

# MS 51 Havelock Nelson Manuscripts

## About the Collection

The personal papers of John Havelock Nelson (1917-96), bacteriologist, composer, arranger, conductor and promoter of opera \*\*

Nelson started his studies in earnest with a scholarship to the RIAM where he studied piano, viola, double bass and organ.

Following this he entered Trinity to study Natural Science, changing to medical science with specialization in bacteriology and serology. Graduating with a doctorate in medical science, he simultaneously achieving a bachelor degree in music (!). He later completed a doctorate in music, also from Trinity.

Havelock Nelson joined the medical staff of the RAF in 1943. After the war he chose music over a scientific career when he joined the BBC in 1947 as a staff accompanist: in this role he took part in any and all musical output of BBC Northern Ireland, accompanying recitals and concerts, providing background and incidental music for example. As nearly all of the station's output was live at the time, his work and voice became very well known to the people of Northern Ireland.

He encouraged budding musicians to come in for auditions and performances, and had a hand in the careers of Joan Trimble, James Galway and others.

Alongside, and after, his work with the BBC he was instrumental in the foundation and success of such organizations as the Studio Symphony Orchestra, the Ulster Singers, the Studio Opera Group, the Trinidad and Tobago Opera Company, as well as adjudicating festivals across Ireland, the U.K., Canada and the West Indies.

The Havelock Nelson Manuscripts in Queen's contains many manuscripts, original scores, documents and transcriptions by Havelock Nelson. Compositions include incidental music for radio plays, songs for choirs and arrangements of traditional Irish airs.

The collection was donated by Havelock Nelson's son Graham Nelson in January 2010.

\*\* Please see the Dictionary of Irish Biography for more detailed biographical information on the life of John Havelock Nelson.

## MS 51 Outline

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<sup>1</sup> No title appears on the autograph score, but all of the individual parts carry the title *Backstage TV*.

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## MS 51/1 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.* || *Transcribed by J. Havelock Nelson...* f19v 25.7.42... 22 fol □ 262:354 21 syst.

### 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<sup>2</sup>

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.
8. Clarinet II, 2 ff.
9. Bassoon I, 2 ff.
10. Bassoon II, 2 ff
11. Trumpets I and II, 2 ff.
12. Horns I and II, 3 ff.
13. Horns III and IV, 3 ff.
14. Trombones I and II, 2 ff.