havelock Nelson... f5v Nelson 21/9/48... 8 foi 263:360 26 syst.

Instrumentation
Clarinet (Bb), Trumpet (Bb), Timpani (F, Bb), Percussion (xylophone, vibraphone, wood-block, cymbal), Harp (in red pen ‘piano (honky tonk and ordinary) or celeste’ is written into the score of the individual part, these instructions do not appear in the full score), Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Clarinet, 2 ff.
2. Trumpet, 2 ff.
3. Percussion and timpani, 2 ff.
4. Xylophone and vibraphone, 2 ff.
5. Harp (piano or celeste), 4 ff.
8. Violin II, 2 ff.
10. Viola, 2 ff.
11. Cello, 2 ff.

Special features
The autograph is signed and dated by the composer.
One type of paper is used.
There are numerous musical alterations.

Number of movements
There are eight separate sections of music in this work, labelled alphabetically from A to H.

Type of composition
Incidental music for a radio documentary by Sam Hanna Bell.

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12 The individual parts, which appear to be autograph, are all written on the same paper and contain the same ink. They are contained within a music manuscript book. Some contain musical alterations.
13 All of the individual parts are written on BBC MSS paper. They all feature an indecipherable signature.
8. **Overture for a Special Occasion**
[autograph, autograph parts, manuscript parts, photocopies]

**Date of composition**
1949.

**Autograph**

1f. *For Brian Boydell and the D.O.Ps. on their tenth year celebration and twenty-fifth concert Overture for a special occasion* by *Havelock Nelson.* f2r “Overture for a Special Occasion”.

**Instrumentation**

2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 2 Horns (F), 2 Trumpets (Bb), Timpani (G, Bb, D), Percussion (cymbals, bass drum, side drums), Violin I, Violin II, Viola, Cello & Bass,

**Individual parts**

1. Flute I, 2 ff.
2. Oboes I, 2 ff.
3. Oboes II, 1 f.
5. Clarinet II, 2 ff.
7. Bassoon II, 1 f.
8. Horn I, 2 ff.
9. Horn II, 2 ff.
10. Trumpet I, 1 f.
11. Trumpet II, 1 f.
12. Timpani, 1 f.
13. Percussion, 1 f.
15. Violin II, 2 ff.

**Special features**
The autograph is signed by the composer.
There are numerous musical alterations.
One type of paper used.
Bar numbers appear on the score.

**Number of movements in the work**

1

**Type of composition**

Overture.

9. **Sinfonietta**
[autograph, concert programme]

**Date of composition**
1950.

**Autograph**

1fr *Sinfonietta* for full orchestra *Havelock Nelson* I Lento misterioso – Vivace. II Tempo di Minnetto III Finale – Allegro con brio... 54 fol 275:375 22 syst.

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14. In the main score a xylophone was later added (it appears in pencil), it does not appear in the individual parts. This is also true of the glockenspiel, celeste, and harp parts, none of which appear in the individual parts.

15. Many of the individual parts appear in photocopy, only the manuscript individual parts (some of which appear to be autograph) are included in this list. All of the individual parts are written on BBC MSS paper, with the exception of violin II.

16. Due to the binding it is not possible to provide a precise measurement for the width of the autograph itself (the measurements above refer to the outer hardcover, its height is 351mm).
Instrumentation
Piccolo, 3 Flutes, 2 Oboes, Cor Anglais, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 4 Trombones, 2 Tubas, Timpani (F, G, Ab, A, Bb, B, C, C#, D, Eb, E), Percussion (cymbal, glockenspiel, bass-drum, gong, side-drum, xylophone), Celeste, Harp, Violin I, Violin II, Viola, Cello & Bass.

Special features
The autograph is signed by the composer.
It is bound within a green hardcover with a black spine, the hard cover features a red label “MUSIC.”. There are numerous musical alterations.
Only type of paper is used (BBC music MSS paper).
A concert programme, from 1965, featuring this piece is bound with the autograph directly after folio 1.

Number of movements in the work
III

Type of composition
Sinfonietta.

10. Love’s Joy and Pain
[autograph]

Date of composition
1951.

Autograph
f1r Love’s Joy and Pain 11’30” (pencil) || a cycle for baritone and piano || words by Irish Poets ||
Thomas MacDonagh || Alan Sholdice || James Joyce... 12 fol 252:297 12 syst.

Instrumentation
Baritone & Piano.

Special features
The autograph is signed by the composer.
It is contained within a music manuscript book.
There are numerous annotations (in pencil).
There are few musical alterations (in pencil).
One type of paper is used.

Number of movements in the work
VI:
‘Love is Cruel’, f2r-
f3r ‘Miniature’, f4r-f4v
‘Supplication’, f5r-f6r
‘Lone Man’, f7r-f8r
‘Reflections in the Firelight, f9r-f10v
‘Tutto e Sciolto’, f11r-f12r

Type of composition
Song Cycle.

11. Two Men of Assagh
[autograph, autographed viola part, autographed script]

Date of composition

Autograph
f1r Incidental Music || for violin + viola. || Two Men of Assagh || (Joseph Tomelty) ||
Havelock Nelson.. 4 fol 234:307 12 syst.
**Instrumentation**
Violin & Viola.

**Individual parts**
Viola, 2ff.\(^{17}\)

**Additional material**
Included along with the score, and the viola part, is the actual script of the radio play signed “Dr. Nelson”. It contains occasional annotations relating to the music.

**Special features**
The autograph is signed by the composer.
There are numerous musical alterations and annotations in pencil.
One type of paper used.

**Number of movements**
X

**Type of composition**
Incidental music for a radio play.

**12. The Last Hero**
[autograph parts, radio play script]

**Date of composition**
1953 (first transmitted 20/03/1953).

**Autograph**
The autograph score is missing.

**Instrumentation**
2 Trumpets (Bb), 2 Horns (F), Harp, Timpani(?)

**Individual parts**\(^{18}\)
1. Trumpets, 1 f.
2. Horns, 1 f.
3. Harp, 2 ff.

**Additional material**
Included along with the individual parts is the actual script (transmitted 20/03/1953) of the radio play (it contains occasional annotations relating to the music). The individual parts and the script were included within a brown envelop which features a schedule for a radio programme *Come into the Parlour*. Some information relating to Havelock Nelson is included in this schedule.

**Number of movements**
VI

**Type of composition**
Incidental music for a radio play.

**13. Lisina and the Cats**
[autograph, autographed part, manuscript parts, radio play scripts]

**Date of composition**
1953.

\(^{17}\)This individual part is signed by the composer.
\(^{18}\)All of the individual parts appear to be autograph material.
Autograph
f1r Lisina and the Cats by E. Lucia Turnbull Music by Havelock Nelson (for sop., child, baritone, children's chorus, 2 pianos and celeste... 12 fol 278:369 18 syst.

Instrumentation
Soprano, Treble (Kitty), Baritone (father Gatto), Children's Chorus, 2 Pianos & Celeste.

Individual parts
1. Soprano, 2 ff.
2. Kitty (treble?), 2 ff.
3. Treble (or choir), 2 ff.
5. 2nd piano, 9 ff.

Additional material
Included along with the manuscripts are two scripts of the radio play. Both contain occasional annotations relating to the music, one is from 1952 (dated July, 1952) the other from 1953 (transmitted? 23/8/53).

Special features
Succeeding the folio 1 there is a list of contents labelled from A to S. Two types of paper are used.

Number of movements
XIX

Type of composition
Incidental music for a radio play.

14. Not for this world
[autograph, autograph part, manuscript parts, radio play script]

Date of composition
1955.

Autograph
f1r (For Monday) [pencil] Not for This World a play by Jeanne Cooper-Foster Incidental music by Havelock Nelson... 4 fol 278:369 18 syst.

Instrumentation
Voices (SATB), 2 Trumpets (Bb), Trombone, Brian Boru Pipes, Traditional Fiddle, Harp, Percussion (gong, bass drum).

Individual parts
1. Voices (SATB), 2 ff.
2. Voices (SATB), 3 ff.
3. Trumpets (Bb), 3 ff.

19 This part was originally sung by Mary Johnston.
20 This part was originally sung by Helen Carter.
21 This part was originally sung by Donald Cairns.
22 The individual part for ‘Kitty’ appears to be an autograph, the others are not. Most of the parts have numerous musical alterations. Moreover, the baritone part has part of the dialogue sellotaped to it.
23 This individual part (done out in black ink) may have been intended to complement the individual part relating to ‘Kitty’, maybe because the later part is missing a transcription of part S.
24 The 1952 script (which contains annotations relating to the music) is contained within an envelope addressed to the playwright Mrs. Dalway-Turnbull: MRS DALWAY-TURNBULL, M.B.E. GRANGE MEAD, LIBERTY LANE, ADDLESTONE SURREY... The 1953 script is signed by the singer Mary Johnston, who sang the prologue.
25 An individual part for SATB appears to be an autograph, but the others are not.
4. Trombone, 2 ff.
5. Percussion, 2 ff.

Additional material
Included along with the manuscripts is a script of the radio play (transmitted 16/12/56), which occasionally contains annotations relating to the music. There are numerous photocopies of the chorus section relating to part M.

Special features
The autograph is signed by the composer.
One type of paper is used (BBC music MSS paper).

Number of movements
XIII

Type of composition
Incidental music for a radio play.

15. The New Boots
[autograph, autograph parts, radio play script]

Date of composition
1956 (transmitted 19/12/56).

Autograph
f1r The New Boots || by || John Crilly || Incidental music || by || Havelock Nelson... 4 fol 279:368 18 syst.

Instrumentation
Piccolo, Flute, Clarinet (Bb), Percussion (side drum, bass drum, cymbal, xylophone), Piano & Cello.

Individual parts
1. Flute and piccolo, 2 ff.
2. Clarinet, 2 ff.
3. Percussion, 2 ff.

Additional material
Included along with the manuscripts is a script of the radio play (transmitted 20/12/56). It occasionally contains annotations relating to the music. Dr. Nelson is written its front cover.

Special features
The autograph is signed by the composer.
One type of paper is used.

Number of movements
XVI

Type of composition
Incidental music for a radio play.

16. Piano (Introduction and Fantasy Scherzo)
[autograph, photocopied parts]

Date of composition
1958(?).

26 All of the individual parts appear to be autograph.
Autograph
f1r Piano Concertino || (Introduction || and || Fantasy Scherzo) || for piano and strings || Havelock Nelson...
26 fol 278:369 18 syst.

Instrumentation

Individual parts
The individual parts appear in photocopy only, some with later annotations.

Special features
The autograph is signed by the composer.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations.
Orchestral cues are included.

Number of movements
1

Type of composition
Piano concertino.

17. The Course of the Year
[autograph, revised autograph scores, photocopies, published material]

Date of composition
1957.

Autograph
10 fol 277:368 18 syst.

Instrumentation
SATB.

Additional material
- f1r Words by || William Blake || Ng. 1. Spring || Music by || Havelock Nelson...
2 fol 235:308 12 syst. A revised autograph score for song 1 Spring.*
- f1r Music Havelock Nelson || Autumn (Requiescat) || words Matthew Arnold (OUP)... 2 fol 234:308 12 syst. A revised autograph score for song 4 Autumn (Requiescat).

There are numerous photocopies of the score for Summer (Laughing Song), one of which is autographed by the composer.
There are numerous photocopies of the score for Winter (For Snow), one of which appears to bear the handwriting of the composer and lists the performers of the piece.
A photocopy, of a clean copy, of Spring bears an RTÉ stamp dated 7 April 1964.
A photocopy, of a clean copy, of “O King of the Friday” [Easter] bears an RTÉ stamp dated 7 April 1964.
There is a photocopy of a clean copy of Requiescat.
A photocopy, of a clean copy, of Summer (Laughing Song) bears an RTÉ stamp dated 7 April 1964.
A published version of Winter (For Snow), with piano realisation, is included along with the Winter (for Snow) photocopies: Havelock Nelson, For Snow (London: Joseph Williams, 1961).

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27 This autograph is signed by the composer. There are numerous photocopies of this autograph.
28 Ibid.
Special features
One type of paper is used (BBC MSS paper).
There are numerous musical alterations, including the crossing out of certain sections with pencil. Some of the songs have annotated durations in minutes and seconds in pencil.

Number of movements in the work
VI

Type of composition
Choral suite.

18. The Great Christmas Whisker Mystery
[autograph, autograph parts, manuscript parts, radio play script]

Date of composition
1958.

Autograph
f1r The Great Christmas Whisker Mystery  ||  Wilfred McNeilly  ||  Music by Havelock Nelson... 10 fol  278:368 18 syst.

Instrumentation
Voices (Bobby, Betty, O Reilly, Father Christmas, Egg), Piccolo, Flute, Clarinet (Bb), Timpani (B), Percussion (side drum, xylophone, sleigh bells, vibraphone, bass drum, rattle, glockenspiel), Piano, Celeste, Violin & Cello.

Individual parts
1. Bobbie, 1 f.
2. Betty, 1 f.
3. Father Christmas, 1 f.
4. O Reilly, 1 f.
5. Egg, 1 f.
6. Flute and piccolo, 3 ff.
7. Clarinet (Bb), 2 ff.
8. Percussion, 2 ff.

Additional material
Included along with the manuscripts is a script of the radio play (dated Saturday, 20/12/58), which contains annotations and directions relating to the music.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations, some of which are in pencil.

Number of movements
XVI (part L and part M are repeats of part C. Part O is a repeat of part B, and part P is a repeat of part A).

Type of composition
Incidental music for a radio play.

29 All of the individual parts are written on BBC MSS paper. Some are autograph, but most are not.
19. **Day Out**
[autograph, autograph parts, handwritten list of movements (autograph?), letter from T.V. producer David Thomas, and a detailed script of the television play]

**Date of composition**
1959 (transmitted 03/06/1959).

**Autograph**

f1r DAY OUT || Incidental music || for the TV film || Havelock Nelson... 6 fol 278:368 18 syst.

**Instrumentation**
Piccolo, Flute, Clarinet (Bb), Percussion (side drum, xylophone, vibraphone, bass drum, glockenspiel) & Cello.

**Individual parts**
1. Flute and piccolo, 2 ff.
2. Clarinet (Bb), 3 ff.
3. Cello, 3 ff.
4. Percussion, 3 ff.

**Additional material**
- A handwritten list (possibly autograph) of the different movements (from A to G, no music is included) written in pencil on copy-book paper.
- A typed letter addressed to Dr. Havelock Nelson (dated 22/05/1959), signed David Close-Thomas (television producer), giving details of what type of music is expected.
- A script of the TV film (transmitted 03/06/59). Dr. Havelock Nelson is written on the first page in red pencil.

**Special features**
The autograph is signed by the composer. It is unbound. One type of paper is used (BBC MSS paper). There are numerous musical alterations.

**Number of movements**
V

**Type of composition**
Incidental music for a television film.

20. **Hugo the Piper**
[autograph, autograph parts, manuscript parts, radio play script]

**Date of composition**
1959.

**Autograph**

f1r June 8th (pencil) || Hugo the Piper || by Guida Crowley || Music by || (based on French folk tunes) || Havelock Nelson... 7 fol 277:368 18 syst.

**Instrumentation**
Voice, Flute, Piccolo, Horn (F), Percussion (glockenspiel, side drum, cymbal, bass drum, vibraphone), timpani (C, F), Piano, Celeste, Violin I, Violin II, Viola, Cello & Bass.

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30 All of the individual parts are autograph, and all are signed by the composer. All are written on BBC music MSS paper.
31 One of the folios is detached from the others.
32 Ibid.
33 Ibid.
**Individual parts**

1. Yvette solo, 1 f.
2. Flute and piccolo, 3 ff.
3. Horn, 3 ff.
4. Percussion, 2 ff.
5. Piano and celeste, 2 ff.
7. Violin II, 3 ff.
8. Viola, 3 ff.
9. Cello, 3 ff.

**Additional material**

Included along with the manuscripts is a script of the radio play (dated Saturday 27/06/1959), which occasionally contains annotations relating to the music.

**Special features**

The autograph is signed by the composer.

It is unbound.

There are numerous musical alterations.

One type of paper used (BBC music MSS paper).

**Number of movements**

XVI (D is a repeat of C; G is a repeat of C; J is a repeat of F; K is a repeat of H; L is a repeat of K; N is a repeat of B; O is a repeat of E; P is a repeat of A)

**Type of composition**

Incidental music for a radio play.

21i. *The Land of Heart’s Desire*  
[autograph, autograph parts, manuscript parts]

**Date of composition**

1948.

**Autograph**

f1r The Land of Heart’s Desire by W.B. Yeats Incidental Music (Soprano, ladies choir & small orchestra) by Havelock Nelson NO LETTER B (in pencil, the B is surround by a box)  
MISTAKE IN I (in pencil, the I is surrounded by a box)... f8v Nelson 7.12.48... 10 fol 264:362 18 syst.

**Instrumentation**

Flute, Oboe, Clarinet (Bb), Harp, Violin I, Violin II, Viola, Cello & Bass.

**Individual parts**

1. Violin I (A), 2 ff.
2. Violin I (B), 2 ff.
3. Violin II (A), 2 ff.
4. Violin II (B), 2 ff.
5. Viola, 2 ff.

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34 There are two autograph parts (Yvette’s solo and the bass part), but most are not.
35 This part was originally sung by Kathleen O’ Donnell.
36 Ibid.
37 Ibid.
38 One of the folios is detached from the others.
39 Ibid.
40 Ibid.
41 Ibid.
42 None of the individual parts are autograph, they are all signed with an indecipherable signature.
8. Flute, 2 ff.
9. Clarinet (Bb), 2 ff.
10. Oboe, 3 ff.
11. Harp, 4 ff.

**Additional material**

There is a photocopy relating to part J, the original manuscript has been lost, attached to the autograph score.

Included along with the final version of the individual parts are individual parts relating only to the "song" *The wind blows out of the gates of the day*. These additional manuscripts contain the same music that is to be found in the full score, and within the other individual parts, at this point in the work. They are as follows:

1. Violin I, 2 ff.
2. Violin I, 1 f.
3. Violin I, 1 f.
4. Violin II, 1 f.
5. Violin II, 1 f.
6. Violin II, 1 f.
7. Viola, 1 f.
8. Viola, 1 f.

**Special features**

The autograph is signed and dated by the composer.

It is unbound.

There are numerous musical alterations;

One type of paper is used.

**Number of movements**

XI (J is a repeat of D)

**Type of composition**

Incidental music.

**21ii. The Land of Heart’s Desire**

[autograph, autograph(?) parts, photocopies]

**Date of composition**

1959(?).

**Autograph**

f1r FOR MAURICE MILES II AND THE CITY OF BELFAST, II SYMPHONY ORCHESTRA II SUITE II ‘LAND OF HEART’S DESIRE’ II (W.B. YEATS) II FOR II HIGH VOICE II (SOPRANO) II & []

ORCHESTRA, II Havelock Nelson II Timings – about 10’ (in pencil, the writing is unclear)... 24 fol 277:368 18 syst.

**Instrumentation**

2 Flutes, 2 Oboe, 2 Clarinets (Bb), 2 Bassoons, 4 Horns (F), 2 Trumpets (Bb), Timpani (G, D), Percussion (triangle, side drum, cymbal, gong), Harp, Violin I, Violin II, Viola, Cello & Bass.
Individual parts

1. 1st flute, 2 ff.
2. 2nd flute, 2 ff.
3. 1st oboe, 2 ff.
4. 2nd oboe, 2 ff.
5. 1st clarinet, 2 ff.
6. 2nd clarinet, 1 ff.
7. 1st bassoon, 2 ff.
8. 2nd bassoon, 1 ff.
9. 1st horn, 2 ff.
10. 2nd horn, 2 ff.
11. 3rd and 4th horn, 1 f.
12. 1st and 2nd trumpets, 1 f.
13. Timpani, 1 f.
14. Percussion, 1 f.
15. Harp, 3 ff.
17. Violin II, 2 ff.
18. Viola, 2 ff.

Special features

The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations, some in pencil.
One type of paper is used (BBC manuscript paper).

Number of movements in the work

III

Type of composition

Orchestral suite.

22. The Dreaded Getchen Goomy Bird

[autograph, manuscripts, radio play script]

Date of composition

1963.

Autograph

f1r The Dreaded Getchen Goomy Bird, Dialogue poem: Larry McCoubrey, Music by Havelock Nelson... 8 fol 278:368 18 syst.

Instrumentation

Flute, Clarinet (Bb), Bassoon, Trumpet (Bb), Timpani (B, C), Percussion (cymbal, vibraphone, side drum), Harp, Violin I, Violin II, Viola, Cello & Bass.

Individual parts

1. Percussion, 2 ff.
2. Piano and celeste, 2 ff.
3. Flute, 1 f.
4. Clarinet, 1 f.
5. Bassoon, 1 f.
6. Trumpet, 1 f.
8. Violin I, 2 ff.
11. Viola, 2 ff.

Additional material

Included along with the manuscripts is a script of the radio play (dated Monday, 23/12/1963), which occasionally contains annotations relating to the music.

Special features

The manuscript is signed by the composer.
It is unbound.
There are numerous musical alterations.

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All of the manuscripts relating to the individual parts are signed by the composer. Most contain musical alterations. There are numerous photocopies included along with the individual string parts.

An additional photocopy of this individual part is included along with the manuscripts.
One type of paper is used (BBC manuscript paper).

**Number of movements**
VIII (B is a repeat of A, E is a repeat of A)

**Type of composition**
Incidental music for a radio play.

**23. The Armagh Breakaway**
[autograph, autograph parts, radio play script, annotated list of direction]

**Date of composition**
1964.

**Autograph**
\[f1r \text{The Armagh Breakaway} \parallel (\text{Feature}) \parallel \text{Havelock Nelson}... 11 fol \square 278:369 18 syst.\]

**Instrumentation**
Voice, Piccolo, Flute, Clarinet (Bb), Guitar, Piano, Percussion (side drum, bass drum, cymbals, bell), Cello & Bass.

**Individual parts**
1. Voice, 1 f.
2. Flute and piccolo, 2 ff.
3. Clarinet, 2 ff.
5. Piano, 2 ff.
6. Percussion, 2 ff.
7. Cello, 2 ff.
8. Double bass, 2 ff.

**Additional material**
Included along with the manuscripts is a typed script (written by Ian J. Hill).
Also included is an annotated list of directions (perhaps by the composer), dated Wednesday 03/06/64, detailing the rehearsal times and the recording times of the piece.

**Special features**
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC manuscript paper).

**Number of movements**
VIII (C is a repeat of B, E is a repeat of D, H is a repeat of A)

**Type of composition**
Incidental music for a radio feature.

**24. Four Irish Pen Sketches**
[autograph parts, manuscript parts, photocopies]

**Date of composition**
1951.

---

49 All of the individual parts appear to be autograph.
50 Originally sung by Teresa Clifford.
51 Section G is referred to (8 bars + Crash, ffv), but does not appear in the autograph score.
Autograph
The original autograph manuscript appears to be lost, a photocopied version of the original, however, is included. An earlier autograph score (also in a photocopied version) gives the date of 5.1.51 Nelson at the end of the last movement.

Instrumentation

No. 2 Pretty Polly: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 Horns (F), 2 Trumpets (Bb), 2 Trombones, Percussion (side drum), Timpani (E, F, G, A, Bb, C), Violin I, Violin II, Cello & Bass.

No. 3 On the banks of the Foyle: 2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoon, 4 Horns (F), 2 Trumpets (Bb), 2 Trombones, Timpani (F, G, D), Violin I, Violin II, Viola, Cello & Bass.

No. 4 Follow me to down to Carlow or A Glass of Beer: 2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 Horns (F), 2 Trumpets (Bb), 2 Trombones, Percussion (cymbal, bass drum, side drum), timpani (G, B, D, E), Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. 1st flute (and piccolo), 1 f.
2. 2nd flute (and piccolo), 2 ff.
3. 1st clarinet (and piccolo), 2 ff.
4. Oboes, 2 ff.
5. Oboe I and II, 3 ff.
6. Clarinets, 1 f.
7. Clarinets, 2 ff.
8. Clarinet I, 1 f.
11. 1st horn, 2 ff.
12. 2nd horn, 2 ff.
13. 3rd horn, 2 ff.
14. 4th horn, 2 ff.
15. Trumpets, 2 ff.
16. 1st trumpet, 2 ff.
17. 2nd trumpet, 2 ff.
18. Trombone I, 2 ff.
20. Trombone II, 2 ff.
21. Drums, 1 f.
22. Timpani, 2 ff.
23. Timpani, 2 ff.
24. Timpani and side drum, 2 ff.
27. Violin II, 2 ff.
29. Violin II, 3 ff.

Number of movements in the work
IV

Type of composition
Orchestral.

25. The Black Lamb
[autograph parts, radio play script]

Date of composition
1965 (recorded 10/10/1965).

Full score
There is no evidence, within the script, to suggest that there was ever a full score. As only the piccolo is mentioned.

Instrumentation
Voice & Piccolo.

52 Most of the individual parts are autograph (written on BBC music MSS paper), and many are signed by the composer. The individual parts are accompanied by numerous photocopies of the same manuscripts.
53 The two folios are detached.
54 The folios are detached.
**Individual parts**
1. Voice (lullaby), 1 f.
2. Piccolo, 1 f. \(^{55}\)

**Additional material**
Included along with the autograph individual parts is an annotated script of the radio play. It is signed by the composer, and the recording is dated as 10/10/1965.

**Number of movements**
V (D is a repeat of C, E is a repeat of A).

**Type of composition**
Incidental music for a radio play.

### 26. *The Evangelist*
[autograph parts, manuscript, radio play script, rehearsal and recording schedule]

**Date of composition**
1965 (recorded 23/08/1965).

**Full score**
Lost.

**Instrumentation**
Choir and Rhythm Group.

**Additional material**
- f1r *Come and let me tell you...* f1v *The Move is ON...* f2r **1 COME AND LET ME TELL YOU...**
  HALLELUJAH... f3r **2 THE MOVE IS ON...** f4r *Halleluia, I'm saved... Down in the Dumps...* 4 fol 237:309 12 syst.
  - f1r *The Move... Dumps... I'm saved...* Stop... 1 fol 268:358 18 syst.
  - f1r *The Move is on.... Come and let me tell you... Halleluja I'm saved... Down in the Dumps...* 2 fol 261:352 18 syst.

Included along with the manuscripts is a rehearsal and recording schedule dated 23/08/65. Also included is a sparsely annotated script of the radio play.

**Number of movements**
IV(?)

**Type of composition**
Incidental music for a radio play.

### 27. *A Carolan Tune (Fanny Power) and Variations*
[autograph, autograph part, photocopy]

**Date of composition**

**Autograph**
- f1r *For Sheila Larehot-Cuthbert*  
  A Carolan tune (Fanny Power)  
  and variations  
  for Irish harp  
  and  
  string quartet  
  Havelock Nelson... 4 fol 279:368 18 syst.

**Instrumentation**
Harp, Violin I, Violin II, Viola & Cello.

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\(^{55}\) The piccolo part was originally played by Wendy Berry.
Individual part
Irish Harp, 3ff.56

Additional material
Included along with the manuscripts is a sparsely annotated photocopy of a published version of this work.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC manuscript paper).

Number of movements
1

Type of composition
Variations for Irish harp and string quartet.

28. [W.B. Yeats TV Feature]
[autograph, autograph parts, rehearsal script]

Date of composition
1966.

Autograph
f1r W.B. YEATS (1865 – 1939) (TV feature) incidental music by Havelock Nelson... 2 fol 279:368 18 syst.

Instrumentation
Flute, Timpani (F, G, C, D),57 Harp.

Individual parts58
1. Flute, 1 f.
2. Harp, 2 ff.
3. Percussion, 1 f.

Additional material
Included along with the manuscripts is an annotated rehearsal script of the television feature, dated Sunday, 26/06/1966.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC manuscript paper).

Number of movements
V

Type of composition
Incidental music for a television feature.

29. [Ave Maria by Padraig Murphy, orchestrated by Havelock Nelson]
[autograph, autograph parts, programmes]

Date of orchestration
1967.

56 This individual part is signed by the composer.
57 A part for gong was eventually removed (see percussion individual part manuscript).
58 All the individual parts are autograph.
Autograph

*Ave Maria*  Padraig Murphy  (orchestration by Havelock Nelson)... 8 fol  279:368 18 syst.

**Instrumentation**

2 Flutes, 2 Oboes, 2 Clarinets (Bb), Horns (F), Harp, SATB, Violin I, Violin II, Viola, Cello & Bass.

**Individual parts**

- 1. Flute I, 1 f.
- 2. Flute II, 1 f.
- 3. Oboe I, 1 f.
- 4. Oboe II, 1 f.
- 5. Clarinet I, 1 f.
- 6. Clarinet II, 1 f.
- 9. Horn I, 1 f.
- 10. Horn II, 1 f.
- 12. Violin I, 1 f.
- 14. Viola, 1 f.
- 15. Cello, 1 f.
- 16. Bass, 1 f.

**Additional material**

Included along with the manuscripts are three programmes that reference a performance of this work. Two of the programmes (The New Church of St. Bernadette, Rosetta, Belfast: Wednesday, 8th November, 1967) are identical, the third one (Tuesday, 14th November, 1967) is shorter and is different from the other two programmes.

**Special features**

The autograph is signed by the composer.

It is unbound.

One type of paper is used (BBC manuscript paper).

**Number of movements**

1

**Type orchestration**

Orchestration of Padraig Murphy’s *Ave Maria*.

**30. Deidre of the Sorrows**

[autograph parts, letter to Ronald Mason and list of the incidental music]

**Date of composition**

1969.

**Full score**

Lost (?). There is no evidence relating to the existence of a full score.

**Instrumentation**

Woman’s Voice, Flute & Harp.

**Individual parts**

- 1. Women’s voice (voice unspecified), 1 f.
- 2. Violin II, 1 f.
- 3. Viola, 1 f.

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59 All of the manuscript individual parts are autograph, and the majority bear the composer’s autograph. Most feature musical alterations of some description. Also included are certain photocopies of the individual parts.

60 The individual parts contain several musical alterations, and all of the individual parts are autograph. None are signed by the composer.
Additional material
Included along with the manuscripts is a typed letter from Havelock Nelson to Mr. Ronald Mason, dated 13th October, 1969. Attached is a detailed list of the recorded incidental music that includes cues, duration, and purpose (introduction etc...).

Number of movements
V

Type of composition
Incidental music for a radio play.

[autograph, autograph part, manuscript parts, photocopies]

Date of composition
1969(?).

Autograph
1r In memory of my Mother || AN INVOCATION FOR UNIVERSAL LOVE || Words: Bianco di Siena || (TR. R.F. Littledale) || Music || Havelock Nelson... 14 fol 279:369 18 syst.

Instrumentation

Individual parts
1. Flutes, 2 ff.
2. Oboes, 2 ff.
3. Clarinets, 2 ff.
5. Horns, 2 ff.
6. Timpani, 1 f.
8. Violin I and solo violin, 2 ff.
10. Viola, 2 ff.
11. Cello, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC manuscript paper).

Number of movements
1

Type of composition
Work for orchestra and chorus.

32. Irish Suite [for piano trio]
[autograph, autograph parts]

Date of composition

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61 A carbon copy of the list is also attached.
62 A photocopy of the full score is also included, bearing the signature of G.K. Spratt, Cork, June 1990.
63 Only the harp part appears to be an autograph, it is signed by the composer. Most of the individual manuscript parts appear only in photocopy.
64 This individual part bears the composer’s signature.
Autograph
f1r FOR THE HUNT TRIO – a little light music IRISH SUITE (for piano trio) Havelock Nelson 1.

Instrumentation
Piano. Violin & Cello.

Individual parts
1. Violin, 6 ff.
2. Violin, 6 ff.

Special features
The autograph is signed twice by the composer (f1r and f2r).
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC manuscript paper).

Number of movements
IV

Type of composition
Piano trio.

33. Caribbean Suite
[autograph scores, autograph individual parts, manuscript individual parts, photocopies, autograph errata note, unidentified individual part]

Date of composition
1990.

Autograph (33a)
f1r For the Dublin Orchestral Players Jubilee Concert. CARIBBEAN SUITE 1) EIRIE CHERIE
(TRINIDADIAN FOLK SONG) 2) IN VENEZUELA (IMPROVISATION) 3) THE STUTTERING
PASTOR arranged by Havelock Nelson... 8 fol 280:368 18 syst.

Autograph (33b)
f1r (2) In Venezuela IMPROVISTATION ON A SOUTH AMERICAN THEME Havelock Nelson...
10 fol 278:367 18 syst.

Autograph (33c)
f1r (3) THE STUTTERING PASTOR (Trinidadian folk song) for orchestra Havelock Nelson...
10 fol 275:366 18 syst.

Instrumentation
Autograph (33a: ‘Eirie Cherie’) 2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 2 Horns (F), 2 Trumpets (Bb), Timpani (G, C, D), Percussion (side drum, maraca, cymbal), Harp, Violin I, Violin II, Viola, Cello & Bass.

Autograph (33b: ‘In Venezuela’) Piccolo, 2 Flutes, Oboe, Cor Anglais, 2 Clarinets (Bb), Bassoon, 3 Horns (F), 2 Trumpets (Bb), 3 Trombones, Percussion (xylophone, maracas, glockenspiel, cymbal), Harp, Violin I, Violin II, Cello & Bass.

65 Both of the individual parts are autograph, and both are signed by the composer.
66 Included along with this manuscript is a separate sheet of paper (A4) entitled ‘Eire [sic] Cherie Errata’ displaying the various ‘errors’ that the composer has found within the full score of Eirie Cherie. It appears to be autograph.
**Autograph (33c: ‘The Stuttering Pastor’)**
Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 2 Horns (F), 2 Trumpets (Bb), 3 Trombones, Timpani (G, F, C), Percussion (wood-block, cymbal, xylophone, gong), Harp, Violin I, Violin II, Viola, Cello & Bass.

**Individual parts**

### ‘Eirie Cherie’

<table>
<thead>
<tr>
<th>Part</th>
<th>Instrument(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Flute I, 1 f.</td>
</tr>
<tr>
<td>2.</td>
<td>Flute II, 1 f.</td>
</tr>
<tr>
<td>3.</td>
<td>Oboe I, 1 f.</td>
</tr>
<tr>
<td>4.</td>
<td>Oboe II, 1 f.</td>
</tr>
<tr>
<td>5.</td>
<td>Clarinet I, 1 f.</td>
</tr>
<tr>
<td>6.</td>
<td>Clarinet II, 1 f.</td>
</tr>
<tr>
<td>7.</td>
<td>Bassoon I, 1 f.</td>
</tr>
<tr>
<td>8.</td>
<td>Bassoon II, 1 f.</td>
</tr>
<tr>
<td>9.</td>
<td>Horn I, 1 f.</td>
</tr>
<tr>
<td>10.</td>
<td>Horn II, 1 f.</td>
</tr>
</tbody>
</table>

### ‘In Venezuela (improvisation on a South American Theme)’

<table>
<thead>
<tr>
<th>Part</th>
<th>Instrument(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Flute I, 1 f.</td>
</tr>
<tr>
<td>2.</td>
<td>Flute II and piccolo, 1 f.</td>
</tr>
<tr>
<td>3.</td>
<td>Oboe and cor Anglais, 1 f.</td>
</tr>
<tr>
<td>5.</td>
<td>Clarinet II, 2 ff.</td>
</tr>
<tr>
<td>6.</td>
<td>Bassoon, 1 f.</td>
</tr>
<tr>
<td>7.</td>
<td>Horn I, 1 f.</td>
</tr>
<tr>
<td>8.</td>
<td>Horn II, 1 f.</td>
</tr>
<tr>
<td>10.</td>
<td>Trumpet I, 1 f.</td>
</tr>
<tr>
<td>11.</td>
<td>Trumpet II, 1 f.</td>
</tr>
<tr>
<td>12.</td>
<td>Trombone I, 1 f.</td>
</tr>
<tr>
<td>13.</td>
<td>Trombone I, 1 f.</td>
</tr>
</tbody>
</table>

---

67 Only individual parts that appear in manuscript are included in the following lists. Most of these parts are autograph, the majority of which bear the composer’s signature.

68 This individual part is signed by the composer. All of the following individual parts relating to this movement are also signed by the composer, unless otherwise stated.

69 This individual part is signed by the composer; several photocopies of the original are also included.

70 Ibid.

71 This individual part is an unsigned fair copy, of which there are numerous photocopies.

72 This individual part is signed by the composer. Several photocopies of the original are also included.

73 Ibid.

74 This individual part is signed by the composer. All of the following individual parts, from this movement, are also signed by the composer unless otherwise stated.

75 This manuscript is slightly water damaged.

76 On the second folio, of this individual part, the horn parts (III, IV) for ‘The Stuttering Pastor’ appear. There is also a photocopy of the individual part included.

77 This manuscript is smaller than the above trombone I part.

78 This manuscript is smaller than the above trombone II part.

79 This manuscript is quite different from the other two manuscripts. It appears to be a later transcription of this individual part.

80 This manuscript is smaller than the above trombone I part.

81 This manuscript is not signed by the composer.

82 This individual part is signed by the composer. Several photocopies of the original are also included.

83 Ibid.

84 Ibid.

85 This individual part is signed by the composer.

86 This manuscript is a fair copy, and is smaller than the above individual part.
‘The Stuttering Pastor’

1. Flute I, 1 f.⁸⁷
2. Flute II, 1 f.
3. Oboe I, 1 f.
4. Oboe II, 1 f.
5. Clarinet I, 1 f.
6. Clarinet II, 1 f.
7. Bassoon I, 1 f.
8. Bassoon II, 1 f.
9. Horn I, 1 f.
10. Horn II, 1 f.
11. Trumpet I, 1 f.
12. Trumpet II, 1 f.
14. Trombone II, 1 f.
15. Trombone II, 1 f.⁸⁸
16. Trombone III (bass), 1 f.
17. Timpani, 1 f.
18. Percussion, 1 f.
19. Harp, 2 ff. Violin I, 1 f.⁹⁰
20. Violin II, 1 f.³⁰
21. Viola, 1 f.³¹
22. Bass, 1 f.⁹²

Additional material

Along with the manuscripts for this piece is a piece of A4 manuscript for an unknown work. None of the material featured within this fair copy matches the music in Nelson’s *Caribbean Suite*. It is perhaps a bassoon part, from a separate work. 1 fol ²²²:²⁹⁵ ¹² syst.

Special features

**Autograph (33a: ‘Eirie Cherie’)**

The autograph is signed by the composer (f1r).
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC manuscript paper).
An errata list is included.

**Autograph (33b: ‘In Venezuela (improvisation on a South American theme’)**

The autograph is signed by the composer (f1r).
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC manuscript paper).

**Autograph (33c: ‘The Stuttering Pastor’)**

The autograph is signed by the composer (f1r).
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC manuscript paper).

Number of movements

III

Type of composition

Orchestral suite.

**34. Four Comic Cameos (a light-hearted suite)**

[photocopies of lost autograph manuscripts]

Date of composition

??????

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⁸⁷ This individual part is signed by the composer, as is all the following individual parts unless otherwise stated.
⁸⁸ This manuscript is quite different from the other trombone II manuscript. It appears to be a later transcription of this individual part.
⁹⁰ This individual part is signed by the composer. Several photocopies of the original are also included.
³⁰ Ibid.
³¹ Ibid.
⁹² This individual part is signed by the composer, and is accompanied by two photocopies.
Autograph

Lost. There is, however, a photocopy of the autograph included which bears the following characteristics: f1r For the Ebony Quartet ├- FOUR COMIC CAMEOS*├ (a light hearted suite) ├ For ├ Bb Cl, Bb Cl (dbl Eb), Bass Cl and bassoon ├ by ├ Havelock Nelson ├ “Based on material from ‘Cameos’ for solo clarinet (published by Ricordi)... 11 fol 12 syst.

Instrumentation
2 Clarinets (Bb), Clarinet (Eb), Bass Clarinet & Bassoon.

Individual parts

Lost. The individual parts, however, do appear in photocopy. They have the following characteristics:
1. Clarinet I (Bb), 3 f.  
2. Clarinet II, (Bb and Eb), 4 ff.  

Special features (based on the photocopy of the full score)
The autograph is signed by the composer.
The autograph is a fair copy with few musical alterations.
One type of paper is used (BBC manuscript paper).

Number of movements
IV

Type of composition
Chamber suite.

35. An Irish Frolic for Recorder Band
[photocopies of lost autograph manuscripts]

Date of composition
?????

Autograph

Lost. There is however a photocopy of the autograph manuscript, containing the following characteristics: f1r For Daphne Clifford ├- and her excellent Shenstone Group ├ with love and admiration ├ AN IRISH FROLIC ─ for recorder band ─ by ─ Havelock Nelson... 6 fol 12 syst.

Instrumentation
5 Recorders (2 descant, 1 treble, 1 tenor, 1 bass).

Individual parts

Lost. The individual parts, however, do appear in photocopy. They have the following characteristics:
1. Descant I, 1 f.
2. Descant II, 1 f.
3. Treble, 1 f.
4. Tenor, 1 f.
5. Bass, 1 f.

Special features (based on the photocopy of the full score)
The autograph is signed by the composer.
It is dedicated to Daphne Clifford and her Shenstone group.
It is a fair copy with few musical alterations.

---

93 None of the material relating to this work appears in original manuscripts, only in photocopies.
94 Like the full score all of the individual parts appear only in photocopies.
95 None of the material relating to this work appears in original manuscripts, only in photocopies.
96 Like the full score all of the individual parts appear only in photocopies.
Number of movements
I

Type of composition
Chamber music for recorder band.

36. Arrangement for two Pianos of Arthur Bliss’s *Pastoral “Lie Strewn the White Flocks”*
[autograph piano scores]

Date of arrangement
?????

Autograph
Lost. There is no evidence relating to the existence of a full score.

Instrumentation
2 Pianos.

Individual parts
3. Piano I, (‘Pan’s Sarabande’), 8 ff.
4. Piano II, (‘Pan’s Sarabande’), 8 ff.

Number of movements
IX

Type of arrangement

37. Arrangement for two pianos of John Field’s Nocturne in D minor, no. 13 (H59a).
[autograph score, manuscript(?) individual part]

Date of arrangement
?????

Autograph
f1r For Una and Stephanie with love || Song without words || John Field || arr. Havelock Nelson||
Dur: 3’05”... 3 fol 234:307 12 syst.

Instrumentation
2 Pianos

Individual part
98
 Piano II, 2 ff.

Special features
The autograph is signed by the composer;
It is unbound.
There are few musical alterations.
The arrangement is dedicated to Una (?) and Stephanie (?).
One type of paper is used (BBC manuscript paper).

97 All the individual parts appear to be autograph, none contain a signature or a date.
98 It is unclear whether or not this manuscript is autograph.
Number of movements
I

Type of arrangement
Arrangement for two pianos of John Field’s Nocturne in D minor, no. 13, H59a (1834).

38. *Rhapsody on an Irish Lament*  
[autograph scores]

Date of composition  
?????

Autograph (38a)  
f1r For Dennis Sheldon || Rhapsody [(7 ½’) (pencil)] || on an Irish Lament || Havelock Nelson... f1r  
For Dennis Sheldon || Rhapsody on an Irish lament... 6 fol 250:360 22 syst.

Autograph (38b)  
Front cover: Rhapsody on an || Irish Lament || for two pianos || Havelock Nelson... 11 fol 238:301 12 syst.

Instrumentation  
2 Pianos.

Special features  
Autograph (38a)  
The autograph is signed by the composer. 
It is unbound. 
It is written mostly in pencil (from f2v), but ink is also used (blue and occasionally red). There are few musical alterations. 
The piece is dedicated to Dennis Sheldon. 
One type of unidentified paper is used. 
Musical fragments appear at the bottom of f5r, f5v, and f6r.

Autograph (38b)  
The autograph is signed by the composer. 
Unlike the autograph 38a, autograph 38b is written in ink (blue and occasionally black, very rarely a pencil is used for corrections). 
There are numerous musical alterations, some are scored out, some are physically removed, and others have a X through them. 
Folios 9 and 10 have been stapled together for no apparent reason, as no written material appears between the stapled folios. They consequently form f9. 
The autograph is written on a bound music manuscript book, it is entitled ‘Academy Manuscript’, and was originally bought in ‘Tughan Crane Music Ltd., Belfast’ for ‘£1.70’. 
The piece is dedicated to Dennis Sheldon. 
There is only one type of paper used (IMP Academy Manuscript).

Number of movements
I

Type of composition  
Rhapsody for two pianos.

39. *The Tailor Boy and his Coy Damsel* (traditional Irish air freely arranged for pianos)  
[autograph]

---

99 This manuscript appears to be the original autograph score. Autograph 38b is a copy of autograph 38a despite various corrected errors (such as those on f1v).
Date of arrangement

Autograph

f1r For Stephanie and Una with love || The Tailor Boy and || his coy damsel || Traditional Irish air freely arranged || for || two pianos || by || Havelock Nelson... 6 fol 230:302 12 syst.

Instrumentation

2 Pianos.

Special features

The autograph is signed by the composer.
It is unbound.
The arrangement is dedicated to Una (?) and Stephanie (?)..
There are numerous musical alterations, some have been physically removed, others that were originally in pencil have been erased (e.g. f3r).
One type of paper used (BBC MSS paper).

Number of movements

1

Type of arrangement

Irish air arranged for two pianos.

40. All Souls’ Night

[autograph, autograph parts, manuscript parts]

Date of composition

????? (first transmitted 31/10/64).

Autograph

f1r DR. NELSON || Incidental Music || to || “All Souls’ Night” || by Joseph Tometly || Havelock Nelson... 6 fol 268:360 26 syst.

Instrumentation

Voices, Flute, Oboe, Clarinet (Bb), Bassoon, Horns (F), 100 2 Trumpets (Bb), Trombone, Timpani (G, B, C, D), Percussion (gong, cymbal, bass drum, side drum), 101 Violin I, Violin II, Viola, Cello & Bass.

Individual parts 102

1. Flute, 2 ff. 9. Percussion, 2 ff. 10. Celeste and Piano, 2 ff. 103
8. Timpani, 1 f.

Special features

The autograph is signed by the composer.
It is unbound.

100 A part for horns appears in the individual parts, but a corresponding part does not appear on the autograph score.

101 Like the individual part for horns, a corresponding part for percussion does not appear on the autograph score.

102 Some of the individual parts are autograph, others are written by an unknown hand with an indecipherable signature.

103 Like the individual parts for horns and percussion, a corresponding part for piano and celeste does not appear on the autograph score.
There are numerous musical alterations, some in red pencil others in ordinary pencil. One type of paper is used.

**Number of movements**
V (the B section is the same as the D section)

**Type of composition**
Incidental music to a radio play by Joseph Tomelty.

### 41. *The Angry Hound - The Saga of Cuchulain, the Hero of Ulster*  
[autograph, autograph parts]

**Date of composition**
?????? (first transmitted BBC NI, 20/01/1952).

**Autograph**

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1r</td>
<td>Angry Hound</td>
</tr>
</tbody>
</table>

**Instrumentation**
2 Horns, Timpani (F, F#, G, A, Bb, C, D), Tambourine & Harp.

**Individual parts**
1. Horns, 2 ff.
2. Timpani and tambourine, 2 ff.

**Special features**
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations, some in red pencil, others in ordinary pencil. One type of paper is used (BBC MSS paper).

**Number of movements**
XV (if the corrections on the autograph score, and the individual parts, are to be believed the following sections are repeated: G repeats A; G2 repeats D; H repeats C; and M repeats A)

**Type of composition**
Incidental music to a radio play by Roy McFadden.

### 42. *Away down to Sammy’s*  
[autograph]

**Date of composition**
?????? (first transmitted 19/10/1963).

**Autograph**

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 fol</td>
<td>278:368 18 syst.</td>
</tr>
</tbody>
</table>

**Instrumentation**
Chromatic Harmonica, Chordal Harmonica, Bass Harmonica & Guitar.

**Special features**
The autograph is unbound.
There are few musical alterations (in pencil).
One type of paper is used (BBC MSS paper).

**Number of movements**
I

---

104 Both of the individual parts are signed by the composer, and both feature numerous pencil corrections.
Type of composition
Incidental music to a serial radio play (broadcast on four consecutive Saturdays).

43. Signature tune: Ballybeggs – The Town of Ballynahatty: Stories of life in a small country town in Ulster
[autograph, manuscript parts]

Date of composition
????? (first transmitted 03/05/1958).

Autograph
f1r 16S || 2 ½ D || Sig tune || “Ballybeggs” || Havelock Nelson... 4 fol 277:369 18 syst.

Instrumentation
Clarinet (Bb), Alto Saxophone, Tenor Saxophone (Bb), 2 Trumpets (Bb), Trombone, Timpani (F, C), Percussion (side drum, vibraphone, cymbal), Piano & Bass.

Individual parts
1. Clarinet, 2 ff.
3. Alto saxophone II, 2 ff.
4. Tenor saxophone,
5. Trumpet I, 2 ff.
7. Trombone, 2 ff.
8. Percussion, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations (mostly in pencil).
One type of paper is used (BBC MSS paper).

Number of movements
III

Type of composition
Incidental music for a radio series.

44. Beauty to Last
[autograph, autograph individual parts]

Date of composition
????? (first shown on RTE 08/04/1969).

Autograph
f1r Film Music: - || Beauty to last || (National Trust) || Havelock Nelson... 10 fol 279:370 18 syst.

Instrumentation
Flute, Oboe, Harp & Cello.

105 All of the individual parts are transcribed by an unknown hand with an indecipherable signature.
106 The majority of the trombone part has been removed from the full score.
Individual parts
1. Flute, 4 ff.
2. Oboe, 2 ff.
3. Harp, 4 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations (mostly in pencil).
Duration information appears in pencil.
One type of paper is used (BBC MSS paper).

Number of movements
V

Type of composition
Incidental music for a national trust film.

45. Black bombazine
[autograph, autograph parts, manuscript parts, photocopies]

Date of composition
?????

Autograph
f1r June 2nd (pencil) || Black Bombazine || a play by Wilfrid Mc Neilly || Incidental Music by
|| Havelock Nelson... 6 fol || 279:369 18 syst.

Instrumentation
Chorus, Piccolo, Flute, Bassoon, Piano, Percussion (xylophone, vibraphone, bass drum, cymbal,
side drum, drums), Timpani (A, E) & Violin.

Individual parts
1. Solo Voice (bass?), 1 f.
2. Solo Voice (tenor?), 2 ff.
3. Piccolo and Flute, 4 ff.
5. Percussion, 4 ff.
6. Piano, 3 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
X (G repeats F, H repeats C).

Type of composition
Incidental music for a play.

---

107 All of the individual parts are autograph.
108 Only the two vocal parts are autograph, the rest are not, but some feature annotations. Included along with the individual parts are nine photocopied pages containing the ‘Pirate’s Chorus’. Most are annotated, presumably by the original performers.
109 On the autograph score (f2r) this section for voice appears an octave higher.
46. *Brageen*  
[autograph]

**Date of composition**

?????

**Autograph**

f1r *Brageen Sig tune* || *Havelock Nelson...* f1r *Sig tune: Alexander* || *Tow, (?) Tow (?)...* f2r *Top of the Cork Road...* 3 fol 235:309 12 syst.

**Instrumentation**

Piano(?) & Celeste.

**Special features**

The autograph is signed by the composer.  
It is unbound.  
There are few musical alterations.  
One type of paper is used (BBC MSS paper).

**Number of movements**

II

**Type of composition**

Signature tune.

47. *The Carlisles of Tullybeg*  
[autograph, manuscript parts]

**Date of composition**

????? (first transmitted Thursday, 11/11/1954)

**Autograph**

f1r *The Carlisles of Tullybeg* || *(Janet Mac Neill)* || *Havelock Nelson...* 4 fol 279:369 18 syst.

**Instrumentation**

Flute, Clarinet (Bb), Horn (F), Viola, Cello I & Cello II.

**Individual parts**

1. Flute, 2 ff.  
2. Clarinet, 2 ff.  
3. Horn, 2 ff.  
4. Viola, 2 ff.  
5. Cello I, 2 ff.  

**Special features**

The autograph is signed by the composer.  
It is unbound.  
There are few musical alterations.  
One type of paper is used (BBC MSS paper).

**Number of movements**

IV (B repeats A)

**Type of composition**

Music for a serial.

---

110 None of the individual parts are autograph.
48. **A Child and a Pony in Kansas**  
[autograph]

**Date of composition**  
??????

**Autograph**

f1r For Cicely Mathews∥ A child and a pony in Kansas ∥ Incidental music ∥ by ∥ Havelock Nelson...

3 fol 285:381 12 syst.

**Instrumentation**

Piano.

**Special features**

The autograph is signed by the composer.  
It is unbound.  
It is dedicated to Cicely Mathews.  
There are few musical alterations.  
One type of unidentified paper is used.

**Number of movements**

IV

**Type of composition**

Incidental music.

49. **Child in Our House**  
[autograph, autograph part]

**Date of composition**  
??????

**Autograph**

f1r Child in our House ∥ ??? ∥ 35” (pencil)... 1 fol 285:381 12 syst.

**Instrumentation**

Piano & Violin.

**Individual part**

Violin, 1 f.

**Special features**

The autograph is unbound.  
There are few musical alterations.  
Duration markings appear.  
One type of unidentified paper is used.

**Number of movements**

II

**Type of composition**

Incidental music.

---

111 This individual part appears to be autograph.
50. *Children’s Hour Signature Medley*  
[autograph parts]

**Date of composition**  
??????

**Autograph**  
No full score survives for this work.

**Instrumentation**  
Piccolo, Flute, Clarinet (Bb), Bassoon, Trumpet (Bb), Piano, Percussion (side drum, xylophone, glockenspiel), Violin I, Violin II, Viola, Cello & Bass.

**Individual parts**  
1. Flute and Piccolo, 2 ff.  
2. Clarinet, 2 ff.  
4. Trumpet, 2 ff.  
5. Percussion, 2 ff.  
6. 1 Violin I, 2 ff.  
7. 2 Violin I, 2 ff.  
8. Violin II, 2 ff.  

**Number of movements**  
1

**Type of composition**  
Medley for children’s hour (radio programme?).

51. *The Countess Cathleen*  
[autograph, autograph parts]

**Date of composition**  
?????? (first transmitted 22/07/1965).

**Autograph**  
1r *The Countess Cathleen* || (W.B. Yeats) || Incidental music by || Havelock Nelson... 10 fol 279:369 18 syst.

**Instrumentation**  
Voice (soprano?), Piccolo, Flute, Horns (F), Trumpets (Bb), Percussion (gong, bass drum, bell), Timpani (E, G, Ab, Eb), Harp, Violin I, Violin II, Viola, Cello & Bass.

**Individual parts**  
1. Voice (soprano?), 1 f.  
2. Flute and Piccolo, 1 f.  
3. Horns, 2 ff.  
4. Trumpets, 2 ff.  
5. Percussion, 2 ff.  
6. Harp, 2 ff.  
7. Lute (Guitar), 2 ff.  
8. Violin I, 2 ff.  
11. Violin II, 1 f.  
12. Violin II, 1 f.  
14. Cello, 1 f.  
15. Bass, 1 f.

---

112 All of the individual parts appear to be autograph.  
113 All of the individual parts are autograph, and all are signed by the composer.  
114 There is a pictorial sketch on f1v and f2r.
Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
XVI? (L repeats F, P repeats A)

Type of composition
Incidental music for a radio play.

52. Death at Newtonstewart
[autograph, manuscript parts]

Date of composition
????? (first transmitted 08/03/1950)

Autograph
f1r Incidental music for Death at Newtonstewart Havelock Nelson... 4 fol 265:360 22 syst.

Instrumentation
Piccolo, Flute, Oboe, Clarinet (Bb), Bassoon, Trumpets (Bb), Trombone, Timpani (Ab, Bb, Eb),
Percussion (bell, cymbal), Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Flute and Piccolo, 2 ff
2. Oboe, 2 ff
3. Clarinet, 2 ff
4. Bassoon, 2 ff
5. Trumpet I, 2 ff
6. Trumpet II, 2 ff
7. Trombone, 2 ff
8. Timpani and Percussion, 1 f
9. Violin I, 2 ff
10. Violin I, 2 ff
11. Violin I, 2 ff
12. Violin II, 2 ff
13. Viola, 2 ff
14. Cello, 2 ff
15. Bass, 1 f

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
IV

Type of composition
Incidental music for a radio play.

53. The Diary of a Young Lady of Fashion (in the year 1764-5)
[autograph, autograph parts]

Date of composition
????? (first transmitted 24/03/1954).

Autograph
f1r Incidental music for The DIARY OF A YOUNG LADY OF FASHION by Havelock Nelson... 4 fol 283:378 12 syst.

115 None of the individual parts are autograph.
116 This manuscript is different from the others as it is written on different paper. It only includes five notes (for violin I), and was obviously abandoned.
Instrumentation
Flute, Harpsichord & Cello.

Individual parts
1. Flute, 2 ff.
2. Cello, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
VII

Type of composition
Incidental music for a radio play by Cleone Knox.

54. Dove over the Water
[autograph, manuscript parts, and recording list]

Date of composition
????? (first transmitted March 1954).

Autograph
11r Dove over the Water by J. J. Campbell Music by Havelock Nelson... 12 ff 277:369 18 syst.

Instrumentation
Flute, Piccolo, Oboe, Clarinet (Bb), Bassoon, Horns (F), Trumpets (Bb), Trombone, Percussion (cymbal, bell), Timpani (F, G, C, D), Harp, Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Flute and Piccolo, 2 ff.
2. Oboe, 2 ff.
3. Clarinet, 2 ff.
4. Bassoon, 2 ff.
5. Horns, 2 ff.
6. Trumpets, 2 ff.
7. Trombone, 2 ff.
8. Timpani, 2 ff.

Additional material
A recording list is included with the manuscripts. It is addressed to David (?) and features the desired running order of the various sections of the incidental music. It is quite possible that this list is in the composer's hand.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

117 Both of the individual parts are autograph, and both are signed by the composer. When compared with the autograph score they are both transposed down a tone.
118 None of the individual parts are autograph.
Number of movements
VII

Type of composition
Incidental music for a radio play by J.J. Campbell (produced by Sam Hanna Bell).

55. Elizabeth Jane Signature Tune
[autograph]

Date of composition
?????

Autograph
f1r Elizabeth Jane Sig Tune... 1 fol 214:196 9 syst.

Instrumentation
Piano.

Special features
According to its accompanying envelop this tune was perhaps included in a work called Roving in the Dew?
The autograph is unbound.

Number of movements
I

Type of composition
Signature tune for radio play.

56. The Exiles
[autograph parts, radio play script]

Date of composition
????? (third programme transmitted BBC 19/02/1950).

Autograph
Lost.

Instrumentation
Horns (F), Trumpet (Bb), Trombone, Percussion (side drum) & Timpani (G, D).

Individual parts
1. Horns, 2 ff.
2. Trumpet, 2 ff.
3. Trombone, 2 ff.
4. Percussion, 2 ff.

Additional material
Included along with the individual parts is an annotated copy of the Radio Play’s script.

Number of movements
VI

Type of composition
Incidental music for a radio play by John Keir Cross.
57. The Extraordinary Conduct of Bridget
[autograph, manuscript parts]

Date of composition
?????? (first transmitted broadcast on BBC Light Programme 17/03/1949).

Autograph
f1r Fl. Cl. Cello (pencil) || Incidental music for || “The Extraordinary Conduct of Bridget” || Havelock Nelson... 4 fol 235:311 12 syst.

Instrumentation
Flute, Clarinet (Bb), Drum (wire brushes) Piano & Cello.

Individual parts
1. Flute, 1 f.
2. Clarinet, 1 f.
3. Cello, 1 f.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations. One type of paper is used (BBC MSS paper).
The accompanying envelop has the following scored out DANNY BOY (SIG TUNE).

Number of movements
1

Type of composition
Incidental music for a radio play by J.L. Galloway.

58. The Fairmans: Life in a Belfast Working Family
[autograph score, manuscript parts]

Date of composition
?????? (first transmitted BBC NI 20/10/1959).

Autograph
f1r Sig tune - || The Fairmans. || Belfast Street Song || arr. || Havelock Nelson... 4 fol 279:368 18 syst.

Instrumentation

Individual parts
1. Piano, 2 ff.
2. Violin I, 1 f.
3. Violin I, 1 f.
4. Violin II, 1 f.
5. Viola, 1 f.
6. Cello, 1 f.
7. Bass, 1 f.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of unidentified paper is used.

119 None of the individual parts are autograph, they are signed with an indecipherable signature.
120 None of the individual parts are autograph.
Number of movements
III

Type of composition
Incidental music for a radio serial by Sam Thompson.

59. Fantastical Affair at Bloating's Corner
[autograph, photocopy of autograph, autograph parts, spot effects list]

Date of composition
??????

Autograph
f1r Incidental music for || The Fantastical Affair at Bloating's corner. || Havelock Nelson... 2 fol 263:360 26 syst.

Instrumentation
Piccolo, Flute, Clarinet (Bb), Piano & Cello.

Individual parts
1. Piccolo and Flute, 1 f.
2. Clarinet, 2 ff.
3. Cello, 1 f.

Additional material
Included along with the manuscripts is a handwritten 'spot effects' list which runs to four pages, and includes durations. It is written on scrap paper and includes the address of one Mr. Thomas Garvin Reid. The opening credits to the film are included on page two and read thus: ROWEL FRIERS FILMS PRESENTS /// FILMED BY GARVIN REID /// MUSIC HAVELOCK NELSON /// PRODUCTION ASSISTANTS R.T & J. HERIOTT...

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of unidentified paper is used.

Number of movements
VII

Type of composition
Incidental music for a film.

60. Finn the Red
[autograph, autograph parts, manuscript parts, autograph vocal score]

Date of composition
??????

Autograph
f1r Incidental music for "FINN THE RED" by James Magrean || Havelock Nelson... f2r Dr Nelson Don't want to alter this in case you want it for effect. ????(Signature unclear)... 12 fol 278:369 18 syst.

Instrumentation
Soprano (Cat), Tenor (Leprechaun), Tenor (Chief David), Guards Chorus (2 tenors, 4 basses)
Piccolo, Flute, Clarinet (Bb), Trumpets (Bb), Percussion (side drum, cymbal, woodblock, bass drum, triangle, glockenspiel), Timpani (F, G, Bb, D), Piano, Celeste, Violin, Viola & Cello.

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121 A very faint photocopy of the autograph is included along with the manuscripts.
Individual parts
1. Soprano (Cat), 1 f.  
2. Tenor (Leprechaun), 1 f.  
3. Tenor (Chief David), 1 f.  
4. Tenor (Guard chorus), 1 f.  
5. Tenor (Guard Chorus), 1 f.  
6. Bass (Guard Chorus), 1 f.  
7. Bass (Guard Chorus), 1 f.  
8. Bass (Guard Chorus), 1 f.  
9. Bass (Guard Chorus), 1 f.  
10. Piccolo and Flute, 7 ff.  
11. Clarinet, 7 ff.  
12. Trumpets, 8 ff.  
13. Percussion, 6 ff.  
15. Viola, 7 ff.  

Additional material
Included along with the manuscripts is an autograph score of the Guard’s Chorus. It does not feature the orchestral accompaniment only the vocal parts. 1 fol 235:309 12 syst.

Special features
The autograph is signed by the composer. It is unbound. There are numerous musical alterations. One type of unidentified paper is used.

Number of movements
XLIII (numerous movements repeat sections of music from earlier movements)

Type of composition
Incidental music for a play by James Magrean.

61. *The Frimble of Flumm*
[autograph, autograph parts, cue sheets]

Date of composition
??????

Autograph
f1r *The Frimble of Flumm*  a fantasy serial in four parts  by  Wilfrid McNeilly  Music by  Havelock Nelson... 12 fol 278:370 18 syst.

Instrumentation
Voices, Piccolo, Flute, Clarinet (Bb), Piano, Percussion (side drum, xylophone, cymbal, bass drum, vibraphone, glockenspiel, triangle, gong), Timpani (G, Gb, Ab, A, Bb, B, C, E) & Cello.

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122 All of the vocal parts are autograph, the remaining individual parts are not.
123 Entitled ‘Cats [sic] Song’.
124 Originally sung by Alfred Arnold.
125 Originally sung by ‘Mr. Goldblat’.
126 Originally sung by ‘Dick C.’.
127 Originally sung by ‘R.G.’.
128 Originally sung by ‘S.B.’.
129 Originally sung by ‘H.C.’.
130 Originally sung by ‘E.W.’.
131 Originally sung by ‘J.G.’.
**Individual parts**

1. Soprano? (Betty), 1 f.
2. Tenor (O’ Reilly), 1 f.
3. Tenor (Mr. Brown), 1 f.
4. Tenor (Bones), 1 f.
5. Tenor? (Wun Wing), 1 f.
6. Tenor? (Tombstone), 1 f.
7. Bass (The Frimble), 1 f.
8. Bass (Managing Director), 1 f.
9. Piccolo and Flute, 6 ff.
10. Clarinet, 6 ff.
11. Cello, 8 ff.
12. Percussion, 7 ff.

**Additional material**

Included along with the manuscripts are two musical cue sheets.

**Special features**

The autograph is signed by the composer.

It is unbound.

There are numerous musical alterations.

One type of paper is used (BBC MSS paper).

**Number of movements**

XXXVI (numerous movements repeat sections of music from earlier movements)

**Type of composition**

Incidental music for a radio serial by Wilfrid McNeilly.

**62. Gaggleswack**

[autograph, autograph and manuscript parts, autograph sketches and photocopies]

**Date of composition**

?????? (first transmitted 03/04/1952).

**Autograph**

f1r “Gaggleswack” || A fantasy serial in six parts || by || Wilfrid McNeilly || Music by || Havelock Nelson... 20 fol 278:369 18 syst.

**Instrumentation**

Voices, Piccolo, Flute, Saxophone (Eb), Clarinet (Bb), Piano, Percussion (vibraphone, glockenspiel, cymbal, side drum, bass drum, anvil, woodblocks), Timpani (F, Ab, A, Bb, B, C, C#, D, D#, E) & Cello.

**Individual parts**

1. Soprano? (Betty), and Tenor (D’arcy), 1 f.
2. Tenor (Pillarcater), Tenor (Slither), and tenor (Undercomb), 4 ff.
3. Tenor (D’arcy), 1 f.
4. Tenor (Bobbie), 1 f.
5. Tenor (Monster), 1 f.
6. Tenor (O’ Reilly), 1 f.
7. Tenor (Groggle), 1 f.
8. Tenor (Hawthorn), 1 f.
10. Clarinet, 10 ff.
11. Cello, 10 ff.

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132 Only the vocal parts are autograph.
133 Ibid.
Additional material
Included along with the manuscripts there are two pieces of manuscript paper (autograph) which feature musical sketches in pencil. These sketches went on to form the basis of the incidental music. Also included is a hand written cue sheet. In addition, there are twenty photocopies of various sections of the vocal music, and twelve photocopies of the piece’s musical cue sheet.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
LXXXII (numerous movements repeat sections of music from earlier movements).

Type of composition
Incidental music for a radio serial by Wilfrid McNeilly.

63. The Glubdubb of Slub
[autograph, autograph parts, manuscript parts and photocopies]

Date of composition
?????

Autograph
f1r The Glubdubb of Slub ⊥ Havelock Nelson... 18 fol □ 277:369 18 syst.

Instrumentation
Voices, Piccolo, Flute, Clarinet (Bb), Piano, Percussion (xylophone, side drum, bass drum, glockenspiel, cymbal, woodblock), Timpani (F, G, A, Bb, C, D) & Cello.

Individual parts
1. Tenor (Sir Axealot’s first song), 1 f.
2. Tenor (Sir Axealot’s second song), 1 f.
3. Tenor (Sir Axealot’s last song), 1 f.
4. Piccolo and Flute, 6 ff.
5. Clarinet, 6 ff.
6. Cello, 6 ff.
7. Percussion, 4 ff.

Additional material
Included along with the manuscripts, there are several photocopies of various sections of the vocal music, and photocopies of the piece’s musical cue sheet.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
XV

Type of composition
Incidental music for a radio play.

134 The autograph is in two parts, the first beginning with ‘IA’, and the second beginning with ‘IIIC’.
135 Only the three tenor parts are autograph.
136 Originally sung by Alfred Arnold.
64. The Gurlygoos
[autograph, autograph parts, manuscript parts, cue sheets, photocopies]

**Date of composition**
??????

**Autograph**
f1r The Gurlygoos || Serial Play by Wilfrid McNeilly || Music by Havelock Nelson... 14 fol 277:369 18 syst.

**Instrumentation**
Voices, Piccolo, Flute, Clarinet (Bb), Piano, Percussion (xylophone, vibraphone, glockenspiel, cymbal, side drum, woodblock) & Timpani (F, A, C, D, E) & Cello.

**Individual parts**
1. Soprano? (Betty), 1 f.
2. Soprano? (Betty), 1 f.
3. Tenor, (Murgatroyd), 1 f.
4. Tenor (O’Reilly), 1 f.
5. Tenor (Glubdubb), 1 f.
6. Bass (Growl), 1 f.
7. Piccolo and Flute, 6 ff.
8. Clarinet, 6 ff.
9. Cello, 6 ff.
10. Percussion, 6 ff.

**Additional material**
Included along with the manuscripts, there are four copies of the musical cue sheet.

**Special features**
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

**Number of movements**
XXVIII (some movements are repeats of earlier movements)

**Type of composition**
Incidental music for a radio play by Wilfrid McNeilly.

65. In the Train
[autograph score, manuscript parts]

**Date of composition**
?????? (first transmitted 23/07/1949).

**Autograph**
f1r copyist’s instructions at top of page || In the Train || Incidental Music... f1r In the Train || Introductory music (Incidental music) Havelock Nelson... 10 fol 263:360 26 syst.

**Instrumentation**

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137 Only the individual vocal parts are autograph. Included along with the autograph parts there are several photocopies of a chorus.
138 Originally sung by Jill Adrain.
139 Originally sung by Jimmie Mageean.
Individual parts
1. Piccolo and Flute, 2 ff.
2. Clarinet I, 2 ff.
3. Clarinet II, 2 ff.
5. Violin I, 2 ff.
7. Violin II, 2 ff.
8. Viola, 2 ff.
11. Percussion, 1 f.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
VI

Type of composition
Incidental music for a radio play by Denis Johnston.

66. The Irish Widow
[autograph score, autograph parts, radio play script]

Date of composition
?????? (first transmitted 1954).

Autograph
f1r The Irish Widow || by David Garrick. || Havelock Nelson... 4 fol  278:369 18 syst.

Instrumentation

Individual parts
1. Flute, 2 ff.
2. Violin I, 2 ff.
4. Viola, 2 ff.
5. Cello, 2 ff.

Additional material
Included along with the manuscript is an annotated script of the radio play.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
VIII (F repeats E)

---

140 All of the individual parts were copied out by ‘McClune’.
141 All of the individual parts are autograph, some of which are signed by the composer.
Type of composition
Incidental music for a radio play adapted from David Garrick by Noel Lloyd.

67. Jack and his Comrades
[autograph, autograph parts]

Date of composition
??????

Autograph
f1r Jack and his Comrades || Incidental Music || by || Havelock Nelson... 8 fol 279:368 18 syst.

Instrumentation
Piccolo, Flute, Oboe, Clarinet (Bb), Horn (F), Piano, Percussion (side drum, vibraphone, xylophone), Timpani (F, G, Bb, C, D), Violin & Cello

Individual parts 142
1. Piccolo and Flute, 2 ff.
2. Oboe, 2 ff.
3. Clarinet, 2 ff.
4. Horn, 2 ff.
5. Violin, 2 ff.
7. Percussion, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
X (H repeats E)

Type of composition
Incidental music for a radio play(?).

68. The Legend of Bottle Hill
[autograph and autograph part]

Date of composition
?????? (first transmitted 27/06/1981 by BBC Radio Ulster, as part of the Belfast Last Night of the Proms).

Autograph
f1r Incidental Music || “The Legend of || Bottle Hill” || (Lucia Turnbull) || for flute (pic) and piano (celeste) || Havelock Nelson... 4 fol 236:309 12 syst.

Instrumentation
Piccolo, Flute, Piano & Celeste.

Individual part 143
Piccolo and Flute, 1 f.

Special features
The autograph is signed by the composer.
It is unbound.

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142 All of the individual parts are autograph, and all are signed by the composer.
143 This autograph individual part is signed by the composer.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

**Number of movements**
XI (many of the movements are repeats of earlier movements)

**Type of composition**
Incidental music for a radio play(?).

**69. Letter from Northern Ireland**
[autograph, autograph parts]

**Date of composition**
?????

**Autograph**
In pencil, with no title and no signature... 3 fol □ 279:369 18 syst.

**Instrumentation**
Flute, Clarinet (A), Clarinet (Bb), Piano, Violin, Viola & Cello.

**Individual parts**
*Letter from Northern Ireland*
1. Flute, 1 f.
2. Clarinet, 1 f.
3. Violin, 1 f.
4. Viola, 1 f.
5. Cello, 1 f.

*Londonderry Air arrangement*
1. Flute, 1 f.
2. Clarinet, 1 f.
3. Violin, 1 f.
4. Viola, 1 f.
5. Cello, 1 f.

**Special features**
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

**Number of movements**
V (including the composer’s arrangement of the *Londonderry Air* which makes up section I)

**Type of composition**
Incidental music for a film based upon the *Londonderry Air*.

**70. Letters from Abroad: the Diary of an Ulsterwoman in Italy 1941-5**
[autograph, autograph(?) parts, manuscript parts]

**Date of composition**
????? (first transmitted BBC NI(?) 13/09/1949).

**Autograph**
1r copyist’s information □ Incidental Music □ to □ “Letters from Abroad” □ by J. Boyd □ Havelock Nelson □ Rewrite B (pencil, the B is in a box) □ F (pencil, the F is in a box)... 6 fol □ 236:360 12 syst.

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144 An autograph full score does not exist for the composer’s arrangement of the *Londonderry Air*.
Instrumentation

Oboe, Trumpet (Bb), Organ, Celeste, Percussion (tambourine and cymbal), Timpani (G, C, E), Solo Violin, Violin I, Violin II, Viola, Cello & Bass.

Individual parts

1. Oboe, 1 f. 8. Viola, 2 ff. 15. Celeste, 1 f.
7. Violin II, 2 ff.

Special features

The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of unidentified paper is used.

Number of movements

XII (G repeats A)

Type of composition

Incidental music for a radio documentary by John Boyd.

71. Leviathan with a Hook

[autograph, autograph parts, photocopies]

Date of composition

????? (first transmitted BBC Home Service 07/09/1953).

Autograph

f1r Band music for "Leviathan with an [sic] Hook" || Havelock Nelson... 2 f ol 277:369 18 syst.

Instrumentation

Piccolo, Flute, Oboe, Clarinet (A), Bassoon, Horns (F), Trumpets (A), Trombone & Percussion (side drum, bass drum, cymbal, triangle).

Individual parts

1. Piccolo, 1 f. 9. Trumpets (A), 1 f.
2. Oboe, 1 f. 10. Trombones (I and II), 1 f.
7. Horns, 1 f. 15. Celeste, 1 f.
8. Trumpets (Bb), 1 f. 16. Percussion, 1 f.

Special features

The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

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145. With the possible exception of the oboe, trumpet and percussion individual parts the majority of the individual parts are written and signed (the signature is indecipherable) by an unknown copyist.
146. All of the individual parts appear to be autograph, and most are signed by the composer. The individual part for the flutes appears in photocopy only. There are several other photocopies included of some of the other individual parts.
Number of movements
I

Type of composition
Incidental music for a play by John D. Steward.

72. Man Overboard
[autograph, manuscript parts]

Date of composition
?????? (first transmitted BBC NI 01/10/1951).

Autograph
f1r “Man Over Board” || by Patrick Riddell || Incidental music || by Havelock Nelson... 8 fol 278:368 18 syst.

Instrumentation
Piccolo, Flute, Oboe, Clarinet (Bb), Bassoon, Horns (F), Trumpets (Bb), Trombone, Celeste, Harp, Percussion (cymbal, bass drum, vibraphone), Timpani (F, G, Bb, B), Violin I, Violin II, Viola, Cello & Bass.

Individual parts 147
1. Piccolo and Flute, 2 ff.
2. Oboe, 2 ff.
3. Clarinet (Bb), 2 ff.
4. Bassoon, 2 ff.
5. Horn, 2 ff.
6. Trumpets (Bb), 2 ff.
7. Trombone, 2 ff.
8. Celeste, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
VII

Type of composition
Incidental music for a serial play.

73. The Man of the World
[autograph, manuscripts parts, autograph part]

Date of composition

Autograph
f1r The Man of the World || Macklin || adapted C. Witherspoon || Havelock Nelson... 4 fol 279:369 18 syst.

Instrumentation
Voice (bass), Flute, Bassoon, Clavichord, Violin, Viola & Cello.

147 None of the individual parts are autograph, most are signed with an indecipherable signature.
Individual parts
1. Flute, 2 ff.
2. Bassoon, 2 ff.
3. Violin, 2 ff.
4. Viola, 2 ff.
5. Cello, 2 ff.
6. Clavichord, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
VIII (D repeats B)

Type of composition
Incidental music for a radio play by Charles Macklin, adapted by C. Witherspoon.

74. Maria Marten or The Murder in the Red Barn
[autograph, autograph parts]

Date of composition
?????

Autograph
f1r MARIA MARTEN || or || THE MURDER IN THE RED BARN || by Henry Lynch-Robinson.
|| Incidental music || by || Havelock Nelson... 22 fol || 234:308 12 syst.

Instrumentation
Voice (soprano?), Percussion (side drum, triangle, cymbal, woodblocks, coconut shells, tambourine, glockenspiel, bass drum, bell), Timpani (G, A, C, D, E), Piano & Violin.

Individual parts
1. Violin, 7 ff.
2. Percussion, 6 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
LXI (numerous sections repeats music from earlier movements)

Type of composition
Incidental music for a radio play by Henry Lynch-Robinson.

75. The McCooeys
[autograph, autograph parts, manuscript parts, handwritten note]

Date of composition
????? (first broadcast 1945).

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148 All of the individual parts are written by an unknown scribe, apart from the clavichord part which is autograph (it is also signed by the composer).
149 Both of the individual parts are autograph, and both are signed by the composer.
**Autograph**

*f1r* copyist’s information in pencil || *Incidental Music* || to || “The McCooeys” *Havelock Nelson...* 4 fol

264:360 22 syst.

**Instrumentation**

Piccolo, Flute, Oboe, Clarinet (Bb), Clarinet (A), Violin I, Violin II, Viola, Cello & Bass.

**Individual parts**

<table>
<thead>
<tr>
<th>1. Piccolo/Flute, 2 ff.</th>
<th>7. Violin II (a), 2 ff.</th>
</tr>
</thead>
</table>

**Additional material**

Included along with the manuscripts there is unsigned handwritten note. It is unclear whether or not it is in the composer’s hand. It contains observations on the incidental music.

**Special features**

The autograph is signed by the composer. It is unbound. There are numerous musical alterations. One type of unidentified paper is used.

**Number of movements**

IV

**Type of composition**

Incidental music for a radio drama series by J. Tomelty.

76. *The Miser*

[autograph, manuscript parts, annotated script, cue list in the composer’s hand]

**Date of composition**

??????

**Autograph**

*f1r* *Incidental Music* || to || *The Miser* || *Moliere – Lowry* || by || *Havelock Nelson...* 6 fol

278:368 18 syst.

**Instrumentation**

Flute, Oboe, Violin I, Violin II, Viola & Cello.

**Individual parts**

<table>
<thead>
<tr>
<th>1. Flute, 2 ff.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Oboe, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>5. Viola, 2 ff.</td>
<td></td>
</tr>
</tbody>
</table>

---

150 Most of the individual parts are written out by a copyist (signature indecipherable), apart from the oboe and clarinet (B flat) both of which are autograph. Also included along with the manuscripts there are photocopies of certain individual parts. A part for oboe is included in the individual parts, but no corresponding part appears on the full score.

151 All of the individual parts are written out by an unknown copyist.
Additional material
Included along with the manuscripts is a lightly annotated copy of the script. Also included, is a handwritten cue list (Friday, 10 October), written in the composer’s own hand.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
VI

Type of composition
Incidental music for Moliere’s The Miser, adapted for radio, and translated into English, by Betty Lowry.

77. [Backstage TV(?), music for an unidentified television programme]
[autograph, autograph parts]

Date of composition
?????

Autograph
4 fol 279:368 18 syst.

Instrumentation
Flute, Clarinet (Bb), Piano, Violin & Cello.

Individual parts
1. Flute, 2 ff.
2. Clarinet (Bb), 2 ff.
3. Violin, 2 ff.

Special features
The autograph is unbound.
It is entirely written in pencil.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
1

Type of composition
Incidental music for an unidentified television programme.

78. On Bailie’s Strand
[autograph, autograph parts]

Date of composition
?????

Autograph
f1r On Bailie’s Strand  Havelock Nelson... 2 fol 234:310 12 syst.

152 No title appears on the autograph score, but all of the individual parts carry the title Backstage TV.
153 All of the individual parts are autograph.
Instrumentation
Piccolo, Oboe, Cor Anglais, Horn (F), Percussion (gong, tambourine, cymbal) & Timpani (F, F#, G, A, D).

Individual parts
1. Piccolo, 1 f.
2. Oboe/Cor Anglais, 1 f.
3. Horn, 2 f.
4. Percussion, 1 f.

Special features
The autograph is signed by the composer.
It is unbound.
It does not include all of the music contained within the individual parts.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
VI (certain sections repeat music from earlier movements)

Type of composition
Incidental music for a play by W.B. Yeats.

79. Planted by a River
[autographs, autograph part, manuscript parts]

Date of composition
?????? (first broadcast BBC NI, 04/10/1950).

Autograph
f1r Incidental Music || for || “Planted by a River” || Havelock Nelson... 6 fol 278:368 18 syst.

Instrumentation
Voice (tenor?), Flute, Oboe, Violin I, Violin II, Viola & Cello.

Individual parts
1. Voice, 1 f.
2. Flute, 2 ff.
3. Oboe, 2 ff.
5. Violin II, 2 ff.
7. Cello, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
IX (certain sections repeat music from earlier movements)

Type of composition
Incidental music for a radio broadcast of Rev. W.F. Marshall’s Planted by a River.

Only the individual vocal part is autograph. All of the rest are manuscript, written out by an unknown scribe (signature indecipherable). Some of the parts, however, appear to have annotations by the composer.
80. Portrait of Peter Perowne
[autograph, manuscript parts]

Date of composition
?????? (BBC film, 1952).

Autograph
f1r Incidental Music || for || "Portrait of Peter Perowne || by || Patrick Riddell. || by || Havelock Nelson... 14 fol 279:369 18 syst.

Instrumentation
Flute, Oboe, Clarinet (Bb), Trumpet (Bb), Trombone, Percussion (cymbal, vibraphone, bass drum, ), Timpani (G, Bb, B, D, Eb), Celeste, Organ, Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Flute, 2 ff.
2. Oboe, 2 ff.
3. Clarinet, 2 ff.
4. Trumpet, 2 ff.
5. Trombone, 2 ff.
6. Percussion, 3 ff.
7. Celeste, 1 ff.
8. Organ, 3 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
XIII (I repeats G)

Type of composition
Incidental music for a BBC film, dated 1952.

81. The Princess’s Wish
[autograph, autograph parts, manuscript parts, cue sheet]

Date of composition
??????

Autograph
f1r The Princess’s Wish || by Winfrid McNeilly || Music by || Havelock Nelson... 12 fol 278:369 18 syst.

Instrumentation
Soprano, Alto(?), Tenor(?), Bass, Children’s Voices(?), Piccolo, Flute, Clarinet (Bb), Percussion (xylophone, glockenspiel, side drum, bass drum, triangle, cymbal, vibraphone, bells), Timpani (A, Bb, C, D, E), Piano, Celeste, Violin(?) & Cello.

155 None of the individual parts are autograph, but some appear to carry annotations (usually related to tempo) written in by the composer.
156 Originally sung by Mary Johnston?
157 Originally sung by ‘Nan Shaw’?
158 The name written on the autograph individual part ‘The Burn’s Song’ in pencil is unclear. It perhaps says ‘Pat’?
159 A violin part seems to appear in the individual parts, but a corresponding part does not exist on the full score.
Individual parts
1. Soprano (‘Princess Song’), 1 f.
2. Tenor? (‘The Burn’s Song’), 1 f.
4. Piccolo/Flute, 4 ff.
5. Clarinet, 5 ff.
6. Percussion, 4 ff.
7. Percussion (for ‘Princess’s Wish’), 1 f.
8. Violin? (for ‘Burn’s song’ and Princess’s Song’), 1 f.

Additional material
Included along with the manuscripts is a typed cue sheet of the Radio Play. It features one handwritten annotation (‘first bar of Bloating’) that refers to the incidental music.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
XV(?)

Type of composition
Incidental music for a radio play by W. McNeilly.

82. Rathlin Isle
[autograph parts]

Date of composition
?????? (first broadcast BBC NI(?)) 06/10/1950

Autograph
Lost.

Instrumentation
Clarinet (Bb) & Harp.

Individual parts
1. Clarinet, 2 ff.
2. Harp, 2 ff.

Number of movements
V(?)

Type of composition
Incidental music for a radio documentary, and later a television documentary.

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160. Five of the individual parts are autograph: soprano (‘Princess Song’), tenor(?) (‘The Burn’s Song’), alto (?) and tenor (?) (‘Witch and Toad duet’), percussion (Princess’s Wish’ and ‘Nasty Music’), and violin (?) part for ‘Burn’s Song’ and ‘Princess’s Song’. Some of the other manuscript individual parts appear to have annotations written by the composer.

161. This part does not appear in the full score.

162. Both of the individual parts are autograph, and both are signed by the composer.

163. The documentary (along with incidental music) was also aired on radio on 31/01/51. Subsequently it was made into a TV documentary that was first shown in 1957.
83. The Rivals
[autograph, autograph parts, manuscript parts]

Date of composition
??????

Autograph
f1r Incidental Music for the radio Adaptation by Alfred Arnold of Sheridan’s “The Rivals”
Havelock Nelson... 8 fol 277:368 18 syst.

Instrumentation
Flute, Oboe, Clarinet (Bb), Violin I, Violin II, & Cello.

Individual parts
11. Violin II, 1 f.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
X

Type of composition
Incidental music for Alfred Arnold’s adaptation (for radio) of Sheridan’s The Rivals.

84. [Saint] Columba
[autograph, autograph part]

Date of composition
??????

Autograph
f1r Columba... 6 fol 234:310 12 syst.

Instrumentation
Harpsichord(?) & Flute.

Individual part
Flute, 2 ff.

---

164 Most of the individual parts are written out by an anonymous scribe (indecipherable signature), but a large proportion are autograph.
165 This individual part consists of two separate pieces of manuscript. The second one contains only three systems.
166 Instead of having violin I written on it, this individual part has ‘Film Music’ written on it.
Special features
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
IV?

Type of composition
Incidental music composed for a film(?).

85. St. John Cavalcade
[autograph score, manuscript parts]

Date of composition
?????

Autograph
f1r ST. JOHN || OPENING... 10 fol 279:368 18 syst.

Instrumentation
Solo voice (tenor?), congregational singers, 2 Trumpets (Bb), 2 Trombones, Bass Trombone,
Percussion (side drum, cymbal), Timpani (E, F, G, Bb, C, D), Harp, Organ & Celeste.

Individual parts
1. Voice (tenor?), with accompaniment from brass instruments and organ, 1 f.
2. Bass trombone, 4 ff.
3. Harp, 2 ff.

Special features
The autograph is unbound.
There are few musical alterations, but substantial amounts of annotations.
One type of paper is used (BBC MSS paper).
The finale of the piece features Vaughan Williams’ All People that on Earth do dwell.

Number of movements
XXII (certain sections repeat music from earlier movements)

Type of composition
Music for a church pageant(?).

86. St. Patrick’s Day
[autograph, autograph parts]

Date of composition
?????

Autograph
f1r PATRICK’S DAY || for recorders || wind || strings || & || brass... 4 fol 279:368 18 syst.

Instrumentation
Flute, Oboe, Clarinet (Eb, Bb), Bassoon, Horn (F), Trumpet (Bb), Trombone I, Trombone II, Organ,

167 The bass trombone and the harp individual parts carry Musicians’ Union stamps. All the parts appear to be written by
an unknown copyist.
168 This full score does not feature a signature. It contains music that, although similar, is significantly different from the
music found in the individual parts. Also, the instrumentation is different from that found in the individual parts. The full
score and the individual parts appear to represent two separate arrangements.
Individual parts

1. Flute, 1 f.
2. Oboe, 1 f.
3. Clarinet (Eh), 1 f.
4. Clarinet (Bb), 1 f.
5. Bassoon, 1 f.
6. Horn, 1 f.
7. Trumpet I, 1 f.
8. Trumpet II, 1 f.
9. Trombone, 1 f.
10. Organ, 7 ff.
11. Violin I, 1 f.
12. Violin II, 1 f.
13. Violin III, 1 f.
14. Viola, 1 f.
15. Cello, 1 f.
16. Bass, 1 f.

Special features
The autograph is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
X (H repeats A, and I repeats B)

Type of composition
Incidental music for a television film.

87. The Saint and the Storytellers
[autograph, autograph parts, radio play script]

Date of composition
????? (first transmitted 17/03/1953).

Autograph
f1r The Story & the Storytellers || Sam Hanna Bell || Incidental music by || Havelock Nelson... 6 fol ² 277:369 18 syst.

Instrumentation
Voice (tenor?), Choir, Flute, Oboe, Clarinet (Bb), Harp, Celeste, Viola & Cello.

Individual parts

1. Voice (tenor?), 1 f.
2. Flute, 2 ff.
3. Oboe, 2 f.
4. Clarinet (Bb), 2 ff.
5. Viola, 2 ff.

Additional material
Included along with the manuscripts is the script of the radio play. It is lightly annotated, but a handwritten cue list is attached to the front of the script in the composer’s handwriting.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
VIII (various movements are repeated)

---

169 All of the individual parts are autograph.
170 Ibid.
171 The vocal part is based on music by Carl Hardebeck (1869-1945).
Type of composition
Incidental music for a radio play, by Sam Hanna Bell.

88. Signature Tune for Studio 8
[autograph, manuscript parts, autograph note]

Date of composition
?????

Autograph
f1r Sig tune (pencil)  Incidental Music (blue pen scored out with pencil)  for (blue pen)  STUDIO 8 (pencil)  AT NUMBER FIVE (blue pen scored out with pencil)  Havelock Nelson... 8 fol  277:369 18 syst.

Instrumentation
Oboe, 2 Clarinets (Bb), Percussion (woodblock, xylophone, cymbal, vibraphone, glockenspiel), Timpani (A, D), Harp, Piano, Celeste, Violin I, Violin II, Viola, Cello & Bass.

Individual parts

Additional material
Attached to the front of the autograph score is a small piece of paper that includes information (written in red ink) concerning section A of the music. It appears to be in the composer's hand.

Special features
The autograph is signed by the composer.
The piece was originally titled 'At Number Five', but this was later changed to 'Signature Tune for Studio Five'.
It is unbound.
There are numerous musical alterations, especially concerning the trumpet part and the clarinet part.
One type of paper is used (BBC MSS paper).

Number of movements
V

Type of composition
Incidental music.

89. Stop Thief
[autograph, autograph parts]

Date of composition
????? (first shown on television in 1953).

Autograph
f1r Incidental Music  for  the film on diphtheria  “Stop, Thief”  Havelock Nelson... 8 fol  279:370 18 syst.

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172 None of the individual parts are autograph, but f2v of the cello part has a crossed out section (entitled ‘Optional’) that was written in by the composer.
173 ‘Bb TRUMPET’ has been scored out on this individual part, and ‘Bb CLARINET’ included instead.
Instrumentation
Flute, Clarinet (Bb), Percussion (vibraphone, side drum, bass drum, cymbal, metronome), Timpani (F, G, C, Bb, D), Piano, Celeste, Violin, Viola & Cello.

Individual parts
1. Flute, 2 ff.
2. Clarinet, 2 ff.
3. Percussion, 2 ff.
5. Viola, 2 ff.

Special features
The autograph is signed by the composer. It is unbound. There are few musical alterations. Two types of paper are used, BBC MSS paper and an unidentified paper.

Number of movements
IX

Type of composition
Incidental music for a television film on diphtheria.

90. This is Northern Ireland
[autograph, autograph parts, manuscript parts]

Date of composition
?????? (first transmitted 26/10/1949).

Autograph
f1r Incidental Music for "This is Northern Ireland" by Havelock Nelson... 14 fol 279:368 18 syst.

Instrumentation
Piccolo, Flute, Oboe, Clarinet (Bb), Bassoon, Horns (F), Trumpet (Bb), Trombone, Percussion (bass drum, triangle), Timpani (F, D, Eb), Piano, Celeste, Organ (harmonium), Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Flute/piccolo, 2 ff.
2. Oboe, 2 ff.
3. Clarinet, 2 ff.
4. Bassoon, 2 ff.
5. Horns, 1 f.
6. Trumpet, 2 ff.
7. Trombone, 1 f.
8. Timpani, 1 f.
9. Percussion, 1 f.
10. Organ, 2 ff.
11. Piano, 2 ff.
15. Violin II, 2 ff.
17. Viola, 2 ff.
18. Cello, 2 ff.

Special features
The autograph is signed by the composer. It is unbound.

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175 All of the individual parts are autograph, and all are signed by the composer.
176 Only the bassoon and horn individual parts are autograph. The clarinet, trumpet, violin I (A), violin I (b), violin II (A) individual parts all contain a few bars of autograph material, but the rest of the music is written out by an unknown copyist (indecipherable signature).
There are few musical alterations, but there are numerous annotations with regard to dynamics and tempo.

One type of paper is used (BBC MSS paper).

Number of movements
VII

Type of composition
Incidental music for a television documentary.

91. The Three Tasks
[autograph, autograph parts]

Date of composition
?????

Autograph
f1r The Three Tasks || based on Grimm || by || Alan Roberts || Incidental Music by || Havelock Nelson... 12 fo| 278:368 18 syst.

Instrumentation
Voice (soprano), Piccolo, Flute, Swanee Whistle, Clarinet (A, Bb), Percussion (side drum, cymbal, xylophone, bell, castanets, vibraphone, knocker, glockenspiel, bass drum, woodblock), Timpani (F, G, Bb, C, Db, F, and chromatic timpani), Piano, Celeste, Violin & Cello.

Individual parts
1. Voice (soprano), 1 f.
2. Flute/piccolo, 2 ff.
4. Percussion, 3 ff.
5. Violin, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
XXXIV (several sections repeat music from previous movements)

Type of composition
Incidental music for a radio play by Alan Roberts.

92. TV Signature Tune [programme unknown]
[autograph parts, autograph piano duet, annotated hymn sheet]

Date of composition
?????

Autograph
A full score does not exist for this work.

Instrumentation
Flute, Oboe, Clarinets (Bb) & Bassoon.

177 All of the individual parts are autograph, and all are signed by the composer.
Individual parts
1. Flute, 2 ff.
2. Oboe, 2 ff.
3. Clarinets, 2 ff.
4. Bassoon, 2 ff.

Additional material
A piano duet version (autograph) is included along with the individual parts: 2 fol 234:310 12 syst. Also included is an annotated hymn sheet (librettos only).

Number of movements
III

Type of composition
Signature theme for a television programme.

93. The Washing of Dish
[autograph, manuscript parts]

Date of composition
??????

Autograph

Instrumentation
Voice (tenor?), Piccolo, Flute, Clarinet (Bb), Percussion (side drum, xylophone, cymbal, vibraphone, woodblock), Timpani (E, G, Bb, C, Eb), Piano & Cello.

Individual parts
1. Flute/piccolo, 2 ff.
2. Clarinet, 2 ff.
3. Percussion, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
XV (I repeats C, O repeats A)

Type of composition
Incidental music for a radio play(?) by Wilfrid Mc Neilly.

94. Brideen Veesey
[autograph parts, manuscript parts]

Date of arrangement
??????

Autograph
Lost.

178 All the individual parts are autograph.
179 None of the individual parts are autograph.
**Instrumentation**  

**Individual parts**  
1. Violin I, 1 f.  
2. Violin I, 1 f.  
3. Violin I, 1 f.  
4. Violin II, 1 f.  
5. Violin II, 1 f.  
6. Violin II, 1 f.  
7. Violin II, 1 f.  
8. Violin II, 1 f.  
9. Viola, 1 f.  
10. Viola, 1 f.  
11. Cello, 1 f.  
12. Cello, 1 f.  

**Number of movements**  
I

**Type of arrangement**  
Orchestral arrangement.

95. **Castle of Dromore**  
[autograph parts, manuscript parts; almost all the parts appear alongside parts for Drockety's March or Brideen Veesey]

**Date of arrangement**  
?????

**Autograph**  
Lost.

**Instrumentation**  

**Individual parts**  
1. Violin I, 2 ff.  
2. Violin I, 2 ff.  
3. Violin I, 1 f.  
4. Violin I, 1 f.  
5. Violin II, 1 f.  
6. Violin II, 1 f.  
7. Violin II, 1 f.  
8. Violin II, 1 f.  
9. Viola, 1 f.  
10. Viola, 1 f.  
11. Cello, 1 f.  
12. Cello, 1 f.  

**Number of movements**  
I

**Type of arrangement**  
Orchestral arrangement by Havelock Nelson and Dorothy Parke.

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180. The following number of individual parts are autograph: two of the violin I parts, four of the violin II parts, one of the viola parts, one of the cello parts, and the double bass part.

181. This individual part appears on the second folio of the violin I part for Castle of Dromore and Drockety's March (see below).

182. This individual part appears on the reverse of the double bass parts for Castle of Dromore and Drockety's March (see below).

183. All but one of the individual parts appear on folios that feature music from Drockety's March. The following number of individual parts are autograph: two of the violin I, two of the violin II parts, two of the viola parts, one of the cello parts, and the double bass part.
96. *Drocketty’s March*
[autograph parts, manuscript parts; almost all the parts appear alongside parts for *The Castle of Dromore* or *Brideen Veesey]*

**Date of arrangement**
??????

**Autograph**
Lost.

**Instrumentation**

**Individual parts**
1. Violin I, 2 ff.
2. Violin I, 2 ff.
3. Violin I, 1 f.
4. Violin I, 1 f.
4. Violin II, 1 f.
5. Violin II, 1 f.
6. Violin II, 1 f.
7. Violin II, 1 f.
8. Violin II, 1 f.
9. Viola, 1 f.
10. Viola, 1 f.
11. Cello, 1 f.
12. Cello, 1 f.

**Number of movements**
1

**Type of arrangement**
Orchestral arrangement.

97. *Roving in the Dew*
[autograph parts]

**Date of arrangement**
??????

**Autograph**
Lost.

**Instrumentation**
Violin I, Violin II, Viola, Cello, Bass.

**Individual parts**
1. Violin I, 1 f.
2. Violin I, 1 f.
3. Violin I, 1 f.
4. Violin II, 1 f.
5. Violin II, 1 f.
6. Viola, 1 f.
7. Cello, 1 f.
8. Cello, 1 f.

**Number of movements**
1

**Type of arrangement**
Orchestral arrangement.

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184 All but one of the individual parts appear on folios that features music from *The Castle of Dromore*. The following number of individual parts are autograph: two of the violin I, four of the violin II parts, two of the viola parts, one of the cello parts, and the double bass part.

185 All of the individual parts are autograph.
98. **Sé Fath no Bhuedhartha (My Grief and Sorrow)**
[autograph score, manuscript parts]

**Date of arrangement**
??????

**Autograph**

1r orchestral information (pencil) || Sé Fath mo Bhuedhartha (blue ink) || (my grief and sorrow) (pencil) || For two pianos and strings (blue ink) || 3.00 (inside a box and in pencil) || Havelock Nelson... 4 fol 277:368 18 syst.

**Instrumentation**
Two Pianos, Violin I, Violin II, Viola, Cello & Bass.

**Individual parts** 186

1. Piano I, 3 ff.
2. Piano II, 3 ff.
3. Violin I (A), 1 f.
4. Violin I (B) 1 f.
5. Violin II, 1 f.
6. Violin II, 1 f.
7. Viola, 1 f.
8. Cello, 1 f.

**Special features**
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

**Number of movements**
I

**Type of arrangement**
Orchestral arrangement of an Irish folksong.

99. **Azulao**
[photocopy of full score, manuscript parts]

**Date of orchestration**
??????

**Autograph**
Lost.

**Instrumentation**
Voice (soprano?), Flute, Oboe, Clarinet (Bb), Horn (F), Glockenspiel, Harp, Violin I, Violin II, Viola, Cello & Bass.

**Individual parts**
Lost.

**Number of movements**
I

**Type of orchestration**

186 None of the individual parts appear to be autograph.
100. By Dimpled Brook and Fountain Brim
[autograph, autograph parts, manuscript parts]

Date of orchestration
??????

Autograph
f1r By dimpled Brook and Fountain brim || by || Dr Arne || (Orch. H. Nelson)... 2 fol 264:360 22 syst.

Instrumentation

Individual parts
1. Violin I, 1 f. 10. Viola, 1 f.
2. Violin I, 1 f. 11. Viola, 1 f.
6. Violin II, 1 f. 15. Cello, 1 f.

Special features
The autograph is unbound.
There are no musical alterations.
One type of unidentified paper is used.

Number of movements
I

Type of orchestration
Havelock Nelson’s orchestration of a song from the masque Comus (London, 1738), by Dr. Thomas Augustine Arne (1710-1778).

101. Piano Concerto in G
[autograph]

Date of composition
??????

Autograph
f1r Concerto in G || for || piano and full orchestra || Havelock Nelson... 22 fol 264:361 22 syst.

Instrumentation
Piano, Piccolo, Flute, 2 Oboes, 2 Clareints (Bb), 2 Bassoons, 4 Horns (F), 2 Trumpets (Bb), 3 Trombones, Tuba, Percussion (side drum, cymbal), Timpani (G, C, D), Violin I, Violin II, Viola, Cello & Bass.

Special features
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
I

187 Most of the individual parts are autograph.
Type of composition
Piano concerto (unfinished).

102. Rhapsody for Horn and Orchestra
[autograph full score, autograph full score fragment, autograph sketches]

Date of composition
?????

Autograph
1. (102a) 16 fol 268:360 22 syst.
2. (102b) f1r For Ifor James || Rhapsody || for horn & orchestra || Havelock Nelson... 12 fol 278:369 18 syst.

Instrumentation
Piccolo, Flutes, Oboes, Clarinet (Bb), Bassoon, 4 Horns (F), Trumpets (Bb), 2 Trombones, Bass Trombone, Tuba, Percussion (cymbal, side drum, bass drum), Timpani (F, A, C#, E), Harp, Violin I, Violin II, Viola, Cello & Bass.

Additional material
Orchestral sketches are included along with the two full scores. f4v JHNelson... 4 fol 276:367 18 syst.

Special features
Autograph (102a)
The autograph is unbound.
There are numerous musical alterations.
From folio 5 (recto) onwards, pencil sketches appear.
One type of paper is used (BBC MSS paper).

Autograph (102b)
The autograph is signed by the composer
It is unbound.
There are numerous musical alterations.
Only folio 1 contains music, the remaining eleven folios are blank.
One type of paper is used (BBC MSS paper).

Number of movements
I

Type of composition
Rhapsody for horn and orchestra, dedicated to Professor Ifor James (1931-2004).

103. Prelude for Strings
[autograph, autograph parts, autograph(?) piano reduction]

Date of arrangement(?)
16/06/1952

Autograph
f1r Prelude for Strings 16th June 1952. V. Thompson... 6 fol 279:368 18 syst.

Instrumentation
### Individual parts

1. Violin I, 1 f.  
2. Violin I, 1 f.  
3. Violin I, 1 f.  
4. Violin I, 1 f.  
5. Violin I, 1 f.  
6. Violin I, 1 f.  
7. Violin I, 1 f.  
8. Violin II, 1 f.  
9. Violin II, 1 f.  
10. Violin II, 1 f.  
11. Violin II, 1 f.  
12. Violin II, 1 f.  
13. Violin II, 1 f.  
14. Viola, 1 f.  
15. Viola, 1 f.  
16. Viola, 1 f.  
17. Viola, 1 f.  
18. Cello, 1 f.  
19. Cello, 1 f.  
20. Cello, 1 f.  

### Additional Material

Included along with the autograph score is a piano reduction of the work in E flat minor.

### Special features

The autograph is unbound.  
One type of unidentified paper is used.  
There are few musical alterations.

### Number of movements

I

### Type of arrangement(?)

Prelude for strings by Valerie Thompson.

### 104. Five Irish Airs

[autograph, autograph parts, photocopy of full score]

### Date of arrangement

?????

### Autograph

f1r copyist information... *Roy Dall’s Sister’s Lament*   arr. A. Duff...  4 fol  264:360 22 syst.

### Instrumentation

*Roy Dall’s Sister’s Lament*  
Flute, Solo Cello, Violin I, Violin II, Viola & Cello.  
*Is Galar Craidte an Gradh*  
Oboe, Solo Viola, Violin I, Violin II, Viola & Cello.  
*Marie Dall*  
Solo Viola, Violin I, Violin II, Viola & Cello.  
*Beauty in Tears*  
Violin I, Violin II, Viola & Cello.  
*Lough Sheeling*  
Solo Violin, Violin I, Violin II, Viola & Cello.  
*Brigid Cruise*  
Solo Violin, Violin I, Violin II, Viola & Cello.
Individual parts 188
1. Solo Violin, 1 f.
2. Solo Violin, 2 ff.
3. Solo Oboe, 1 f.
4. Solo Flute, 1 f.
5. Violin I, 1 f.
6. Violin I, 1 f.
7. Violin II, 1 f.
8. Violin II, 1 f.
9. Violin II, 1 f.
10. Violin II, 1 f.
11. Violin II, 1 f.
12. Violin II, 1 f.
13. Viola, 1 f.
14. Viola, 1 f.
15. Viola, 1 f.
16. Cello, 1 f.
17. Cello, 1 f.
18. Cello, 1 f.

Additional material
Included along with the manuscripts is a photocopy of the full score.

Special features
The autograph is unbound.
One type of unidentified paper is used.
There are few musical alterations.

Number of movements
V

Type of arrangement
Five Irish folksongs arranged by Arthur Knox Duff.

105. St. Luke Passion [previously attributed to J. S. Bach]
[printed score, printed parts, autograph parts, autograph insertions, printed programme]

Date of transcription
?????? Performed in Down Cathedral, Downpatrick, on 10/04/1979

Autograph
?????? No full score exists.

Instrumentation

Individual parts 189
1. Flute I, 5 ff.
2. Flute II, 5 ff.

Insertions
1. f1r Inserts || St. Luke Passion || (J.S. Bach) || A [red ink surrounded by a rectangle] NOS. 13 (Sop) || B [red ink surrounded by a rectangle] 15 (alto) || C [red ink surrounded by a rectangle] 58 (sop 1, sop 2, alto)... f1v 13 [surrounded by a square] Sop. Aria – “Thy Body, the manna”... f6r Alto aria – Thou gavet me blood... f9r Women’s Trio... 10 fol 279:368 18 syst.
2. f1r Alto Solo || D [red ink surrounded by a rectangle] IT IS FINISHED || (BACH)... 2 fol 254:367 24 syst.

Insertions: individual parts 190
‘They Body, the Manna’
Solo Oboe, 1 f.

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188 Some of the individual parts bear the stamp ‘Dublin Orchestral Players’, and almost all state that the arrangement is by Arthur Duff (1899-1956).
189 Only the parts that appear in manuscript are included in this list.
190 Only parts that appear in autograph are included in this list, there are several photocopies of each autograph part included along with the autographs.
‘They Body the Manna’, ‘Thou gav’st me blood’, and ‘Women’s Trio’

Violin I, 2 ff.
Violin II, 2 ff.
Viola, 2 ff.
Cello and Bass, 2 ff.

‘It is Finished’

Violin solo, 1 f.
Oboe, 1 f.  
Bassoon, 1 f.  
Continuo, 2 ff.

Additional material

Included along with the manuscripts is a photocopy of the full score, photocopies of individual parts, and photocopied excerpts of published material. Also included are two programmes for the event in Down Cathedral that the work was performed at. Havelock Nelson conducted. A printed score for piano reduction is also included featuring selections from the passion: J.S. Bach, Bach’s St. Luke Passion, A. Hastings Kelk and J. Michael Diack (eds) (London: Paterson’s Publications, 1926).

Number of movements

Various.

Type of transcription

Transcription of a German passion, sung in English.

106. St. Matthew Passion [J.S. Bach]

[printed score, printed parts, published preparation guide]

Date of performance

?????? Downpatrick 1972(?), St Peter’s, Antrim Road, Belfast, 02/04/1985; Fisherwick Church, Malone Road, Belfast, 25/03/1986, various performances in 1988 around Belfast.

Instrumentation


Published material

The full score is missing but the continuo part is signed by the composer. Most of the individual parts are published by Breitkopf and Härtel, but some are published by Peters. Some of the individual parts are signed by the performers, and some contain pieces of paper written by the performers giving musical instructions.

Additional material

Included with the bassoon continuo part (part I) is a programme detailing performances of the work around Belfast during 1988. Included along the Violin I (part I) is a piece of manuscript paper with pencil sketches on it, presumably by one of the performers. A photocopy relating to cuts appears—some with annotations relating to various performances—in Flute I (part I), one of the Violin II parts (part I), one of the Viola parts (part I), one of the Violin I parts (part II), and one of the Violin II parts (part II). A running order, dated 1972, is included along with one of the Viola parts (part I). One of the Cello parts (part I) has the following written on the cover PROPERTY OF HAVELOCK NELSON... A guide-book is also included: Adrian C. Boult and Walter Emery, The St Matthew Passion: Its Preparation and Performance (Novello: London, 1949). The following is written inside by an anonymous person: to Havelock [for his very good ???? & in gratitude for the wonderful work he is doing....

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191 On the reverse of this individual part is a crossed out cornet part for a work (song?) entitled Donna Donna.
192 On the reverse of this individual part is music for another aria (no. 31), and information relating to a performance of Fauré’s Requiem.
Number of movements
Various.

Type of composition
German passion, sung in English.

107. Eirie Cherie
[photocopy of an autograph score]

Date of arrangements
?????

Autograph
Lost?

Instrumentation
Flute & Piano.

Number of movements
II

Type of arrangements
Arrangements of Trinidadian folksongs.

108. O Merry the Maid be
[photocopy of a clean copy manuscript by Shaun Dillon, gifted to Havelock Nelson]

Date of musical gift
1984.

Autograph
Lost?

Front cover of the photocopy
To Havelock Nelson in thanks for a most enjoyable week in Stonehaven July, 1984 O MERRY MAY THE MAID BE (Words attributed to Sir John Clerk of Penicuik) for SATB by SHAUN DILLON...

Instrumentation
SATB.

Additional material
Included along with the photocopied score is a handwritten letter from Shaun Dillon to Havelock Nelson, dated 10/07/1984: 23, Melvaig, Gairloch, Wester Ross IV 22 1 AE 10th July 1984 Dear Havelock, I feel I must write to thank you for a most enjoyable week in Stonehaven. Your marvellous sense of Irish humour (which, of course I can appreciate!) made much of what I don't enjoy in these courses more bearable! I thought I might make you a present of a little part song I wrote, originally designed for a competition for amateur choirs. Sir John Clerk of Penicuik was, I think, a Scots pupil of Corelli - whether or not he wrote the words; they have a quaint charm though! We hope we'll have an opportunity to see you in Ireland long! With best wishes and many thanks, Shaun Dillon...

Number of movements
I

Type of musical gift
Part song by Shaun Dillon (b. 1944) with words attributed to Sir John Clerk, 2nd Baronet of Penicuik (1676-1755).
109. Grouping A: Early Songs

1a. *The Grey Path*  
*[autograph]*

**Date of composition**  
?????

**Autograph**

1fr *In memory of the authoress (Great Aunt Elizabeth) * || *The Grey Path* || *Words by Elizabeth Honeybourne* || *Music by Havelock Nelson...* 2 fol 248:299 12 syst.

**Instrumentation**  
Voice (soprano?) & Piano.

**Special features**  
The autograph is unbound.  
There are few musical alterations.  
One type of unidentified paper is used.

**Number of movements**  
I

**Type of composition**  
Song for voice and piano.

2a. *The Hermit*  
*[autograph]*

**Date of composition**  
?????

**Autograph**

1fr *To Dorothy MacKenzie* || *THE HERMIT* || *Poem by A.E.* || *Music by Havelock Nelson...* 2 fol 250:312 12 syst.

**Instrumentation**  
Voice (soprano?) & Piano.

**Special features**  
The autograph is unbound.  
There are few musical alterations. One type of unidentified paper is used.  
The music and the text are different when compared with the published version of *The Hermit*.

**Number of movements**  
I

**Type of composition**  
Song for voice and piano.

3a. *The Hermit*  
*[autograph]*

**Date of composition**  
?????

**Autograph**

1fr *To Dorothy MacKenzie* || *THE HERMIT* || *(low key)* || *(Poem by A.E.)* || *(Music by Havelock Nelson...)* 2 fol 248:300 12 syst.
Instrumentation
Voice (soprano?) & Piano.

Special features
The autograph is unbound.
There are few musical alterations.
One type of unidentified paper is used.
This is an E major version of the song.

Number of movements
1

Type of composition
Song for voice and piano.

4a. It was the Lovely Moon
[autograph]

Date of composition
??????

Autograph
f1r “It was the lovely moon” || for contralto or baritone || Words by John Freeman || Music by J. H. Nelson... 2 fol 234:301 12 syst.

Instrumentation
Voice (soprano?) & Piano.

Special features
The autograph is unbound.
There are numerous musical alterations.
One type of paper is used (R.C.3).

Number of movements
1

Type of composition
Song for voice and piano.

5a. It was the Lovely Moon
[autograph]

Date of composition
??????

Autograph
f1r “It was the lovely moon” || Words by John Freeman || Music by “Peter”... 2 fol 246:303 12 syst.

Instrumentation
Voice (soprano?) & Piano.

Special features
The autograph is unbound.
There are numerous musical alterations.
One type of paper is used (R.C.3).
“Peter” is perhaps a pseudonym for Havelock Nelson? This piece is a G flat version of the song.

Number of movements
1
Type of composition
Song for voice and piano.

6a. My Caravan
[autograph]

Date of composition
?????

Autograph
f1r My Caravan || unison song for children || Words: Sophie Lawrence || Music: Havelock Nelson... 2 fol 237:310 12 syst.

Instrumentation
Children’s Choir & Piano.

Special features
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
1

Type of composition
Song for voice and piano.

7a. My Caravan
[autograph]

Date of composition
?????

Autograph
f1r My Caravan || words by || S. Lawrence || Music by || J. Havelock Nelson... 2 fol 238:298 12 syst.

Instrumentation
Children’s choir & Piano.

Special features
The autograph is unbound.
There are few musical alterations.
One type of unidentified paper is used.
This is a B flat version of the work.

Number of movements
1

Type of composition
Song for voice and piano.

8a. Prayer for a Child
[autograph]

Date of composition
Completed 30/09/1946.
**Autograph**
f1r *For my dearest wife & wee Graham. Prayer for a child* Words by W.M. LETTS Music by Havelock Nelson... f2r John. (?) 30.9.46... 2 fol 234:304 12 syst.

**Instrumentation**
Voice (soprano?) & Piano.

**Special features**
The autograph is signed and dated by the composer. It is unbound.
One type of unidentified paper is used.
The piece is dedicated to the composer’s wife and son (born two days earlier).

**Number of movements**
I

**Type of composition**
Song for voice and piano.

9a. *Prayer for a Child* [autograph]

**Date of composition**
????? (original completed 30/09/46, see above).

**Autograph**
f1r *For my dearest wife and wee lad. Prayer for a child* (for mezzo sop) Poem by W.M. Letts. Music by Havelock Nelson... 2 fol 234:304 12 syst.

**Instrumentation**
Voice (soprano?) & Piano.

**Special features**
The autograph is unbound.
One type of paper is used (A.L.).
There are few musical alterations.
The piece is dedicated to the composer’s wife and son.

**Number of movements**
I

**Type of composition**
Song for voice and piano.

10a. *Strings in the Earth and Air* [autograph, autograph parts]

**Date of composition**
?????

**Autograph**
f1r *For Evelyn Nesbitt, Sile Larchet and Fanny Feehan Strings in the Earth and air* for voice, violin and harp Words by James Joyce. Music by Havelock Nelson... 3 fol 239:305 12 syst.

**Instrumentation**
Voice (soprano?), Violin & Harp.
Individual parts
1. Violin, 1 f.
2. Harp, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
One type of unidentified paper is used.
There are few musical alterations.
Folios 2 and 3 have ink stains.
The autograph is a version of the work in Gb.

Number of movements
1

Type of composition
Song for voice, violin and harp.

11a. Strings in the Earth and Air
[autograph, autograph parts]

Date of composition
?????

Autograph
f1r Strings in the Earth and air || for voice, violin and harp (or piano) || Words – James Joyce.
|| Music – Havelock Nelson... 3 fol 248:300 12 syst.

Instrumentation
Voice (soprano?), Harp (or piano) & Violin (and/or cello)

Individual parts
1. Harp, 2 ff.
2. Cello, 1 f.

Special features
The autograph is unbound.
One type of unidentified paper is used.
There are few musical alterations.
The autograph is a version of the work in F.

Number of movements
1

Type of composition
Song for voice, harp (or piano) & violin (and/or cello).

12a. Three Praise Songs
[autograph]

Date of composition
May 1954(?).

Autograph
f1r For Daphne Bell || Three Praise Songs || for || unison voices || (with descant ad. lib.) || Poems:
Robin Flower || John Bunyan || Havelock Nelson || May 54. (black ink)... 8 fol 236:310 12 syst.

---

193 Both individual parts appear to be autograph.
194 Ibid.
**Instrumentation**
Descant, Unison Voices & Piano.

**Special features**
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations.
Three songs are included in the autograph:
1. ‘Praise’ (Robin Flower), ff2r-3v.
2. ‘The Tree of Life’ (Robin Flower), ff3v-5r.
3. ‘He that is Down’ (John Bunyan), ff5v-7r.

**Number of movements**
I

**Type of composition**
Three songs of praise for descant, unison voices and piano.

13a. *Four Ducks on a Pond*  
[Manuscript]

**Date of composition**
?????

**Manuscript**
f1r Four Ducks on a Pond || Words by || Wm Allingham || Music by || H.A.F Crandson... 2 fol 238:304 12 syst.

**Instrumentation**
Voice (soprano?) & Piano.

**Special features**
The manuscript is unbound.
One type of unidentified paper is used.
There are few musical alterations.
It is perhaps in the hand of Crandson?

**Number of movements**
I

**Type of composition**
Song for voice and piano.

14a. *At a Time of Farewell*  
[Photocopy, in Alan Owen’s hand(?). Original words and music by Thomas Moore]

**Date of arrangement**
?????

**Instrumentation**
Voice (tenor?) & Piano.

**Number of movements**
I

**Type of arrangement**
Song arranged by Alan Owen (b. 1928: AKA Alan Langford?).
110. Grouping B: Songs and Sketches

1b. *The Bold Fenian Men*

[autograph, printed copy]

**Date of composition**

?????

**Autograph**

f1r For Sylvia & the Sylphans.  ‖ *The Bold Fenian Men*  ‖ J. H. Nelson... 3 fol  248:299 ff1 and 3 12 syst., f2 5 syst.

**Instrumentation**

Solo Soprano & SATB.

**Additional Material**

Included along with the autograph is a printed version of the score, bearing the stamp of 'Ipswich Orpheus Choir'.

**Special features**

The autograph is unbound.

There are few musical alterations.

One type of unidentified paper is used.

**Number of movements**

1

**Type of composition**

Song for voice and choir.

2b. *The Drummer and the Cook*

[autograph, manuscript part, photocopy of a clean copy of the full score]

**Date of arrangement**

?????

**Autograph (easy version for SAB & Piano)**

f1r FUN MUSIC FOR ALLAN WILLCOCKS ‖ AND HIS MANX CHOIR. ‖ THE DRUMMER AND THE COOK ‖ (for S.A.B and piano) ‖ arr Havelock Nelson... 8 fol  231:307 12 syst.

**Manuscript (normal version for SATB & Piano)**

f1r PIANO & VOCAL ‖ EQB FUN MUSIC FOR ALLAN WILLCOCKS ‖ AND HIS MANX CHOIR ‖ “THE DRUMMER” AND ‖ THE COOK... three pictures are also included of a drummer, a cook and a bowl of food... 6 fol.

**Instrumentation**

SATB & Piano.

**Additional Material**

Included along with the autograph is a photocopy of an unidentified manuscript copy of the score.

**Special features**

The autograph is unbound.

It is paginated.

There are few musical alterations.

One type of paper is used (BBC MSS paper).

**Number of movements**

1
Type of arrangement
Song arrangement for piano and choir.

3b. Invitation to the Blackbird
[autograph]

Date of composition
??????

Autograph
f1r Invitation to the Blackbird || (a unison song for juniors) || Words: Lucia Turnbull || Music: Havelock Nelson... 2 fol 235:310 12 syst.

Instrumentation
Voices & Piano.

Special features
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
1

Type of composition
Song for unison voices and piano.

4b. Kitty of Coleraine
[photocopy of autograph score]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
SSA.

Number of movements
1

Type of arrangement
Arrangement of a traditional Irish song for SSA, by Havelock Nelson.

5b. Kitty of Coleraine
[photocopy of autograph score]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
SATB.

Number of movements
1
Type of arrangement
Arrangement of a traditional Irish song for SATB, by Havelock Nelson. Written for William Boyd and the Ormiston Choir.

6b. Laughing Song (Op. 17, No. 3)
[autograph]

Date of composition
Completed 15/08/1939.

Autograph
f1r To “Queen Mary”, because she likes cherries and nuts // Laughing Song // Words by William Blake // Music by J. Havelock Nelson op. 17 No.3... 2 fol 235:310 12 syst.

Instrumentation
SATB & Piano (for rehearsal only).

Special features
The autograph is dated by the composer.
It is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
I

Type of composition
Song for SATB.

7b. The Quiet Land of Eireann
[autograph]

Date of arrangement
??????

Autograph
f1r The Quiet Land of Eireann for SA and piano arr. Havelock Nelson... 2 fol 236:310 12 syst.

Instrumentation
SS & Piano.

Additional Material
Included along with the autograph is a clean copy autograph of the work: 2 fol 220:305 12 syst.

Special features
The autograph is unbound.
There are few musical alterations.
One type of unidentified paper is used.

Number of movements
I

Type of arrangement
Song arrangement for SS and piano.

---

195 On the outside cover the composer refers to the instrumentation as SA and piano, but inside he states that it is two sopranos and piano.
8b. *Requiescat* (Op. 17, No. 2)  
[autograph]

**Date of composition**  
1941? (see 116, scrap book 2)

**Autograph**  
f1r *For the Sylphans*  
Words by M. Arnold  
Music by J. Havelock Nelson  
op. 17  
No. 2.... 3 fol  
234:298 12 syst.

**Instrumentation**  
SATB & Piano (for rehearsal only).

**Special features**  
The autograph is signed by the composer.
It is unbound.
There are numerous musical alterations.
One type of unidentified paper is used.

**Number of movements**  
1

**Type of composition**  
Unaccompanied song for SATB.

9b. *Shoheen Shoho*  
[autograph]

**Date of arrangement**  
??????

**Autograph**  
f1r *Shoheen Shoho*  
(An Irish Cradle Song)  
for S.S.A. and piano  
Words from the Gaelic  
Arranged: Havelock Nelson... 3 fol  
234:298 12 syst.

**Instrumentation**  
SSA & Piano.

**Additional Material**  
Included along with the autograph score is a manuscript copy (with a ‘Belfast Girl Singers’ stamp) of the score in an unidentified hand (signature indecipherable), 3 ff.

**Special features**  
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

**Number of movements**  
1

**Type of arrangement**  
Song arrangement for SSA and piano.

10b. *Silly Sally Sue*  
[photocopy of autograph score]

**Date of composition**  
??????
**Instrumentation**
Vocal Unison & Piano.

**Number of movements**
I

**Type of composition**
Song for vocal unison and piano.

**11b. Threnody**
[autograph]

**Date of arrangement**
?????

**Autograph**

\[
\text{f1r Threnody} \parallel (\text{Prelude No. 7}) \parallel (\text{arr. S.S.A. and piano}) \parallel \text{Words: PADRAIG GREGORY} \parallel \text{Music: CHOPIN} \parallel \text{arr. Havelock Nelson... 3 fol} \parallel 234:298 12 syst.\
\]

**Instrumentation**
SSA & Piano.

**Additional Material**
Included along with the autograph score is a piece of paper with a typed version of Padraig Gregory’s poem. ‘Padraig Gregory’ is written on the piece of paper by the composer.

**Special features**
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

**Number of movements**
I

**Type of arrangement**
Song arrangement for SSA and piano.

**12b. Farewell to the Cot in on the Mountain**
[photocopy of autograph score, photocopies of autograph parts]

**Date of arrangement**
?????

**Instrumentation**
Violin & Piano.

**Number of movements**
I

**Type of arrangement**
Instrumental arrangement of a traditional Irish melody.

**13b. Four Fiddle Pieces [Op. 4]**
[autograph, autograph parts, photocopied part]

**Date of arrangements**
June-July 1940.

---

196 One of the violin individual parts is ‘Specially for Darragh Morgan’.
Autograph

197

Four Fiddle Pieces

No. 1 LAMENT FOR AN ABSENT ONE

No. 2 IRISH DANCE

No. 3 G STRING AIR

No. 4 IRISH MARCH

by Havelock Nelson

op 4

1f1r For my ??? Hazel

No. 1

LAMENT FOR AN ABSENT ONE

(based on the folk tune, James B????’s air)

Havelock Nelson op 4

No. 1....

1f2v For Joan Cant

IRISH DANCE

Havelock Nelson... 1f4r For Joan Cant

No. 2 IRISH DANCE

(based on a reel from the Feis Collection of Airs)

J. Havelock Nelson op. 4

No. 2...

1f8r To Rosemary Harrison

Two Fiddle Pieces

No. 3 G String Air

(based on folk tune Bredgeen Veisey)

for violin & piano

J. Havelock Nelson op 4

No. 3...

1f10r 26.7.40....

1f11r To Rosemary Harrison

No. 3.

G String air...

1f12r For Fanny Feehan

Two Fiddle Pieces.

No. 4. Irish Tune

(based on the folk tune, Mary Griffin)

for violin & piano

J. Havelock Nelson

op 4 No.

1f14r 16.6.40....

1f15r VIOLIN

For Fanny Feehan

No. 4 IRISH TUNE

(based on folk tune, Mary Griffin).

for violin & piano

J. Havelock Nelson... 15 fol 236:298 12 syst.

Instrumentation

Violin & Piano.

Individual parts

No. 1. Lament for an Absent One.

Violin, 2 ff.

No. 2. Irish Dance.

Violin, 2 ff.

No. 3. G String Air.

Violin, 1 f.

No. 4. Irish Tune.

Violin, 1 f.

Additional Material

A photocopy of the violin part (originally autograph) for Irish Dance is included along with the manuscripts.

Special features

The autograph is signed and dated by the composer.

It is unbound, but the individual movements are held together with sellotape. They appear within the covers of a manuscript book.

There are numerous musical alterations, including pieces of music glued onto the autograph score. Various types of paper are used.

The individual parts are included along with the autograph.

Number of movements

IV

Type of arrangements

Instrumental arrangements of traditional Irish melodies.

14b. Pretty Polly [No. 54]

[autograph]

Date of arrangement

?????

197

The full score of No. 1 Lament for an Absent One is missing. Individual parts are included within the autograph score.

All are included within a music manuscript cover (‘The Student’s Manuscript Music Book’).

198

All the individual parts are included along with the autograph, they have not been separated. See autograph information above.

199

All of the individual parts are autograph.

200

This individual part is bound together with the violin part for Irish Dance.

201

This individual part is bound together with the violin part for Lament for an Absent One.

85
Autograph
f1r *Pretty Polly* (No. 54)  //  *Arranged for violincello and piano*  //  by “Ambitious”... 2 fol  //  238:305 12 syst.

**Instrumentation**
Cello & Piano.

**Special features**
The autograph is unbound.
One type of unidentified paper is used.

**Number of movements**
I

**Type of arrangement**
Instrumental arrangement of a traditional Irish melody(?).

15b. *Sail Round the Rocks*
[autograph]

**Date of arrangement**
?????

Autograph

**Instrumentation**
Piano. Violin & Cello.

**Individual parts**
1. Violin, 1 f.
2. Cello, 1 f.

**Special features**
The autograph is unbound.
One type of paper is used (BBC MSS paper).

**Number of movements**
I

**Type of arrangement**
Instrumental arrangement of a traditional Irish melody(?).

16b. *Sé Fath mo Bhuadhartha*
[photocopy of autograph, photocopy of autograph individual part]

**Date of arrangement**
?????

**Instrumentation**
Piano & Violin.

**Number of movements**
I

**Type of arrangement**
Instrumental arrangement of a traditional Irish melody.

---

202 Both of the individual parts are autograph.
17b. The Last Rose of Summer
[autograph, photocopy of autograph]

Date of arrangement
?????

Autograph
f1r For Una and Fionnuala || The Last Rose of Summer || for violin and piano || arranged by Havelock Nelson... 2 fol 231:307 12 syst.

Instrumentation
Piano & Violin.

Additional material
Included along with the autograph score is a photocopy of the autograph score.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
I

Type of arrangement
Instrumental arrangement of a traditional Irish melody(?).

18b. Two Irish Airs
[autograph parts, photocopies of autograph scores, autograph parts]

Date of arrangements
?????

Autograph parts (violin)
f1r Two Irish Airs || (violin and piano) || 1. Farewell to the Cot in the Mountains || 2. The Irishman’s Toast || Havelock Nelson... 4 fol 234:311 12 syst.

Instrumentation
Piano & Violin.

Additional material
Included along with the autograph parts is a photocopy of the autograph score for The Irishman’s Toast (for piano and cello), and a photocopy of the autograph violin part for the same air. Also, included is a photocopy of the autograph cello parts for both airs, and an autographed (front cover) photocopy of the autograph score (piano and cello) for both airs.

Special features
The autograph parts are signed by the composer.
They are unbound (they are inserted within a red plastic folder).
There are numerous musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
II

Type of arrangements
Instrumental arrangements of traditional Irish melodies.
111. Grouping C: Music for Soprano and Harp/Piano

1c. *Columba’s Prayer on Iona*
   [autograph, autograph part]

   **Date of arrangement**
   ?????

   **Autograph**
   f1r *Columba’s Prayer on Iona* (Sop. & Harp) arr. *Havelock Nelson* in D major (pencil)... 2 fol. 235:308 12 syst.

   **Instrumentation**
   Voice (soprano) & Harp.

   **Individual part**
   Voice (soprano), 2 ff.

   **Special features**
   The autograph is signed by the composer.
   It is unbound.
   One type of paper is used (BBC MSS paper).

   **Number of movements**
   I

   **Type of arrangement**
   Arrangement for soprano and harp.

2c. *Home Sweet Home*
   [autograph]

   **Date of arrangement**
   ?????

   **Autograph**

   **Instrumentation**
   Voice (soprano) & Harp.

   **Additional material**
   Included along with the autograph score is a photocopy of the typed libretto.

   **Special features**
   The autograph is signed by the composer.
   It is unbound.
   One type of paper is used (BBC MSS paper).

   **Number of movements**
   I

   **Type of arrangement**
   Arrangement for soprano and harp.

---

203 The individual part is signed by the composer.
3c. *How Swift is the Speed of my Coracle*
[autograph part]

**Date of arrangement**
?????

**Autograph part**

f1r **HARP BACKING** || for || “How swift is the speed of my coracle” || Traditional Irish tune || arranged by || **Havelock Nelson**… f1v Cathedral proud to bear this dedication || tion ????… 2 fol 237:309 12 syst.

**Instrumentation**
Voice (soprano) & Harp.

**Special features**
The autograph part is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).

**Number of movements**
1

**Type of arrangement**
Arrangement of an Irish folk tune for soprano and harp.

4c. *I Bind unto Myself*
[autograph part]

**Date of arrangement**
?????

**Autograph part**

f1r **HARP** || I bind unto myself. || arr. **Havelock Nelson**… 2 fol 234:310 12 syst.

**Instrumentation**
Voice (soprano) & Harp.

**Special features**
The autograph part is signed by the composer.
It is unbound.
There are musical alterations.
One type of paper is used (BBC MSS paper).

**Number of movements**
1

**Type of arrangement**
Arrangement for soprano and harp.

5c. *I Vow to Thee My Country*
[autograph, manuscript score]

**Date of arrangement**
?????

**Autograph**

f1r I vow to thee my country || (Tune: The flight of the earls) || for voice & harp || arr. **Havelock Nelson**… 2 fol 234:310 12 syst.
Instrumentation
Voice (soprano) & Harp.

Additional material
Included along with the autograph score is a manuscript score (2ff, BBC MSS paper) in an unknown hand. In it the piece has been transposed up to E major.

Special features
The autograph is signed by the composer.
It is unbound.
There are musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
I

Type of arrangement
Arrangement for soprano and harp.

6c. My Spirit Longs for Thee
[autograph]

Date of arrangement
??????

Autograph
f1r My Spirit Longs for Thee || (Tune: Fingal) || Irish Traditional || arr. For Soprano and harp || by || Havelock Nelson... 2 fol 236:309 12 syst.

Instrumentation
Voice (soprano) & Harp.

Special features
The autograph is signed by the composer.
It is unbound.
There are musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
I

Type of arrangement
Arrangement of an Irish traditional tune for soprano and harp.

7c. O Patrick Hail
[autograph, manuscript score]

Date of arrangement
??????

Autograph
f1r O PATRICK HAIL || H.S. TAYLOR || Irish || arr. Havelock Nelson... 2 fol 236:310 12 syst.

Instrumentation
Voice (soprano?) & Harp/Piano(?).

Additional material
Included along with the autograph score is a manuscript score copied by Thomas Gibson. The score itself has been transposed down to G major as opposed to the B flat major, which is the key of the autograph score. It is scored for Piano and Vocal (soprano?).
**Special features**
The autograph is signed by the composer. It is unbound. One type of paper is used (BBC MSS paper).

**Number of movements**
1

**Type of arrangement**
Arrangement of an Irish traditional tune for soprano and harp.

**8c. Songs My Mother Taught Me.**
[autograph parts]

**Date of arrangement**
??????

**Autograph**
Lost?

**Instrumentation**
Voice (soprano?) & Harp/Piano(?).

**Individual parts**
1. Voices (2 sopranos, and tenor), 2 ff.
2. Flute, 1 f.
3. Harp, 1 f.

**Number of movements**
1

**Type of arrangement**

**112. Grouping D: Solo Songs (mostly published) and Arrangements**

**1d. Colm’s Cat**
[Manuscript score, photocopy of manuscript score]

**Date of compositions**
??????

**Autograph**
Lost?

**Manuscript**
[1r] Pianoforte & Vocal. ‖ “Colm’s Cat” ‖ Words: SIDNEY BELL. ‖ Music: HAVELOCK NELSON. ‖ COLM: ANOTHER NAME FOR COLUMBA, AN EARLY IRISH SAINT.... 2 fol 240:314 12 syst.

**Instrumentation**
Voice (tenor?) & Piano.

**Number of movements**
1

---

204 All of the individual parts are autograph. The vocal part has the following names written on it: DEB. ‖ IRENE ‖ IAN....

205 The manuscript was copied out by Thomas Gibson.
Type of composition
Song for piano and voice.

2d. Three Irish Settings: No. 3. Dirty Work
[photocopy of manuscript score]

Date of composition
?????

Autograph
Lost?

Instrumentation
Voice (soprano?) & Piano.

Number of movements
1

Type of composition
Song for piano and voice.

3d. Island Solitude
[autograph, photocopies of the autograph score]

Date of composition
?????

Autograph
f1r For Patricia Hanley || ISLAND SOLITUDE* || Words: Patricia Hanley || Music: Havelock Nelson.
|| * Omey – a small island off Connemara... 2 fol 231:307 12 syst.

Instrumentation
Voice (soprano?) & Piano.

Additional material
Included along with the autograph score there are three photocopies of the autograph score.

Special features
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
1

Type of composition
Song for piano and voice.

4d. Jack O’ Lantern
[autograph, photocopy of the autograph score]

Date of composition
?????

Autograph
f1r JACK O’ LANTERN || (for sop and piano) || Words: John O’ the north || Music by Havelock Nelson. || Choral publisher: LENGNICK... 2 fol 230:307 12 syst.

The libretto was written by John O’ North. The manuscript itself is in an unknown hand.
Instrumentation
Voice (soprano) & Piano.

Additional material
Included along with the autograph score there is a photocopy of the autograph score.

Special features
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
I

Type of composition
Song for piano and voice.

5d. Little Betty Bland and A Windy Story
[photocopy of the autograph score]

Date of composition
?????

Autograph
Lost?

Instrumentation
Voice (soprano?) & Piano.

Number of movements
I

Type of composition
Songs for piano and voice.

6d. The Little Rath
[autograph, photocopy of the manuscript score]

Date of composition
?????

Autograph
f1r For Brian Rayner Cook. || The Little Rath* || Words: Sydney Bell || Music: Havelock Nelson ||
* Rath is an ancient Irish fort.... 3 fol 231:307 12 syst.

Instrumentation
Voice (tenor?) & Piano.

Additional material
Included along with the autograph score there is a photocopy of a manuscript score in an unknown hand.

Special features
The autograph is signed by the composer.
It is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

207 The original autograph was dedicated as follows: ‘to my grandniece Joanna Lutton’.
Number of movements
I

Type of composition
Song for piano and voice.

7d. The Lonely of Heart
[photocopy of the autograph score]

Date of composition
??????

Autograph
Lost?

Instrumentation
Voice (soprano) & Piano.

Number of movements
I

Type of composition
Song for piano and voice.

8d. The Mournes
[autograph]

Date of composition
??????

Autograph
f1r For Eileen Courtney ‖ who gave me the words ‖ THE MOURNES (blue ink) ‖ I THINK IT WILL BE WINTER ‖ (original key) ‖ Words: Helen Wadell ‖ Music: Havelock Nelson... f1v *
pronounced Slieve-na-garra (mourne mts.)... 2 fol 231:307 12 syst.

Instrumentation
Voice (soprano?) & Piano.

Special features
The autograph is unbound.
There are few musical alterations.
One type of paper is used (BBC MSS paper).

Number of movements
I

Type of composition
Song for piano and voice.

9d. Annie’s Song
[photocopy of autograph]

Date of arrangement.
??????

Autograph
Lost?

208 The libretto is based on a poem by W.B. Yeats.
Instrumentation
Piano & Violin.

Number of movements
1

Type of arrangement
Arrangement of a song by John Denver for piano and voice.

10d. *Hold the Wind*  
[photocopy of autograph]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Voice (soprano?) & Piano.

Number of movements
1

Type of arrangement
Arrangement of a negro spiritual for piano and voice.

11d. *The Lark in the Clear Air*  
[photocopy of autograph]

Date of arrangement
1980?

Autograph
Lost?

Instrumentation
Voice (soprano?) & Piano.

Number of movements
1

Type of arrangement
Arrangement for piano and voice.

12d. *Linking O'er the Lea*  
[photocopy of manuscript]\(^{209}\)

Date of arrangement

Autograph
Lost?

Instrumentation
Voice (soprano?) & Piano.

\(^{209}\) The manuscript is in an unknown hand.
Number of movements
I

Type of arrangement
Arrangement for piano and voice.

13d. *O Whither can My William Stay*
[photocopy of autograph, and photocopy of individual vocal part]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Voice (soprano?), Clarinet & Piano.

Number of movements
I

Type of arrangement
Arrangement for piano, clarinet and voice.

14d. *Tis My Grief and Sorrow (Sé fath mo Buadhartha)*
[photocopy of autograph: see also Folio Bag B, no. 16]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Voice (soprano?) & Piano.

Number of movements
I

Type of arrangement
Arrangement for piano and voice.

15d. Manuscript Book
[Manuscript versions of various songs in an unknown hand]
Front cover: Havelock || much love || Daphne (Bell) || april 92...
Inside cover (11r): UNPUBLISHED SOLO || SONGS || AND || ARRANGEMENTS || BY || HAVELock || NELSON...

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210 The photocopied autograph is different from the autograph found in Grouping B, no. 16. It is also in a different key.
113. Grouping E: Manuscripts of published and unpublished arrangements

1e. Chinese Folk Song
[autograph]

Date of arrangement
??????

Autograph
f1r For Daisy TAI AND HER CHOIR || [Chinese writing] || (CHINESE FOLK SONG) || arranged by || Havelock Nelson...

Instrumentation
Obligato instrument (?) & Piano (Choral Part missing).

Number of movements
1

Type of arrangement
Arrangement of a Chinese folksong for obligato Instrument, piano and choir.

2e. The Deil’s Awa Wi’ the Exciseman
[photocopies of autograph]

Date of composition
??????

Autograph
Lost?

Instrumentation
SATB & Piano (rehearsal only).

Number of movements
1

Type of composition
Choral work commissioned for the National Association of Choirs (Scotland).
3e. *Hail Christ, Our King*
[photocopies of a fair copy autograph]

**Date of composition**
??????

**Autograph**
Lost?

**Instrumentation**
SATB & Organ.

**Number of movements**
1

**Type of composition**
Choral work based on a melody by T.W. Holden (words by Canon Pentney?).

4e. *The Iona Boat Song*
[photocopy of a fair copy autograph]

**Date of arrangement**
??????

**Autograph**
Lost?

**Instrumentation**
SSA.

**Number of movements**
1

**Type of arrangement**
Choral Arrangement of a tune collected and set to words by Hugh Roberton (1874-1952).

5e. *The Iona Boat Song*
[annotated photocopy of autograph]

**Date of arrangement**
??????

**Autograph**
Lost?

**Handwritten cover page**
For Jean Graham & her Notre Dame Choir, Iona Boat Song (FOR A DEAD KING) (collected by Hugh Roberton) Words: Hugh Roberton Pub: Curwen Arranged for SSA and piano by Havelock Nelson...

**Instrumentation**
SSA & Piano.

**Number of movements**
1

---

211 The photocopy contains a handwritten title (*THE IONA BOAT SONG*), presumably by the composer.

212 There are also handwritten annotations by the composer throughout the photocopy.
Type of arrangement
Choral arrangement of a tune collected and set to words by Hugh Roberton (1874-1952), for SSA and Piano.

6e. The Iona Boat Song
[annotated photocopy of autograph]

Date of arrangement
??????

Autograph213
Lost?

Instrumentation
SATB & Piano.

Number of movements
1

Type of arrangement
Choral arrangement of a tune collected and set to words by Hugh Roberton (1874-1952) for SATB and Piano.

7e. Linking O’er the Sea
[annotated photocopy of autograph]

Date of composition
??????

Autograph214
Lost?

Handwritten cover page
LINKING O’ER THE SEA || IRISH FOLK SONG || COLLECTED & ARRANGED FOR || SATB and piano || by || Havelock Nelson...

Instrumentation
SATB & Piano.

Number of movements
1

Type of composition
Choral work for SATB and piano.

8e. Londonderry Air
[four photocopies of a fair copy autograph]

Date of arrangement
??????

Autograph
Lost?

Handwritten cover page
LINKING O’ER THE SEA || IRISH FOLK SONG || COLLECTED & ARRANGED FOR || SATB and piano || by || Havelock Nelson...

213Ibid.
214Ibid. On the reverse of the cover page is a photocopy of the song’s libretto.
Instrumentation
SSA & Piano.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish air for SSA and piano.

9e. Londonderry Air (My Native Land)
[four photocopies of a fair copy autograph]

Date of arrangement
??????

Autograph
Lost?

Handwritten cover page
LINKING O’ER THE SEA || IRISH FOLK SONG || COLLECTED & ARRANGED FOR || SATB and piano || by || Havelock Nelson...

Instrumentation
SSA & Piano.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish air for SSA and piano, with words by Robert Smart.

10e. Londonderry Air (My Native Land)
[photocopy of a fair copy autograph and a letter to Havelock Nelson from student Edward Craig]

Date of arrangement
??????

Autograph
Lost?

Additional Material
Attached to the photocopied score is a handwritten letter from a pupil of Grosvenor High School, Belfast requesting a score of the piano accompaniment of Londonderry Air (My Native Land). It is dated 23/09/93.

Instrumentation
SATB & Piano.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish air for SATB and piano (the piano accompaniment is missing), with words by Robert Smart.

11e. Make Me a Channel of Your Peace
[photocopy of a fair copy autograph]

Date of arrangement
??????
Autograph
Lost?

Instrumentation
TTBB & Organ.

Number of movements
1

Type of arrangement
Arrangement of a hymn by Sebastian Temple (1928-1997) for TTBB (the text is missing) and organ.

12e. Morag’s Cradle Song
[photocopy of a fair copy autograph]

Date of arrangement
1985(?).

Autograph
Lost?

Instrumentation
SSAA & Piano (rehearsal only).

Number of movements
1

Type of arrangement
Arrangement of a traditional Gaelic tune for SSAA choir, with words by Hugh Roberton (1874-1952). Commission by the National Association of Choirs (Scotland), and subsidised by the Scottish Arts Council.

13e. Morag’s Cradle Song
[revised autograph]

Date of arrangement

Autograph

Instrumentation
Solo Soprano, SSAA & Piano (rehearsal only).

Special features
The autograph is signed and dated by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a traditional Gaelic tune for SSAA choir, with words by Hugh Roberton (1874-1952).
14e. *My Love’s an Arbutus*

[autograph]

**Date of arrangement**

?????

**Autograph**

f1r My love’s an arbutus || arr. Havelock Nelson... 2 fol 278:367 18 syst.

**Instrumentation**

TTBB, Flute, Clarinet (Bb), Piano, Violin, Cello & Bass.\(^\text{215}\)

**Special features**

The autograph is signed by the composer.

It is unbound.

One type of paper is used (BBC MSS paper).

There are numerous musical alterations.

**Number of movements**

1

**Type of arrangement**

Arrangement of a traditional Irish tune for TTBB choir and orchestra.

15e. *O Hush My Little Jesus Babe*

[photocopy of a fair copy manuscript]

**Date of arrangement**

1994(?).

**Autograph**

Lost?

**Instrumentation**

SSS & Piano.

**Number of movements**

1

**Type of arrangement**

Arrangement of a traditional German carol for SSS choir and piano. Translated by Valerie Ireland, versified and arranged by Havelock Nelson. Originally written for Valerie Ireland and the Strandtown Senior Choir.

16e. *O No John*

[two photocopies of a fair copy autograph]

**Date of arrangement**

?????

**Autograph**

Lost?

**Instrumentation**

SA & Piano.

**Number of movements**

1

\(^{215}\) The bass part was added later in red ink.
Type of arrangement
Arrangement of a Somerset folksong for vocal duet and piano accompaniment.

17e. O Whistle and I'll Come to You, My Lad.
[photocopy of a fair copy autograph]

Date of arrangement
??????

Autograph
Lost?

Handwriting on cover page
FOR MOIRA McMORRINE WHO LIKES THIS NICE \ TUNE AS MUCH AS I DO \ WITH LOVE
AND THANKS HAVELock...

Instrumentation
SSA & Piano.

Number of movements
1

Type of arrangement
Arrangement of a Scottish folksong (words by Robert Burns) for SSA and piano.

18e. Our God Reigns
[photocopy of a fair copy autograph]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Unison Voices & Organ.

Number of movements
1

Type of arrangement
Arrangement of a hymn by Leonard Smith (b. 1942) for unison voices and organ.

19e. Over the Stone
[autograph]

Date of arrangement
??????

Autograph
f1r For Mrs Adams-Jeremiah \ and his her choir \ OVER THE STONE \ (Tros y Gareg) \ for S.S.A and
piano. \ Words: John Oxenford \ Music: Welsh Air \ arranged by Havelock Nelson... 3 fol 236:310 12
syst.

Instrumentation
SSA & Piano.

There are a few handwritten alterations on the photocopy as well as the handwritten note on the first page.
Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
I

Type of arrangement
Arrangement of a Welsh air (words by John Oxenford: 1812-1877) for SSA and piano.

20e. The Quiet Land of Erin
[photocopy of autograph]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
TTBB.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish tune for TTBB choir. Originally arranged for Billy Thompson and the Ballyclare Male Choir.

21e. Seek Ye First the Kingdom of God
[photocopy of fair copy autograph]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Unison Voices & Organ.

Number of movements
I

Type of arrangement
Arrangement of Karen Lafferty’s Hymn Seek Ye First (1972), for unison voices and organ.

22e. An Ulster Lilt
[photocopy of a manuscript copy by Thomas Gibson]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Duet (soprano and bass?) & Piano.
Number of movements
I

Type of arrangement
Arrangement of an Irish tune for duet and piano (originally published by Roberton), arranged especially for James Shaw (singing teacher and performer).

23e. [An] Ulster Lilt
[fair copy autograph]

Date of arrangement
??????

Autograph
f1r Ulster Lilt... 2 fol 236:310 12 syst.

Instrumentation
TTBB.

Special features
The autograph is unbound.
One type of paper is used (BBC MSS paper).
Publisher’s information (Augener) is contained on f1r.
There are few musical alterations.

Number of movements
I

Type of arrangement
Arrangement of an Irish tune for unaccompanied choir.

24e. You Must Have That True Religion
[autograph]

Date of arrangement
??????

Autograph
f1r Special version for the Marionettes Chorale || 1 [surrounded by a circle] || YOU MUST HAVE THAT TRUE RELIGION || (SPIRITUAL) || for SATB (unacc.) || Havelock Nelson... 3 fol 230:308 12 syst.

Instrumentation
SATB.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations.

Number of movements
I

Type of arrangement
Arrangement of a West Indian spiritual for SATB choir in E flat major.
25e. You Must Have That True Religion
[photocopy of a fair copy autograph]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
SATB.

Number of movements
I

Type of arrangement
Arrangement of a West Indian spiritual for SATB choir in F major, for the canticle directed by Brian Hunter.

26e. You Must Have That True Religion
[two photocopies of an autograph score]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
SATB & Piano.

Number of movements
I

Type of arrangement
Arrangement of a West Indian spiritual for SATB choir and piano in F major. Originally published by Keith Prowse.

27e. Weeping Mary
[autograph]

Date of arrangement
??????

Autograph
f1r For DORIS WILLIAMS AND THE GIBSIDE SINGERS || WEEPING MARY || (Negro spiritual)
|| for || S1 S2 A1 A2 || (unaccompanied) || Havelock Nelson... 4 fol 231:307 12 syst.

Instrumentation
SSAA & Piano (rehearsal only).

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
I
Type of arrangement
Arrangement of a negro spiritual for SSAA choir.

28e. Weeping Mary
[autograph and photocopy of autograph]

Date of arrangement
?????

Autograph
f1r WEEPING MARY || (Negro Spiritual) || for || SATB || (unaccompanied) || Havelock Nelson ||
(this is also available in SSAA version)... 4 fol 233:301 12 syst.

Instrumentation
SATB & Piano (rehearsal only).

Additional Material
Included along with the autograph score is a photocopy of the same score. It features the autograph score before substantial changes were made. It also features annotations written out in the Nelson’s hand.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (IMP Academy MSS).
There are numerous musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a negro spiritual for SSAA choir.

114. Grouping F: Original Works and Arrangements for Choir and Voices

1f. An Anniversary Song
[photocopy of a fair copy autograph, and annotated libretto]

Date of composition
?????

Autograph
Lost?

Instrumentation
Massed Voice, Semi Chorus & Piano.

Additional Material
Included along with the photocopy of the autograph is the libretto of the song annotated by the composer.

Number of movements
1

Type of composition
Song for massed voices, semi chorus and piano. Written for ‘Daphne Lester and her Kendal Girls’.
21. Before the Paling of the Stars
[photocopy of a fair copy autograph]

Date of composition
??????

Autograph
Lost?

Instrumentation
Piano, Violin & Cello.

Number of movements
1

Type of composition
Christmas song (words by Christina Georgina Rossetti: 1830-1894) for SATB choir and piano. Originally written for ‘Stanley Treanor & St. Andrews’.

31. Bless the Lord
[photocopy of an autograph score]

Date of composition
?????? First published by CICU (Church of Ireland Choral Union) in 1989.

Autograph
Lost?

Instrumentation
SATB & Organ (or piano).

Number of movements
1

Type of composition
Canticle for SATB choir and organ commissioned by the CICU.

41. Come Down, O Love Divine
[photocopy of a fair copy autograph]

Date of composition
Written for Heather Hartley’s Wedding, August 1969.

Autograph
Lost?

Instrumentation
SATB & Organ.

Number of movements
1

Type of composition
Wedding song, with words by the Franciscan Bianco de Siena (translated by Richard Frederick. Littledale: 1833-1890).217

217 The photocopy contains a few annotations by the composer.
5f. *The Heavenly Babe*

[photocopy of a fair copy autograph]

**Date of composition**

????? Published by Oecumuse in 1989.

**Autograph**

Lost?

**Instrumentation**

SATB & Piano (rehearsal only).

**Number of movements**

1

**Type of composition**

Work for SATB choir, with words by Katheryn Humpeys. A ‘Belfast Cathedral Choir’ stamp appears on the front of the photocopy.

6f. *The Heavenly Pilot*

[photocopy of an autograph score]

**Date of arrangement**

????? (published by Banks in 1992).

**Autograph**

Lost?

**Instrumentation**

SATB & Piano (rehearsal only).

**Number of movements**

1

**Type of arrangement**

Irish traditional tune for soprano, alto and piano. Translated from the Gaelic by George Sigerson. Originally written for ‘Eleanor Shimminn and her Aeg Threshlyn Choir’.

7f. *Lazy Lizzie (John o’ the North)*

[autograph and photocopy of autograph]

**Date of composition**

????? (published by Curwen in 1964: unison voices and piano).

**Autograph**

1r For Olive Watson (1 || John o’ the north || Lazy Lizzie || Havelock Nelson... 4 fol) 231:307 12 syst.

**Instrumentation**

SSAA & Piano (rehearsal only).

**Additional Material**

Included along with the autograph score is a photocopy of the same score.

**Special features**

The autograph is signed by the composer.

It is unbound.

One type of paper is used (BBC MSS paper).

There are few musical alterations.
Number of movements
I

Type of composition
Work for unaccompanied SSAA choir.

8f. The Little Pets of Mochua
[autograph, autograph parts and photocopies of autograph parts]

Date of composition
?????? Published by Augener in 1961 (unison voices and piano).

Autograph
f1r The Little pets of Mochua || Havelock Nelson || (pub: Augener)... 6 fol 280:368 18 syst.

Instrumentation
Voice (soprano?), Flute, Oboe, Clarinet (Bb), Bassoon, Horn (F), Glockenspiel, Harp, Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Flute, 1 f. 8. Violin I, 1 f.
2. Oboe, 1 f. 9. Violin II, 1 f.
3. Clarinet, 1 f. 10. Viola, 1 f.
4. Bassoon, 1 f. 11. Cello, 1 f.
6. Harp, 1 f.
7. Glockenspiel, 1f.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
I

Type of composition
Work for solo voice and orchestra.

9f. Lovely Armoy
[photocopy of a fair copy autograph]

Date of arrangement

Autograph
Lost?

Instrumentation
Voice & Piano.

Number of movements
I

Type of arrangement
Traditional Irish song arranged for voice and piano.

---

There are also several photocopies of violin I, violin II, viola and cello included.

110
10f. Poor Auld Ass
[photocopy of a fair copy autograph]

**Date of arrangement**
?????

**Autograph**
Lost?

**Instrumentation**
Voice & Piano.

**Number of movements**
I

**Type of arrangement**
Traditional Irish song arranged for voice and piano.

11f. Prayer for a Little Child
[photocopy of a fair copy autograph]

**Date of composition**
?????

**Autograph**
Lost?

**Handwritten information on page one**
For the Mossgrove Singers and Judith Watson on their anniversary... copyright has been cleared = Winfred Letts [red ink]...

**Instrumentation**
SSAA & Piano (rehearsal only).

**Number of movements**
I

**Type of composition**
Work for unaccompanied choir.

12f. Shivery Sarah
[photocopy of a fair copy autograph]

**Date of composition**
?????

**Autograph**
Lost?

**Instrumentation**
Flutes(?) & Piano.

**Number of movements**
I

**Type of composition**
Song for solo voice with flute(?) and piano accompaniment.

---

219 There are a few annotations made by the composer.
13f. *Two Little Songs for Joanna*
[photocopy of an autograph score]

**Date of composition**
????? (published as *Songs for Joanna*: Roberton, 1990).

**Autograph**
Lost?

**Instrumentation**
Voice (soprano?) & Piano.

**Number of movements**
II (‘Little Betty Bland’; ‘A Windy Story’)

**Type of composition**
Song for voice with piano accompaniment, with words by John O’ the North. Dedicated to ‘my grandniece Joanna Lutton’.

14f. *The Two Mothers*
[photocopy of an autograph score]

**Date of composition**
Unaccompanied version completed in 1971, and subsequently performed at the 1972 Cork International Choral Festival.

**Autograph**
Lost?

**Instrumentation**
SSA & Piano.

**Number of movements**
I

**Type of composition**
Choral work for SSA with piano accompaniment, with words by Agnes Lee.

15f. *They That Wait Upon the Lord* [Introit]
[Two photocopies of a fair copy autograph score]

**Date of composition**
?????

**Autograph**
Lost?

**Instrumentation**
SATB & Piano.

**Number of movements**
I

**Type of composition**
Choral work for SATB with piano accompaniment, for ‘Ronnie McCully and his Choir’.

---

16f. They That Wait Upon the Lord  
[autograph score]

Date of composition  
?????

Autograph  
11r In Memory of Martin Isai  
They that wait upon the Lord  
From the Scriptures  
Music: Havelock Nelson  
for S.S.A (unacc)... 2 fol 231:307 12 syst.

Instrumentation  
SSA & Piano (for rehearsal only).

Special features  
The autograph is signed by the composer.  
It is unbound.  
One type of paper is used (BBC MSS paper).  
There are few musical alterations.

Number of movements  
1

Type of composition  
A cappella choral work for SSA.

17f. A Psalm for Peace [psalm 84]  
[photocopy of an autograph score]

Date of composition  
?????

Autograph  
Lost?

Instrumentation  
Solo Voice & Chorus.

Number of movements  
1

Type of composition  
Vocal setting of psalm 84. This piece is dedicated to ‘Sister Odran and her boys’.

115. Grouping G: Settings of Traditional Airs and Source Material

1g. The Maiden on a Donkey Cart  
[autograph score]

Date of arrangement  
?????

Autograph  
11r The Maiden on a Donkey Cart  
arr. from a traditional air  
Havelock Nelson... 2 fol 235:309 12 syst.

Instrumentation  
Solo Voice.

Special features  
The autograph is signed by the composer.  
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

**Number of movements**
I

**Type of arrangement**
Arrangement of a traditional Irish air for solo voice.

**2g. The Orange Lily Oh**
[autograph score, manuscript source]

**Date of arrangement**
?????

**Autograph**
f1r The Orange Lily oh. || for tenor & piano || arr. Havelock Nelson... 2 fol 235:309 12 syst.

**Instrumentation**
Tenor & Piano.

**Additional material**
Included along with the autograph score is a small manuscript folio, in an unknown hand, containing the traditional Irish air signed ‘Jas Johnston’ (Belfast tenor, James Johnston: 1903-1991).

**Special features**
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

**Number of movements**

I

**Type of arrangement**
Arrangement of a traditional Irish air for tenor and piano, originally composed for James Johnston.

**3g. Prince Charlie Stuart**
[autograph score, manuscript source]

**Date of arrangement**
?????

**Autograph**
f1r Prince Charlie Stuart || for alto & piano. || arr Havelock Nelson... 2 fol 235:309 12 syst.

**Instrumentation**
Alto & Piano.

**Additional material**
Included along with the autograph score is a small manuscript folio, in an unknown hand, containing the traditional Scottish folksong signed ‘?????’.

**Special features**
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).

**Number of movements**
I
Type of arrangement
Arrangement of a traditional Scottish folksong for alto and piano.

4g. The Maid of Mounre Shore
[autograph score]

Date of arrangement
?????

Autograph
2 fol 237:307 12 syst.

Instrumentation
Voice (tenor) & Piano.

Special features
The autograph is unbound.
It contains sketches of the piano accompaniment.
One type of paper is used (BBC MSS paper).

Number of movements
I

Type of arrangement
Incomplete arrangement of an Irish air.

5g. The Suit of Green
[autograph score, manuscript source]

Date of arrangement
?????

Autograph
f1r The Suit of Green || for alto & piano || arr. Havelock Nelson... 2 fol 235:309 12 syst.

Instrumentation
Voice (Alto) & Piano.

Additional material
Included along with the autograph score is a small manuscript folio, in an unknown hand, containing the traditional Scottish folksong signed ‘?????’.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few alterations.

Number of movements
I

Type of arrangement
Arrangement of an Irish air.

6g. Various Sketches of Traditional Melodies
[autograph sketches, and autograph check list]

Date of sketches
?????
**Autograph**

f1r  1) Mr. Maguire...  f1v 2) Bonnie green tie...  3) Dearest one to me....  f2r  Ned of the Hill....  Poor old ass...
   ...  f2v  Rambling Irish man...  Star of Donegal...  f3r  The Christening...  Too Young...  f3v  The Factory Girl...  f4r  Kelswater town...  My wild Irish boy...  f4v  Glenswilly...  The Road to Bandon... 4 fol  237:310 12 syst.

**Instrumentation**

Solo Voice.

**Additional material**

Included along with the autograph score is a handwritten checklist in the composer’s hand. It lists various air titles, all followed by tick marks.

**Special features**

The autograph is unbound.
One type of paper is used (BBC MSS paper).
Pencil is used throughout
There are numerous musical alterations.

**Number of movements**

XIV

**Type of sketches**

Sketches of traditional melodies.

**7g. Traditional Folksong and Melodies**

[manuscript in an unknown hand, librettos]

**Date of arrangement**

?????

**Manuscript**

f1r  A [surrounded by a circle] An Buachaill Caol Dubh...  B [surrounded by a circle] My Black Slender Boy...
   C [surrounded by a circle] Moorloch Mark...
   4 fol  247:303 12 syst.

**Instrumentation**

Solo Voice.

**Additional material**

Included along with the manuscript score there are three handwritten librettos, two by the composer and one in an unknown hand.

**Special features**

The autograph is unbound.
One type of unidentified paper is used.
There are numerous musical alterations, and annotations in pencil.

**Number of movements**

III

**Type of arrangement**

Traditional melody and two folksongs.

**8g. Traditional Melody and Folksongs**

[manuscript in an unknown hand, and libretto]

**Date of arrangement**

??????
Manuscript

f1r WESTER SNOW... FAIR MAIDENS’ BEAUTY WILL SOON FADE AWAY... EARLY, EARLY... f2r
TWAS IN THE MONTH OF JANUARY... I’M SEVENTEEN ‘GIN SUNDAY...

Instrumentation
Solo Voice.

Additional material
Included along with the manuscript score is a typed libretto of Early, Early. It features a note to the composer from an unidentified hand: Dear. Dr. Nelson there seems to be an alternative to the disposition of the lyric from about A (above), but I hope I have got it correctly. ?????

Special features
The manuscript is unbound.
One type of unidentified paper is used.
There are few musical alterations, but many annotations.
All of the musical items include authors’ names (Sam Henry (1870-1952) and James Joyce), their locations, and information relating to their inclusion within orchestral works.

Number of movements
V

Type of arrangement
Traditional melody and folksongs.

9g. Roisin Dubh
[manuscript fragment]

Date of arrangement
?????

Manuscript
1 fol 245:179 8 syst.

Instrumentation
Solo Voice.

Number of movements
I

Type of arrangement
Traditional melody.

10g. Gigue [The White Petticoat]
[manuscript fragment]

Date of arrangement
?????

Manuscript
1 fol 162:203 10 syst.

Instrumentation
Solo Voice.

Number of movements
I
Type of arrangement
Gigue.

116. Grouping H: Folksong Arrangements

[manuscript in an unknown hand, with annotations in the composer’s hand]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Voice & Piano.

Number of movements
1

Type of arrangement
Arrangement of an Irish folksong.

2h. Cradle Song
[autograph]

Date of arrangement
28/11/47.

Autograph
f1r for May || Cradle Song || (based on the melody by || W.J. Kirkpatrick) || arr. Havelock Nelson... 2
fol 249:300 12 syst.

Instrumentation
Voice & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of unidentified paper is used.
There are few musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a song by W.J. Kirkpatrick (1838-1921).

3h. Eiree Cherie
[photocopy of an autograph score, with annotations by the composer?]

Date of arrangement
??????

Autograph
Lost?

Instrumentation
Violin & Piano.
Number of movements
I

Type of arrangement
Arrangement of a Trinidad folksong (collected by A. Woodroffe), dedicated to ‘Geraldine’.

4h. Eiree Cherie
[photocopy of an autograph score, with a handwritten front cover by the composer]

Date of arrangement
?????

Autograph
Lost?

Front cover
Trinidad folksong || Eiree Cherie || for || flute & piano || arr. || Havelock Nelson...

Instrumentation
Flute & Piano.

Number of movements
I

Type of arrangement
Arrangement of a Trinidad folksong (collected by A. Woodroffe) for flute and piano, dedicated to ‘Paul Rhodes’.

5h. An Fuiseóg sa Gile (The Lark in the Clear Sky)
[photocopy of an autograph score, and photocopies of autograph individual parts]

Date of arrangement
?????

Autograph
Lost?

Instrumentation
Voice (?), Clarinet (Bb) & Piano.

Additional Material
Included along with the autograph score photocopy is two photocopies of the clarinet individual part.

Number of movements
I

Type of arrangement
Arrangement of a Traditional melody.

6h. The Heavenly Pilot
[autograph]

Date of arrangement
?????

Autograph
f1r For Deborah Johnston || The Heavenly Pilot || Gaelic words trans. By George Sigerson || Irish
trad. Tune arranged by || Havelock Nelson... 2 fol 234:311 12 syst.
Instrumentation
Voice (tenor?) & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations, mostly in pencil.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish tune. 221

7h. Hills of my Own Tyrone
[autograph, autograph individual part]

Date of arrangement
?????

Autograph
f1r For Bob l Hills of my own Tyrone l (for solo or unison) l Words by R. Haldane l Music by Havelock Nelson l (adapted from a folkson)... f2v sticker Dr. Havelock Nelson l 30 Rosetta Park
l Belfast 6... 2 fol 235:308 12 syst.

Instrumentation
Solo Voice or Unison & Piano.

Individual part
Vocal, 1 f.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations, mostly in pencil.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish tune.

8h. Hold the Wind
[autograph, photocopy of autograph]

Date of arrangement
?????

Autograph
f1r Hold the Wind l (negro spiritual) l for alto and organ [blue ink] (or piano) [black ink] l arr. Havelock Nelson... ff1 and 2 are paginated... 2 fol 234:311 12 syst.

Instrumentation
Voice (alto) & Organ (or piano).

---

221 A version for two sopranos and piano was published by Banks Music Publications (1992). The version above was never published.
Additional Material
Included along with the autograph score is a photocopy of the same.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a negro spiritual.

9h. *Im bim Bobaro [sic], Op. 8, No. 2*
[autograph, photocopy of autograph]

Date of arrangement
?????

Autograph
f1r *Im bim bobaro* || arr. Havelock Nelson || op 8 No. 2... 1 fol □ 234:297 12 syst.

Instrumentation
Voice & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of unidentified paper is used.
There are few musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a traditional Irish song.

10h. *Linking O'er the Lea*
[autograph, photocopy of autograph, manuscript]

Date of arrangement

Autograph
f1r *LINGING O’ER THE LEA* || IRISH TRAD. || ARR. || HAVELock NELSON... f2r LlNKING O’ER THE LEA || arr. Havelock Nelosn... 4 fol □ 235:312 12 syst.

Instrumentation
Voice & Piano.

Additional material
1. Included along with the autograph score is a two page manuscript score of the piano part (incomplete) in black ink. It is written by an unknown hand.
2. Also included is a photocopy of the autograph score.
3. A photocopy of the vocal part (by an unknown hand?) is also included.

---

222 GN suggests that piece may be contemporary with *The Bold Fenian Men* (date unknown), which is also part of Opus 8.
Special features
The autograph is signed by the composer.
It is unbound.
One type of unidentified paper is used.
There are few musical alterations.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish song.

11h. *Mo Míle Stóm*, Op. 8, No. 4
[autograph]

Date of arrangement
?????

Autograph
f1r *Mo Míle Stóm* || (29 ??ipáin ???ge deal?). || (Tenor) || *J. HAVELOCK NELSON* op 8 || No. 4... 2
fol 242:305 12 syst.

Instrumentation
Voice (tenor) & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (Hanover, A.W. & Co.).
An English translation has been added in pencil.
There are few musical alterations.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish song.

12h. *My Black Slender Boy*
[autograph]

Date of arrangement
?????

Autograph
f1r *My Black Slender Boy* || *Irish Folksong* || (solo or unison) || arr. || *Havelock Nelson*... t2v sticker
Dr. Nelson || 20 Rosetta Park || *Belfast 6*... 2 fol 235:309 12 syst.

Instrumentation
Voice (solo or unison) & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

---

223 GN suggests that this piece may be contemporary with *The Bold Fenian Men* (date unknown: 1930s?),
and *Im Bim Bobaro* both of which are part of Opus 8.
Number of movements
I

Type of arrangement
Arrangement of a traditional Irish song.

13h. *On the Banks of the Foyle*
[autograph]

Date of arrangement
?????

Autograph
[f1r  *For Sophie Wyss* || *On the Banks of the Foyle* || Trad. Song arranged by Havelock Nelson... 2 fol
248:300 12 syst.

Instrumentation
Voice (tenor) & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of unidentified paper is used.
There are few musical alterations.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish song.

14h. *Plenty Good Room*
[two photocopies of an autograph score]

Date of arrangement
?????

Autograph
Lost?

Instrumentation
Voice (tenor?) & Piano.

Number of movements
I

Type of arrangement
Arrangement of a traditional Irish song.

15h. *The Queen's Maries*
[photocopy of autograph score]

Date of arrangement
?????

Autograph
Lost?

---

224 GN suggests that the composer’s handwriting places this piece among the composer’s earlier works.
Instrumentation
Voice (soprano?) & Piano.

Number of movements
1

Type of arrangement
Arrangement of a traditional Scottish(?) song.

16h. The Shores of Sweet Kenbane
[autograph]

Date of arrangement
?????

Autograph
f1r The Shores of Sweet Kenbane // for baritone and Irish harp // arr Havelock Nelson... ff1,2 and 3 are paginated... 3 fol 234:311 12 syst.

Instrumentation
Voice (baritone) & Irish Harp.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a traditional Irish song.

17h. The Shores of Sweet Kenbane
[autograph]
Date of arrangement225
?????

Autograph
f1r For Hyacinth Nichols. // The Stuttering Pastor // (Trinidad Folk Song) // arr. // Havelock Nelson... 2 fol 235:310 12 syst.

Instrumentation
Voice (?) & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
It includes directions (in pencil) for a later orchestral version.
One type of paper is used (BBC MSS paper).
There are many musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a traditional Trinidadian song.

225 GN states that this folksong was used as the third and final movement of the Caribbean Suite (1990).
18h. *Suan Traide* [sic], (*Cradle Song*)
[photocopy of autograph score]

**Date of arrangement**

?????

**Autograph**

Lost?

**Instrumentation**

Voice (?) & Piano.

**Number of movements**

1

**Type of arrangement**

Arrangement of a traditional Irish song, dedicated to Bernadette and Peter.

19h. *The Tailor Boy*

[autograph]

**Date of arrangement**

?????

**Autograph**

f1r “The Tailor Boy”  ||  Trad. arr. Havelock Nelson... 3 fol  235:308 12 syst.

**Instrumentation**

Voice (tenor?) & Piano.

**Special features**

The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

**Number of movements**

1

**Type of arrangement**

Arrangement of a traditional Irish song.

20h. *You Must have that True Religion*

[two photocopies of an autograph score]

**Date of arrangement**

?????

**Autograph**

Lost?

**Instrumentation**

Voice (?) & Piano.

---

226 The composer states that this folksong is taken from the Costello Collection, No. 35.
227 GN suggests that the composer’s handwriting places this piece among the composer’s earlier works.
228 This work has been published twice. One version appeared in 1973 (soprano, alto and piano: Keith Prowse Music Publishing), and the second appeared in 1990 (two sopranos and two altos: Roberton Publications).
Number of movements
1

Type of arrangement
Arrangement of a traditional Scottish (?) song.

21h. Weary Travellers
[autograph]

Date of arrangement
?????

Autograph
f1r From H. Hinds [? pencil] || Weary Travellers || Trinidad Spiritual || arr Havelock Nelson... 3 fol 234:310 12 syst.

Instrumentation
Voice (?) & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations.

Number of movements
1

Type of arrangement
Arrangement of a traditional Trinidadian song.

22h. Weary Travellers
[autograph, autograph individual part]

Date of composition
?????

Autograph
f1r Specially for || Hyacinth Nichol. || Weary Travellors (2'30") [pencil] || Trinidad Spiritual || (from the Edric Connor Collection) || arranged for || voice, violin and piano || by || Havelock Nelson

Instrumentation
Voice (?), Piano & Violin.

Individual part
Violin obbligato, 2 ff.

Special features
The autograph is signed by the composer.
It is unbound.
It contains publisher’s information.

---

229 The handwritten title (in blue ink) on the front cover is in the composer’s hand. Photocopy 2 has been copied from the same autograph score as photocopy 1.
230 The individual part is in the composer’s hand.
231 The piece (in a SATB arrangement) was published by Boosey and Hawkes in 1972.
One type of paper is used (BBC MSS paper). There are numerous musical alterations.

**Number of movements**
1

**Type of arrangement**
Arrangement of a traditional Trinidadian song, collected by Edric Connor (1913-1968).

23h. *Weeping Mary*
[Published score]

**Date of arrangement**
?????

**Date of publication**
1993 (final Score).

**Autograph**
Lost?

**Instrumentation**
SATB & Piano (for rehearsal only).

**Number of movements**
1

**Type of arrangement**
Arrangement of a negro spiritual.

24h. *The Killough Song*
[Manuscript score]

**Date of composition**
?????

**Manuscript**
1fr *The Killough Song (transposed to C)* [ink and pencil] || *by John Vine* || *Words by Padraig Gregory* || developed from an Ulster fragment... 3 fol ☐ 237:304 12 syst.

**Instrumentation**
Voice (?) & Piano.

**Special features**
The manuscript is signed by John Vine.\(^{232}\)
It is unbound.
One type of unidentified paper is used.
There are numerous musical alterations.

**Number of movements**
1

**Type of composition**
Work for piano and voice derived from an old Ulster tune by John Vine, with words by Padraig Gregory.

---

\(^{232}\) According to GN the handwriting on this manuscript is probably that of John Vines. It probably came into the possession of Havelock Nelson when the younger composer took over the directorship of the Ulster Singers in 1954, a choir that John Vines had established in Belfast in the preceding years.
25h. Lament for an Absent One
[autograph]

Date of arrangement
?????

Autograph
f1r PIANO I \  LAMENT FOR AN ABSENT ONE \  (JAMES CONNOR’S AIR) \  for two pianos \  
Havelock Nelson... 2 fol  249:299 12 syst.
Instrumentation\textsuperscript{233}
Two Pianos.

Special features
The autograph is signed by the composer.
It is unbound.
One type of unidentified paper is used.
There are numerous musical alterations.

Number of movements
I

Type of arrangement
Work for two pianos based on an air.

26h. The Lark in the Clear Air
[autograph individual part]

Date of arrangement\textsuperscript{234}
?????

Autograph score
Lost?

Individual part autograph\textsuperscript{235}
f1r The Lark in the Clear Air. \  (voice & violin) \  arr. \  Havelock Nelson... 1 fol  234:309 12 syst.
Instrumentation
Voice (?) & Violin.

Individual part special features
The individual is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations.

Number of movements
I

Type of arrangement
Arrangement of an air for voice and violin.

\textsuperscript{233} The second piano part and the full score are missing.
\textsuperscript{234} According to GN, an arrangement of this piece (two sopranos, alto and piano) was published in 1954.
\textsuperscript{235} The full score and the vocal part are missing.
27h. Londonderry Air
[autograph]

Date of arrangement
?????

Autograph
f1r Londonderry Air... 2 fol 234:310 12 syst.

Instrumentation
Voice (?) & Piano.

Special features
The individual part is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
I

Type of arrangement
Arrangement of an Irish air for voice and piano.

28h. Ninepenny Fidil
[autograph part]

Date of arrangement
?????

Full score autograph
Lost?

Individual part autograph
f1r VIOLIN || Ninepenny Fidil || (voice & violin) || arr. Havelock Nelson... 2 fol 234:309 12 syst.

Instrumentation
Voice & Violin.

Individual part special features
The individual part is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations.

Number of movements
I

Type of arrangement
Arrangement of an Irish air.

29h. O No John
[autograph]

Date of arrangement
?????

236 Ibid.
237 Cumann Náisiúnta na gCór (Cork) published a version of this work for soprano, alto and piano in 1986.
Autograph
f1r [verse information in pencil] I [surrounded by a circle] O No John arr. Havelock Nelson ff 1 and 2 are paginated... 2 fol 234:311 12 syst.

Instrumentation
Voice (?) & Piano.

Special features
The autograph is signed by the composer.
It is unbound.
The majority of the libretto is excluded.
One type of paper is used (BBC MSS paper).
There are numerous musical alterations.

Number of movements
1

Type of arrangement
Arrangement of an English folksong.

30h. Oft in the Stilly Night
[photocopy of an autograph individual part]

Date of arrangement
?????

Autograph
Lost?

Instrumentation
Violin and ?????

Number of movements
1

Type of arrangement
Arrangement of an Irish folksong.

31h. Once as I remember
[autograph sketch]

Date of arrangement
?????

Autograph
f1r Italian Carol arr Havelock Nelson Once as I remember (Coll. Chas Woods)... 1 fol 234:310 12 syst.

Instrumentation
Piano.

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used (BBC MSS paper).
There are few musical alterations.

Number of movements
1
Type of arrangement
Autograph sketch of an Italian carol.

117. Grouping I: Unpublished Early Works

1. Suite of Dances [opus 1, Nos 1-6]; Song Group [opus 2, Nos 1-3]; Valseette [opus 3] [autograph]

Date of composition
Suite of dances completed 22/06/1934.
Song Group completed 12/08/1934.
Valseette completed 17/08/1934.

Autograph
Front cover: Piano album III f1r To our trio || Suite of Dances... prelude [op. 1, no. 1] ...f1v Minuet [op. 1, no 2]... Hungarian Dance [op. 1, no 3]... f2r Sarabande [op. 1, no. 4]... f2v Gavotte... f3r Jig [op. 1, no. 5]... Finished June 22\textsuperscript{nd} 1934 || J. Havelock Nelson... f3v To the Flynns || Words by I. Meli K., || THANKS FOR THE DAWN || J. Havelock Nelson... opus 2 No. 1... f5r To the authoress || Word by E. Honeybourne || The Grey Path || Music by J. Havelock Nelson || Opus 2 No. 2... f6r To the author || Words by I. Meli K., || A Summer Night || music by J. Havelock Nelson || Op. 2 No. 3... f7r Song group finished, Aug. 12\textsuperscript{nd}, 1934 || J. Havelock Nelson... f7v To Grannie Nelson || Valsette || J. Havelock Nelson... op. 3... f8v Finished Aug 17\textsuperscript{th} 1934... 8 fol... 233:295 12 syst.

Instrumentation
Opus 1 and Opus 3 are written for Solo Piano, Opus 2 is written for Solo Voice with Piano Accompaniment.

Special features
All three pieces are signed and dated by the composer.
They are bound within a music manuscript book (Quarto Manuscript Music Book), sold by Gill’s Music Warehouse, Nassau Street, Dublin.
One type of paper is used (BBC MSS paper). There are few musical alterations.

Number of movements
IV

Type of composition
Various.

2. Impressions [opus 3]: Song Cycle with words by A. R Sholdice [autograph]

Date of composition
Crucible dated 17/07/1940.
Lone Man dated 26/07/1940.
Supplication dated 31/07/1940.
Firelight Fancies dated 08/08/1940.
Dream dated 04/09/1940.

Autograph
Front cover: Song Cycle – op. 3... f1r Song Cycle || "You this Longing" || "IMPRESSIONS" || to Betty Harman... f1v... To Alan Sholdice || No 1 Minature || Words by A. R. Sholdice || Music by J. Havelock Nelson op 3... f3v... To Michael Howard || No. 4. Supplication || Words by A. R. Sholdice || Music by J. Havelock Nelson op 3... f5r To Margaret Inge || No. 3. Lone Man || Words by A. R. Sholdice || Music by J. Havelock Nelson... f7r... 31.1.40... 17v... To Henrietta Byrne || Reflections on [pencil] || No 5. Firelight Fancies || Words by A. R. Sholdice || Music by J. Havelock

GN refers to this piece as Opus 3 [2a].
Nelson || op. 3. No. 5... 19r 8.8.40... 19r To David Mitchell || No 6. Dream || Words by A.R. Scholdice || music by J. Havelock Nelson || op 3. No. 6... 11v 4.9:40 || J. Havelock Nelson... 12 fol 239:305 12 syst.

Instrumentation
Voice & Piano.

Special features
The autograph is dated and signed by the composer in several places. It is bound within a music manuscript book produced by Augener LTD, London. One type of paper is used. There are numerous musical alterations and annotations.

Number of movements
VI

Type of composition
Song cycle.

3i. Trio Phantasie [opus 4]
[autograph]

Date of composition
Work completed 30/08/1934, at noon.

Autograph
Front cover: Piano II || (Trio Phantasie)... 11r To Mummy & Daddy || Trio Phantasie || J. Havelock Nelson || op. 4... 16v The Phantasie finished || 12 noon, Wed, Aug 30th 1934 || J. Havelock Nelson... 6 fol 234:394 12 syst.

Instrumentation
Piano, Violin & Cello.

Special features
The autograph is dated and signed by the composer. It is bound within a music manuscript book (Quarto Manuscript Music Book), sold by Gill's Music Warehouse, Nassau Street, Dublin. One type of paper is used (Augener). There are few musical alterations.

Number of movements
I

Type of composition
Trio phantasie.

4i. Four Marine Sketches [opus 5] and Four Preludes [opus 9]
[autograph, autograph sketch]

Date of composition
Four Marine Sketches completed 01/24/1934.
Four Preludes completed 12/07/1935.

Autograph
Front cover: Piano || (Trio Phantasie)... 11r To my three brothers, Niall, Dermott and Robin || Four Marine Sketches || J. Havelock Nelson || op. 5... 16v Finished January 24th 1934 || J. Havelock Nelson... 17r To F.E.M. || Four Preludes || J. Havelock Nelson op. 9... 18v Finished July 12th 1935, J. Havelock Nelson... 8 fol 234:294 12 syst.
Instrumentation
Piano.

Additional material
Included along with the autograph score is a musical sketch for a different version of opus 9, no. 4, Allegro con fuoco, entitled No. 4a... 1 fol 233:298 12 syst.

Special features
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (Quarto Manuscript Music Book), sold by Gill’s Music Warehouse, Nassau Street, Dublin.
One type of paper is used (Augener).
A musical sketch is included, on a separate sheet.
There are numerous musical alterations.

Number of movements
Four Marine Sketches: IV
Four Preludes: IV

Type of compositions
Four sketches for piano, and four preludes for piano.

5i. Incidental Music to Michael [opus 6]
[autograph individual parts]
(music later adapted for 111, no. 6 (Irish Fragment, opus 6a), Grouping I)

Date of composition
??????

Autograph score
Lost?

Instrumentation
Violin I, Violin II, Viola & Cello.

Individual parts
1. Violin I, 2 ff.
2. Violin II, 2 ff.
3. Viola, 2 ff.

Number of movements
IV

Type of composition
Incidental music for a play.

6i. Irish Fragment [opus 6a]
[autograph, autograph parts, manuscript parts]
(music based on 111, no. 5 (incidental Music to Michael, opus 6), Grouping I)

Date of composition
18/09/40

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239 GN claims that the music was written for a local amateur drama group which Nelson was then a part of. The play was written by Myles Malleson (1880-1969).

240 GN states that this is the first of three orchestral works by the composer to feature opus numbers.
Autograph
Hardcover: SCORE || Irish Fragment || for orchestra || op. 6A || by J. Havelock Nelson... 11r For Mrs Harding & the Dublin Junior Orchestra || Irish Fragment || (based on two tunes from incidental music to "Michael") || J. Havelock Nelson op. 6a,... 14v 18/9/40 J Havelock Nelson... 4 fol || 267:359 22 syst.

Instrumentation
Flute, Oboe, Clarinet (Bb), Bassoon, 2 Horns (F), 2 Trumpets (Bb), Trombone, Harp, Percussion (triangle, cymbal), Timpani (F, Ab, C), Organ, Violin I, Violin II, Viola, Cello & Bass.

Individual parts
1. Flute, 1 f.
2. Flute, 1 f.
3. Oboe, 1 f.
4. Clarinet, 1 f.
5. Bassoon, 1 f.
6. Horns, 1 f.
7. Horns, 1 f.
8. Trumpets, 1 f.
9. Trombone, 1 f.
10. Harp, 1 f.
11. Percussion, 1 f.
12. Organ, 3 ff.
14. Violin I, 1 f.
15. Violin I, 1 f.
16. Violin I, 1 f.
17. Violin I, 1 f.
18. Violin I, 1 f (title page only).
20. Violin II, 1 f.
21. Violin II, 1 f.
22. Violin II, 1 f.
23. Violin II, 2 ff.
24. Viola, 1 f.
25. Viola, 1 f.
26. Viola, 1 f.
27. Cello, 1 f.
28. Cello, 1 f.
29. Cello, 1 f.
30. Cello, 1 f.
31. Bass, 1 f.

Special features
The autograph is dated and signed by the composer.
It is unbound.
One type of unidentified paper is used.
There are numerous musical alterations and annotations (in pencil).

Number of movements
1

Type of composition
Orchestral work.

7i. Two Little Moods [opus 7], Theme and Variations ‘a la danse’ [opus 10] and Sweet and Low
[autograph and autograph individual parts]

Date of composition
Two Little Moods completed 18/03/35.
Theme and Variations ‘a la danse’ ??????
Sweet and Low ??????

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241 Judging by the autograph score the trumpets, horns, trombone, percussion, harp and organ parts were all added later, as they do not appear on the full score.
242 All of the parts are autograph apart from the organ part and some of the string parts.
243 On the reverse of this individual part the following appears: Organ Part || arr. by W.G. Watson Mus Bac... GN suggests that the organ part was probably written out by the same person.
244 This individual part has the following written on it: CSPT || Oct. 1940...
Autograph

Instrumentation
Two Little Moods:
Piano, Violin I, Violin II, Viola & Cello.
Theme and Variations “à la dance”:
Piano duet.
Sweet and Low:
Violin, Viola & Cello.

Individual parts
1. Violin II, 1 f.
2. Viola, 2 ff.
3. Viola, 1 f.

Additional material
There are three individual parts (2nd Viola) also included within the autograph score (bound within the same music manuscript book). They are from three separate works: Standard Series (from book 9?), Cradle Song (Mozart) and Gavotte (Gossec).

Special features
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (Manuscript Music Book), sold by Gill’s Music Warehouse, Nassau Street, Dublin.
One type of paper is used.
There are numerous musical alterations.

Number of movements
Two Little Moods: II.
Theme and Variations “à la dance”: V.
Sweet and Low: I.

Type of compositions
Two Little Moods: piano quintet.
Theme and Variations “à la dance”: theme and variations.
Sweet and Low: arrangement of a traditional air(?).

8i. Suite of Songs for Soprano and Baritone [opus 8]
[autograph]

Date of composition
Completed 03/07/1938.

Autograph
Front cover: Piano album IV... f1r To Grandpa and Grannie Graham: Suite of Songs for Soprano and Baritone from Roger Casement’s Poems: J. Havelock Nelson, op. 8: f18v Finished, July 3rd, 1938... 8 fol 234:295 12 syst.

Instrumentation
Soprano, Baritone & Piano.

245 All of the individual parts are autograph.
246 This individual part also includes viola parts for the following works: Hearts and Minds (Zibula?), Cradle Song (Mozart), and Gavotte (Gossec).
Special features
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (Quarto Manuscript Music Book), sold by Gill's Music Warehouse, Nassau Street, Dublin.
One type of paper is used.
There are few musical alterations.

Number of movements
V

Type of composition
Suite of songs.

9i. Trio for Piano, Violin and Cello [opus 11] [autograph]

Date of composition
Completed 12/10/1935.

Autograph
Front cover: Chamber Music... 11r To Auntie Janie || Trio, no. 2 || for Piano, Violin and Cello, || J. Havelock Nelson, op. 11... 116v Finished Oct. 12th, 35, || J. Havelock Nelson... 16 fol 237:299 12 syst.

Instrumentation
Piano, Violin & Cello.

Special features
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (Manuscript Music Book: A. Wekes). One type of paper is used.
There are numerous musical alterations.

Number of movements
III

Type of composition
Trio for piano, violin and cello.

10i. Irish Suite [opus 12] [autograph, autograph individual parts] (also see 104: folio bag B)

Date of composition
Completed 10/05/1936.

Autograph
Front cover: Piano album V... 11r To the cellists, || I have played with || Irish Suite for Cello and Piano || by || J. Havelock Nelson, op. 12 || 1. Farewell to the Cot on the Mountain... 12v 2. Drockey's March (Druid's Dance)... 13v 3. Lament for Con O'Leary's Wife... 14v 4. Pretty Polly... 16v 5. The Little Bunch of Rushes... 18r 6. The Irishman's Toast... 8 fol 233:294 12 syst.

Instrumentation
Piano & Cello.

Individual parts
247 'Farewell to the Cot on the Mountain':
1. Violin, 1 f. 248

247 All of the individual parts are autograph, some of which are signed by the composer.
2. Violin, 1 f.
3. Cello, 1 f.

‘Drockety’s March’:
Piano I, 1 f.

Additional material
Glued to the inside of the front cover is the following note, signed by the composer:

NOTE
The theme of each number of this suite has been taken from an Irish air from which the piece gets its name. The airs are all to be found in the Feis Ceoil Collection. It should be noted that the whole work is intended as a cello and piano duet, not as a cello solo with pianoforte accompaniment. J.H.N...

Special features
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (Quarto Manuscript Music Book), sold by Gill’s Music Warehouse, Nassau Street, Dublin.
One type of paper is used.
There are numerous musical alterations.

Number of movements
VI

Type of compositions
Suite for cello and piano.

11i. Trio in C minor, for Piano, Violin and Violoncello [opus 13] [autograph]

Date of composition
Completed 29/08/1936.

Autograph
Front cover: J Havelock Nelson [pencil] Chamber Music... t11r To Mr and Mrs. Mease Trio in C minor For piano, violin and violoncello by J. Havelock Nelson, op. 13... 130v Finished Aug. 29th, 1936 J Havelock Nelson... 30 fol 235:298 12 syst.

Instrumentation
Piano, Violin & Cello.

Special features
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (Manuscript Music Book: A. Weekes). One type of paper is used.
Folio 17 (verso) has a piece of manuscript glued to it, obstructing the original music. There are numerous musical alterations.

Number of movements
III

Type of composition
Trio for piano, violin and cello.

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248 A violin part does not appear in the autograph score.
249 This piano part does not appear in the autograph score.
12i. Suite of Variations and Fantasie Scherzo in G minor [opus 14, no. 1-2]
[autograph]

**Date of composition**
Opus 14, no. 1 completed 24/05/1937.
Opus 14, no. 2 completed 07/09/1938.

**Autograph**
Front cover: Piano VI... f1r To H. L. || Suite of Variations [writing scored out] || on || the Irish air. || "Has sorrow thy young days shaded?" || Nom de Plume [glued on pieces of paper cover the composer's name; half of which has been scored out along with the opus number] || No. 1... f4v
Finished May 24th, 37... f5r Also to hagel || II || Fantasie Scherzo || in G minor || J. Havelock Nelson op. 14 no 2... f8v 7/9/38... 8 folo 235:294 12 syst.

**Instrumentation**
Suite of Variations: Piano.
Fantasie Scherzo: Piano.

**Special features**
The autograph is dated and signed by the composer (the composer removed his signature from folio 1 and replaced it with Nom de Plume. His signature appears on folio 5).
It is bound within a music manuscript book (Quarto Manuscript Music Book), sold by Gill's, Music Warehouse, Nassau Street, Dublin.
One type of paper is used.
There are numerous musical alterations.

**Number of movements**
Suite of Variations: VI
Fantasie Scherzo: I

**Type of composition**
Suite of Variations: suite of variations.
Fantasie Scherzo: fantasie scherzo.

13i. Songs of Suffering [opus 15] and Colleen Dawn [opus 17, no. 1]
[autograph]

**Date of composition**
Completed between 07/09/1937 and 13/07/1938.

**Autograph**
Inside front cover: J. Havelock Nelson. || Achill, Marlborough Rd. Glenageary.... f1r To Sylvia Fannin and the Centenary Choir || "Songs of suffering" for soprano, baritone and chorus || Words by various Poets || Music by J. Havelock Nelson op. 15... f16v Finished Sept 7th 1937 || J Havelock Nelson... f17r To Mr O dell (?) and his choir, in sincere admiration || Words by Dr. E. Milligan* ||
Colleen || Music by J. Havelock Nelson || op. 17. No. 1 || + a mountain [Ben Bulbin] between Donegal & Sligo || "The tune was also given to the composer by Dr Milligan from his collection of old Irish airs... f21v 13/7/38... 21 folo 236:298 12 syst.

**Instrumentation**
Songs of Suffering: Soprano, Baritone, Chorus & Organ.
Colleen Dawn: SATB & Piano (rehearsal only).

**Special features**
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (Quarto Manuscript Music Book), sold by Gill's, Nassau Street, Dublin.
One type of paper is used.
On a page a piece of manuscript has been glued over the original music, obscuring it. Pedal notes for the organ are included in *Songs of Suffering*, occasionally on separate staves. There are numerous musical alterations and annotations (in pencil).

**Number of movements**
*Songs of Suffering*: VI
1. ‘Anguish’ (Chorus and Organ: words by H. Vaughan)
2. ‘A Dialogue’ (Soprano, Baritone and Organ: words by G. Herbert)
3. ‘Christ Crucified’ (Chorus and Organ: words by G. Crashaw)
4. ‘A Hymn to God the Father’ (Baritone and Organ: words by J. Donne)
5. ‘Dominus Illuminatio Mea’ (Chorus and Organ: anonymous)

*Colleen Dawn*: I

**Type of compositions**
*Songs of Suffering*: Songs for Soprano, Baritone, Chorus and Organ.
*Colleen Dawn*: Song for Unaccompanied Choir.

14i. *Ave Rex Regnum Omnium* [opus 16, no. 1-8]
[autograph, autograph vocal scores]

**Date of composition**
Completed between 06/07/1938 and 14/08/1939.

**Autograph**
Hardcover: *AVE REX REGNUM* || *OMNIUM* || J. Havelock Nelson. || ALFRED FANNIN.... front cover: “Ave Rex Regnum Omnium”... 11r “Ave Rex Regnum Omnium” || Anthems for Harvest & other seasons || To the Fannins & Parsons || No. 1 Ave Rex, Regnum Omnium (motet) || Words by Dr. E. Milligan (from old Latin hymn) and Robert Flower || J. Havelock Nelson op. 16... 18v (6/7/38)... 19r To the lady who wrote it || No. 2 Seedtime and Harvest (Harvest anthem) || Words anon. [piece of paper glued to the page] || Music by J. Havelock Nelson op. 16 no 2... 110v (7/7/38) || To the ladies & gentlemen of the centenary choir || No 3 Immortality (armistice anthem) || Words by A.E. || Music by J. Havelock Nelson op. 16. No 3... 113r 19/7/28... 113v To Joan || 4. Carol (Christmas anthem) || Words by Christina Rossetti || With gentle swaying rhythm || Music by J. Havelock Nelson || op. 16 No. 4... 117r 22/7/38... To the one and only Renee || 5. The Tree of Life (Harvest Solo) || Words by Robin Flower || Music by J. Havelock Nelson || op. 16 No. 5... 118v 27/7/38 || To the Pasleys || 6. “The Valley of Humiliation” || Words by John Bunyan || Music by J. Havelock Nelson || op. 16 No. 6 || (Unison anthem for any season)... 119v 13/7/39... 120r To Cynthia Flynn & Poppie and Bertie Elliot || 7. “By Jesus’ Grave” || (Passion anthem) || Words by I. G. Smith || Music by J. Havelock Nelson || op. 16 No 7... 122v 7/8/39 || To Grannie & Grandpa || 8. “God Save the People” || (armistice or other season) || Words by Rev R.H. C Graham || Music by J. Havelock Nelson || op. 16. No. 8... 123v 14/8/39... 23 fol 235:298 12 syst.

**Instrumentation**
Solo Soprano, SATB & Organ.

**Additional material**
Included along with the full score there are two separate pieces of manuscript (both autograph and both signed by the composer. They were originally held together by a paper clip) that include vocal parts for numbers 6, 7 and 8.

**Special features**
The autograph is dated and signed by the composer.
It is bound within a music manuscript book (*Manuscript Music Book*), sold by Gill’s, Nassau Street, Dublin.
Two types of paper is used (folio 23 is different from the rest).

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250 GN notes that the piece was written for the Centenary Methodist Church, Stephen’s Green, Dublin following Nelson’s appointment there as organist and choirmaster in 1936.
The parts for solo soprano occasionally appear on separate staves, written above or below the printed staves. There are numerous musical alterations and annotations (in pencil).

**Number of movements**

VIII:
1. ‘Ave Rex, Regnum Omnium’: Solo Soprano, SATB & Organ.  
2. ‘Seedtime and Harvest’: SATB & Organ (rehearsal only).  
3. ‘Immortality’: SATB & Organ.  
4. ‘Carol’: SATB & Organ.  
5. ‘The Tree of Life’: Solo Soprano & Organ.  
6. ‘The Valley of Humiliation’: Unison Voices & Organ.  
7. ‘By Jesus’ Grave’: Solo Soprano, SATB & Organ.  
8. ‘God Save the People’: SATB & Organ.

**Type of composition**

Eight anthems.

**118. Grouping J: Early Works II**

1j. *Introduction and Scherzo Phantanie* [opus 18]

[autograph, autograph parts, manuscript parts]

**Date of composition**

Completed 30/10/1939.

**Autograph**

1f1 To the conductor & members of *the Dublin String Orchestra* Introduction and *Scherzo Phantanie* for piano & string orchestra J. Havelock Nelson op. 18... f23v 30/10/38 Havelock Nelson... 23 fol 264:360 14 syst.

**Instrumentation**

Piano & Orchestra (violin I, violin II, viola, cello and bass).

**Individual parts**

1. Piano, 6 ff.  
2. Violin I, 3 ff.  
5. Violin II, 3 ff.  
7. Violin II, 2 ff.  
8. Viola, 3 ff.  
10. Cello, 3 ff.  
11. Cello, 4 ff.  

**Special features**

The autograph is dated and signed by the composer. It is unbound.

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251 GN states that the central section of this movement ('Praise') was later published as a two-part song (entitled *Praise*) and published by Asherberg, Hopwood & Crew, Ltd in 1966. See also 103: Grouping A, no. 12.

252 Most of the individual parts are autograph, but some of the manuscript copies bear the stamp of ‘Adolphe Gebler, 3 Cabra Grove, Dublin,’ who no doubt copied these parts out.

253 The composer has signed and dated (30/10/39) this individual part.

254 This individual part has been signed by the composer. An additional piece of manuscript has been glued on to folio 3 (verse).

255 This individual part has been signed by the composer. Additional pieces of manuscript have been glued to folio 3 (both recto and verso).

256 Ibid.

257 This individual part has been signed by the composer. An additional piece of manuscript has been glued to folio 3 (verse).
One type of unidentified paper is used.
There are numerous musical alterations.
A piece of manuscript is glued to folio 22 (verso), it covers the original music.

Number of movements
I

Type of composition
Introduction and scherzo phantanie.

2j. Cello Sonata [opus 19]
[autograph]

Date of composition
Completed between 08/09/1941 and 08/04/1942.

Autograph
Front cover: Cello Sonata, op. 19... f1r To Betty Sullivan || Sonata in G minor || for violincello and piano. || J. Havelock Nelson, op. 19... f13v 8.9.41... f21v 8.4.42... 21 fol || 235:298 12 syst.258

Instrumentation
Cello & Piano.

Special features
The autograph is dated and signed by the composer
It is bound within a music manuscript book (Manuscript Music Book), sold by Gill’s, Nassau Street, Dublin.
One type of paper is used.
There are numerous musical alterations.
There are pieces of manuscript glued to the following folios: f7v, f11v, f21r, f21v.

Number of movements
II:
Lento
Allegro energico (ma non troppo)

Type of composition
Cello sonata.

3j. Poem [opus 20]
[autograph, autograph parts, manuscript parts, and individual parts relating to orchestrations of works by Camille Saint-Saëns and François-Louis Gounod]

Date of composition
Completed 20/03/1943.

Autograph
f1r For Sile Larchet || PEOM || for solo harp and orchestra, (based on a piano piece by Patricia McClelland) || orch. by [scored out] J.H.NELSON || op. 20... f19r 20.3.43 || Nelson... 20 fol || 258:360 21 syst.259

Instrumentation
Solo Harp & Orchestra (flute I, flute II, oboes, clarinets (Bb), bassoons, horns (F), trumpets (A), trombones, bass trombones, tuba, percussion (triangle, cymbal, side drum, glockenspiel, bass drum), timpani (Eb, Ab, Bb, B, D), harp, violin I, violin II, viola, cello, bass).

258 GN states that Betty Sullivan was a renowned cellist and teacher in the mid 20th century.
259 According to GN, Sile Larchet was a leading classical harpist in Dublin during the 1940s.
### Individual parts

<table>
<thead>
<tr>
<th></th>
<th>Instrument</th>
<th>Players</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Flute, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Oboe, 1 f.</td>
<td></td>
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<tr>
<td>3</td>
<td>Clarinets, 2 ff.</td>
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<tr>
<td>4</td>
<td>Bassoons, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Horns I and II, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Horns III and IV, 1 f.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Trumpets, 1 f.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Trombones I and II, 1 f.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Trombone III (bass), 1 f.</td>
<td></td>
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<tr>
<td>10</td>
<td>Tuba, 1 f.</td>
<td></td>
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<tr>
<td>11</td>
<td>Timpani, 1 f.</td>
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<tr>
<td>12</td>
<td>Percussion, 1 f (there is also a small note attached with musical notes written on it).</td>
<td></td>
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<tr>
<td>13</td>
<td>Harp, 4 ff.</td>
<td></td>
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<tr>
<td>14</td>
<td>Violin I, 2 ff.</td>
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<tr>
<td>15</td>
<td>Violin I, 2 ff.</td>
<td></td>
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<tr>
<td>16</td>
<td>Violin I, 2 ff.</td>
<td></td>
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<tr>
<td>17</td>
<td>Violin I, 2 ff.</td>
<td></td>
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<tr>
<td>18</td>
<td>Violin I, 2 ff.</td>
<td></td>
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<td>19</td>
<td>Violin I, 2 ff.</td>
<td></td>
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<tr>
<td>20</td>
<td>Violin I, 2 ff.</td>
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<tr>
<td>21</td>
<td>Violin II, 2 ff.</td>
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<td>22</td>
<td>Violin II, 2 ff.</td>
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<td>23</td>
<td>Violin II, 2 ff.</td>
<td></td>
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<td>24</td>
<td>Violin II, 2 ff.</td>
<td></td>
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<tr>
<td>25</td>
<td>Violin II, 2 ff.</td>
<td></td>
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<tr>
<td>26</td>
<td>Violin II, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Violin II, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Violas, 1 f.</td>
<td></td>
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<tr>
<td>29</td>
<td>Viola, 2 ff.</td>
<td></td>
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<tr>
<td>30</td>
<td>Viola, 2 ff.</td>
<td></td>
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<tr>
<td>31</td>
<td>Cello, 1 f.</td>
<td></td>
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<tr>
<td>32</td>
<td>Cello, 2 ff.</td>
<td></td>
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<tr>
<td>33</td>
<td>Cello, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Cello, 2 ff.</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Bass, 1 f.</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Bass, 1 f.</td>
<td></td>
</tr>
</tbody>
</table>

### Additional material

Included along with the above individual parts there are individual parts (all autograph) for works by Camille Saint-Saëns and François-Louis Gounod. They are as follows:

- **La Berceuse** (Gounod):
  1. Violin (?), 1 f.
  2. Bass (?), 1 f.

- **Carnival of Animals** (Saint-Saëns):
  1. Oboes, 1 f.
  2. Bassoons, 2 ff.
  3. Horns I and II, 1 f.
  4. Horn III, 1 f.
  5. Trumpet, 1 f.
  6. Trombone, 1 f.
  7. Violin (?), 1 f.

### Special features

The autograph is dated and signed by the composer. It is attached to a hardback paper folder. One type of paper is used. There are numerous musical alterations.

### Number of movements

1

### Type of composition

Orchestration of a piano piece by Patricia McClelland.

### Date of composition

1952.

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260 All of the parts in column I are autograph (some are even dated), whereas most of the parts in column II are autograph. They are all included in a hardback folder, separate from the full score.

Autograph
Sonatina for clarinet and piano by Havelock Nelson... 15 fol 262:356 12 syst.

Instrumentation
Clarinet (Bb) & Piano.

Individual part
Clarinet, 6 ff. 262

Additional material
At a later date (?) the composer set the solo part for a viola. 4 fol 255:358 12 syst. 263

Special features
The autograph is signed by the composer.
It is unbound.
One type of paper is used.
There are numerous musical alterations.

Number of movements
III:
Allegro giocoso ma moderato
Tempo di Minuetto (Andantino)
Vivace (Reel Finale)

Type of composition
Sonatina.

119. Grouping K: Miscellaneous Manuscript Material

1k. Cello parts for Trio in C minor [op. 13] and Sonata in G minor [op. 19]
[autograph individual cello parts] 264

Date of composition
Trio in C minor completed 29/08/1936.
Sonata in G minor completed between 08/09/1941 and 08/04/1942.

Number of movements
Trio in C minor - III
Sonata in G minor - II

Type of composition
Trio and sonata.

2k. Violin part for Trio in C minor [op. 13] and Irish Suite [for violin and piano, op. 12]
[autograph individual violin parts] 265

Date of composition
Trio in C minor completed 29/08/1936.
Irish Suite completed c.1936. 266

Number of movements
Trio in C minor - III
Irish Suite - VI

262 This individual part appears in autograph.
263 This individual part is signed by the composer.
264 All of the material is written into one music manuscript book, 11 ff.
265 Ibid., 8 ff.
266 The autograph score relating to the cello and piano version is dated 10/05/1936 (see 111, no. 10 above)
Type of composition
Trio and sonata.

3k. Various Violin Parts
[autograph individual violin parts]

Date of composition
Mid 1930s:
At a Time of Farewell - ?????
Royal Minuet - ?????
Suite of Dances - the original was scored for piano only, the autograph score was completed 22/06/1934. 
Trio Phantasie - the autograph score was completed 30/08/1934. 
Two Little Moods - the original piece was scored for violin I, violin II, viola, cello and piano, the autograph score was completed on 18/03/35.
Trio for Piano, Violin and Cello - the autograph score was completed 12/10/1935.
Fly Singing Bird - ?????

Contents267
At a Time of Farewell (Russell, arranged by H. Nelson)
Royal Minuet (James Brown)
Suite of Dances (opus 1)
Trio Phantasie (opus 4)
Two Little Moods (for piano quintet, opus 7)
Trio for Piano, Violin and Cello (opus 11, No. 2)
Fly Singing Bird (?????)

Number of movements
At a Time of Farewell - I
Royal Minuet - I
Suite of Dances - VI
Trio Phantasie - I
Two Little Moods - II
Trio for Piano, Violin and Cello - III
Fly Singing Bird - I

Additional information
18v (the last page of Trio for Piano, Violin and Cello) contains the following information: Finished Oct. 12 35 || JHN. . . . . . . 268

Type of compositions
Various.

4k. Various Cello Parts
[autograph individual cello parts]

Date of transcription/composition
?????

Contents269
Wiegenlied (Brahms)
Gavotte in G (Gluck)
Plaisir d’Amour (Martini)
Prelude [Op. 3] (Rachmaninoff)
Hebrew Melody (arr. Haywood)
Berceuse (Ilynsky)

267 All of the material is written into one music manuscript book, 8 ff.
268 This is the same date found on the autograph score (111, no. 9).
269 All of the material is written into one music manuscript book, 8 ff.
Hayawiak [?] (Wieniaski)
Country Gardens (English Folk Dance)
Londonderry Air (arr. Reeves-Nelson)
Irish Suite, Op. 12
Trio for Piano, Violin and Cello, Op. 11, No. 2.

Number of movements
Wiegenlied - I
Gavotte in G - I
Plaisir d’Amour - I
Prelude - I
Hebrew Melody - I
Berceuse - I
Hayawiak - I
Country Gardens - I
Londonderry Air - I
Irish Suite - VI
Trio for Piano, Violin and Cello - III

Type of compositions
Various.

5k. Various Transcriptions for Two Pianos
[autograph transcriptions]

Date of transcriptions
Mid 1940s(?)

Contents
Sarabande in A minor (J S. Bach: English Suite no.2), Suite in A major (Corelli), Minuet (D. Purcell) and Corant (John Barrett), 6 ff.
Sonata in A major (Corelli), 2 ff.

Number of movements
Sarabande - I
Suite in A major - III
Minuet - I
Corant - I
Sonata in A major – I

Additional information
Written both of the piano parts relating to Corelli’s Sonata in A major is the date 14.8.45

Type of transcriptions
Various.

6k. J.S. Bach, Sonata in G Major
[autograph transcription]

Date of transcription

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GN states that: ‘the date of completion of these baroque transcriptions is significant as it would appear to stem from the period the composer spent serving in the RAF. It is probable that these short transcriptions were made for domestic pleasure when he was off-duty’.

All of the pieces are arranged for two pianos. All parts are included.
The transcription is written within one music manuscript book, 10 ff.
Based on the composer’s handwriting, GN places this transcription in the mid 1940s.
Instrumentation
Clarinet (A) & Piano

Number of movements
III

Type of transcription
Sonata.

7k. Miscellaneous material
[autograph parts and newspaper cutting]

Date of materials
?????

Contents
The Last Roundup and Blue Heaven, 2 ff.
Soir (cor anglais part: Podowski), 1 f.
Élégie (parts for voice, harp and violin obbligatto: J. Massenet), 3 ff.
Morgan (violin obbligatto part: R. Strauss), 1 f.
Retreat March, Herzun und Blumen, Minature (C.P.E Bach), Dance de Fées (C.G. Reissiger?) and Rococo (W. Wiener), 3 ff.
Pantomine Rehersal, Cue Deedes, Diplomatic Fairies, Fairy Ballet and God Save the King (cello part: H. Nelson), 1 f.
Shades for the Dawn, The Grey Path and ????? (parts for violin, in the last instance piano; all in pencil), 1 f.
Rondo (oboe part: L. Beethoven), 3 ff.

Number of movements
The Last Roundup and Blue Heaven - III
Soir - I
Élégie - I
Morgan - I
Retreat March, Herzun und Blumen, Minature, Dance de Fées and Rococo (W. Wiener) - V
Pantomine Rehersal, Cue Deedes, Diplomatic Fairies, Fairy Ballet, God Save the King - V
Shades for the Dawn, The Grey Path and ????? - III
Rondo (oboe part: L. Beethoven) - I

Additional material
Included along with the autograph material there is a newspaper cutting of a piece of music entitled Pastorale Di A. Scarlatti. No dated appears on the newspaper itself and there are no annotations. It is taken from an Italian language paper called Pro Familia.

Type of materials
Various.

8k. Exercise book
[autograph exercise book]

Date of book
?????

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274 Only the violin individual part is featured.
275 GN states that: ‘on the front cover are details of the address of the family-home in Sandy Cove Avenue, Co Dublin. It is known that the Nelson family resided there until 1931 when they moved to a new address in Marlborough Road, Glenageary. Assuming the material dates from the years spent at the first address, the composer then would have been no older than fourteen’.
Contents
This autograph contains various musical exercises and written information concerning the theory of music. The autograph also includes two pieces (*Prelude* and *Prologue*) and one piece that was never started, but bears a title (*The Sleeping Beauty, opus 2*).

9k. Harmony and Counterpoint Exercise Book
[autograph exercise book]

**Date of exercises** 276
Dates range from 11/4/40 up until 17/10/40:
- ‘Harmony and Fugue’ - 11/4/40
- ‘Harmony’ - 18/04/1940
- ‘Harmony’ - 04/05/1940
- ‘Harmony and Counterpoint’ - 11/05/1940
- ‘Harmony and Counterpoint’ - 18/05/1940
- ‘Fugue’ - 22/05/1940
- ‘Harmony and Fugue’ - 22/06/1940
- ‘Harmony and Counterpoint’ - 06/07/1940
- ‘Harmony and Counterpoint’ - 10/10/1940
- ‘Fugue and Harmony’ - 17/10/1940

**Contents**
- ‘Harmony and Fugue’ (Harmony: *Tempo di Minuetto*, Piano; Fugue: Violin, Viola & Cello) - f1r-f2v
- ‘Harmony’ (Piano) - f3v
- ‘Harmony and Counterpoint’ (Harmony: Piano; Counterpoint: Violin, Viola & Cello) - f4r-f5v
- ‘Harmony and Counterpoint’ (Harmony: *Scherzo*, Piano; Counterpoint: SSATB) - f6r-f7r
- ‘Fugue’ (Violin, Viola & Cello) - f7v-f18v
- ‘Harmony and Fugue’ (Harmony: *Scherzo*, Piano; Fugue: Violin, Viola & Cello) - f8v-f12r
- ‘Harmony and Counterpoint’ (Harmony: *Scherzo*, Piano; Fugue: SSATB) - f12v-f14v
- ‘Fugue and Counterpoint’ (Fugue: SSATB; Counterpoint: Violin, Viola & Cello) - f14v-f16v
- ‘Harmony and Counterpoint’ (Harmony: *Andante*, Piano; Counterpoint: SATB) - f16v-f18r
- ‘Fugue and Harmony’ (Fugue: Violin I, Violin II, Viola & Cello; Harmony Piano) - f18v-f20v

10k. Sketch book
[autograph sketch book]

**Date of sketch book** 277

Scottish folksong ‘O whistle and I’ll come to you my lad’ - f1r-f2v
‘Iona Boat Song’ - f3v

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276 GN suggests that: ‘This book consists of a series of instrumental and choral exercises, about half of which are dated. They are mainly contrapuntal in style, and were probably completed as part of his B.Mus. studies at Trinity College, Dublin’.

277 GN dates this autograph score to the composer’s later years: ‘Unlike the previous MS books [in Grouping K] this one, given its condition, was a much later purchase; consequently, it would appear that the preliminary setting of the folksong dates from the composer’s last years’.

278 The composer did not progress beyond providing a title and two empty systems.
120. Grouping L: Various Publications of Part-Songs and Arrangements

1. *Dancing the Baby*  
[published arrangement]

**Date of arrangement**  
??????

**Date of Publication**  
1961 (London: Alfred Lengnick & Co)

**Instrumentation**  
SSA & Piano.

**Number of movements**  
I

**Type of arrangement**  
Arrangement of a traditional melody.

2. *Jack O’ Lantern*  
[published song]  
(see also autograph: 106 (folio bag D), No. 4)

**Date of composition**  
??????

**Date of Publication**  
1982 (London: Alfred Lengnick & Co)

**Instrumentation**  
SSA & Piano.

**Number of movements**  
I

**Type of composition**  
Song.

3. *Little Bo-Peep*  
[published song]

**Date of composition**  
??????

**Date of Publication**  

**Instrumentation**  
SSA & Piano.

**Number of movements**  
I

**Type of composition**  
Song.
41. *My Native Land*
[published arrangement]
(see also 107 (folio bag E), No. 9)

**Date of arrangement**
??????

**Date of Publication**
1988 (Cumann Náisiúnta na gCór)

**Instrumentation**
Solo Soprano, SSA & Piano.

**Number of movements**
I

**Type of arrangement**
Arrangement of a traditional air.

51. *Quiet Land of Erin*
[published arrangement]
(see also 107 (folio bag E), No. 20)

**Date of arrangement**
??????

**Date of Publication**
1986 (Cumann Náisiúnta na gCór)

**Instrumentation**
SSA & Piano.

**Number of movements**
I

**Type of arrangement**
Arrangement of a traditional folksong.

61. *The Drummer and the Cook*
[published arrangement]
(see also 104 (folio bag B), No. 2)

**Date of arrangement**
??????

**Date of Publication**
1988 (Cumann Náisiúnta na gCór)

**Instrumentation**
SAB & Piano.

**Number of movements**
I

**Type of arrangement**
Arrangement of a traditional sea shanty.
7l. You must have that True Religion
[published arrangement]
(see also 107 (folio bag E), Nos. 24, 25, 26; and 110 (Grouping H), No. 20)

Date of arrangement
?????

Date of Publication
1990 (Aylesbury: Roberton Publications)

Instrumentation
SSAA & Piano (for rehearsal only).

Number of movements
1

Type of arrangement
Arrangement of a spiritual.

8l. Donald the Dancer
[published arrangement]

Date of arrangement
?????

Date of Publication
1974 (Glasgow: Bayley & Ferguson)

Instrumentation
SATB & Piano (for rehearsal only).

Number of movements
1

Type of arrangement
Arrangement of a traditional air.

9l. The Heavenly Babe
[photocopy of a fair copy manuscript]
(see also 107 (folio bag E), Nos. 24, 25, 26; and 110 (Grouping H), No. 20)

Date of composition
?????

Date of Copyright\(^{279}\)
1989 (Oecumuse)

Instrumentation
SSAA & Piano.

Number of movements
1

Type of composition
Song with words by Kathryn Humprys.

\(^{279}\) This work is dedicated to Jonathan Gregory and Alan Boyd.
10l. *Kitty of Coleraine*  
[published arrangement]  
(see also 104 (folio bag B), Nos. 4 and 5)  

**Date of arrangement**  
??????  

**Date of Publication**  
1979 (York: Banks Music Publications)  

**Instrumentation**  
SATB & Piano (for rehearsal only).  

**Number of movements**  
I  

**Type of arrangement**  
Arrangement of a traditional air.  

11l. *O King of the Friday*  
[published anthem]  
(see also No. 17)  

**Date of composition**  
1957.  

**Date of Publication**  
1978 (Oecumuse)  

**Instrumentation**  
SATB & Piano (for rehearsal only).  

**Number of movements**  
I  

**Type of composition**  
Anthem with words by Sydney Bell.  

12l. *The Girl with the Buckles on her Shoes*  
[published arrangement]  

**Date of arrangement**  
??????  

**Date of publication**  
1960 (London: Curwen & Sons)  

**Instrumentation**  
SATB & Piano (for rehearsal only).  

**Number of movements**  
I  

**Type of arrangement**  
Arrangement of a traditional air.
121. Scrap Book 1

Date range of material
18/12/1935 - 20/12/1939

Physical characteristics
24pp, 298:328. The cover is illustrated with a picture of Shirley Temple ‘SCRAP BOOK SHIRLEY TEMPLE’.

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer (some of which are autographed by the composer, and some of which are accompanied by newspaper reviews of the performances).
- Concert programmes of performances that the composer attended (some of which are signed by the performers, e.g. Francis Poulenc and Pierre Bernac).
- Examination results relating to the composer (R.I.A.M), and booklets containing details of medals won (also R.I.A.M).

122. Scrap Book 2

Date range of material
02/03/1940 - 16/06/1949.

Physical characteristics
40pp, 268:405. The cover is illustrated with a naval scene ‘SCRAP BOOK NAVAL ‘CUTTINGS’ appears on the front and back covers.

Type of material
- A photograph of T. Alfred Fannin is glued inside the front cover.
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works (some of which feature the composer’s handwriting, and some of which are signed by the performers, e.g. Cyril Smith, Phyllis Sellick). Most are accompanied by newspaper reviews of the performances.
- A wedding invitation from Mr. William M. Thompson.
- A heart shaped list, written in Irish, in the composer’s hand.
- A flyer advertising Havelock Nelson’s ‘communication’ concerning ‘The growth of coliform bacilli in water’ for the Royal Academy of Medicine in Ireland (25/04/1941). A flyer advertising Havelock Nelson’s ‘communication’ concerning ‘Theoretical and practical aspects of some observations on the Serology of Syphillis’ for the Royal Academy of Medicine in Ireland (12/05/1944). Also a zoology examination paper lists the composer as one of the invigilators (Hilary term, 1941).
- The programme for the composer’s PhD graduation (Trinity College Dublin, October 1941), accompanied by a photograph.
- The programme for the composer’s Bachelor of Music (he is listed along with Brian Boydell) graduation (Trinity College Dublin, December 1941).
- A programme for the R.I.A.M’s 38th performance season (dated 19/12/1942) where the composer is referred to as ‘Hon. Secretary and Librarian’.
- An article by the composer entitled ‘Orchestral Music in Dublin Today’.
- A critical typed letter of the play The Dream (Frank Prenton)—where the composer performed and provided music—from a Gabriel Fallon (dated 29/05/1942).
- A Feis Ceoil (Dublin, 15/06/1943) prize-winners’ concert featuring the composer.
- A typed letter concerning the revival of an amateur drama group in Ipswich (23/02/1945).
- A newspaper cutting announcing the composer’s joining of the RAF (no date), and details of his employment as an assistant county bacteriologist in Suffolk.
- A newspaper cutting announcing the composer’s employment as accompanist (BBC NI, March 1947).
- Concert programmes of performances that the composer attended.

280 These can range from R.I.A.M performances, to plays the composer produced, to marriage ceremonies that the composer performed at.
281 The composer starts using the title of Dr. Nelson after this date.
123. Scrap Book 3

Date range of material
29/05/1949 - 06/10/1954.

Physical characteristics
52pp (unattached newspapers are inserted also), 216:277. The scrap book has a hard cover with 'CUTTINGS' printed on the spine.

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.
- A dinner invitation to Dr. and Mrs. Hugh Turtle's complimentary dinner (for the composer and the BBC NI studio string orchestra) in Belfast's Grand Central Hotel (27/06/50). A newspaper reference to the same dinner is included.
- The programme for the composer's Doctor of Music graduation (Trinity College Dublin, July 1950). It is included along with a dinner invitation (and a seating list (which is written on by the composer) and a menu) from Trinity College Dublin to the composer (05/07/1950).
- A section of the newspaper (unattached to the scrap book) *The Sligo Champion* (15/04/1950) detailing the prize winners of the Sligo Feis Ceoil. The composer was an adjudicator.
- A section of the newspaper (unattached to the scrap book) *The Courier and News* (23/02/1950) detailing the prize winners of the Dungannon Music and Drama Festival. The composer was an adjudicator.
- Concert programmes of performances that the composer attended.

124. Scrap Book 4

Date range of material
22/01/1955 - 29/02/1960.

Physical characteristics
56pp (an unattached page from a newspaper, and a concert programme is inserted also), 239:319. The scrap book has a hard cover with 'NEWS CUTTINGS' printed on the front cover. It is signed by the composer on folio 1 (recto): J. Havelock Nelson || Christmas 1953...

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.

125. Scrap Book 5

Date range of material
24/01/1964 - 14/03/1973.

Physical characteristics
60pp (two unattached pages from newspapers, and three concert programmes are inserted also), 257:304. The scrap book has a hard cover with 'CATHEDRAL NEWS CUTTINGS BOOKS No 436' printed on the front cover. The following appears on folio 1 (recto): To Dad, || with lots of love, || Romilly || Christmas 1964-65...

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.
- Some of the concert programmes feature slight annotations, one features the autograph signature of the composer Benjamin Britten (1913-1976), other autograph signatures written onto the concert programmes are the bass Owen Brannigan (1908-1973), the tenor John Elwes (b. 1946), the bass Allan Wilcocks, and the clarinettist Jack Brymer (1915-2003).
126. Scrap Book 6

Date range of material
05/03/1973 - 13/06/1975.

Physical characteristics
20pp, 246:357. The scrap book has a soft cover with ‘news cuttings and scraps’ printed on the front cover.

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.
- Some of the concert programmes feature light annotations, one features the following: St Paul’s Mendelssohn || (David Irvine)... 

127. Scrap Book 7

Date range of material

Physical characteristics
40pp (an unattached page from a newspaper is also included), 247:374. The scrap book has a soft cover with ‘scraps’ printed on the front cover.

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.
- Some of the concert programmes feature light annotations.
- A programme for Queen’s University Belfast’s summer graduation, at which the composer was awarded an honorary doctorate (DMus), is included (accompanied by a newspaper cutting).

128. Scrap Book 8

Date range of material
05/01/1980 - 14/02/1982. 282

Physical characteristics
20pp, 246:360. The scrap book has a soft cover with ‘Cuttings Book’ printed on the back cover.

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.
- Some of the concert programmes feature light annotations.

129. Scrap Book 9

Date range of material

Physical characteristics
20pp, 248:359. The scrap book has a soft cover with ‘cuttings’ printed on the back cover.

282 Only one news item is from the year 1982, the rest are from 1980-1981. The latest 1981 dated item is from 28/05/1981. The items at the beginning of the scrap book could date from November 1979.
Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.
- Some of the concert programmes feature light annotations.

130. Scrap Book 10

Date range of material

Physical characteristics
18pp (an unattached photocopied page from a newspaper is also included, as are several parts of various programmes), 234:332. The scrap book has a soft cover with ‘Scrap Book’ printed on the front cover.

Type of material
- Newspaper cuttings mostly relating to the composer (some with photographs).
- Concert programmes featuring the composer, or the performance of his works. Most are accompanied by newspaper reviews of the performances.
- Some of the concert programmes feature light annotations.
- A newspaper cutting mentioning the composer’s honorary degree from the University of the West Indies is included.
- A programme relating to the composer’s award of fellowship of the Royal Irish Academy of Music is included.

131. Reel to reel recording 1
[audio recording]

Date of recording
??????

Works recorded
Four Irish Pen Sketches

132. Reel to reel recording 2
[audio recording]

Date of recording
??????

Works recorded
Goblin Market (Acts II and III)

133. Audio tape 1
[audio recording]

Date of recording
??????

Works recorded
Land of Heart’s Desire
Piano concertino
Sinfonietta
134. Audio tape 2 [Havelock Nelson: a celebration of his life in music] [audio recording]

Date of recording
Broadcast on BBC Radio Ulster 06/12/1996

Works recorded
Overture: *The Lady and the Maid*
Part song: *O Hush my Little Jesus*
Part song: *Light*
Piano concertino
*Sail Round the Rocks*

Additional material
Included along with the audio tape is a programme relating to the invitation concert entitled ‘Havelock Nelson a celebration of his life in music’. This programme features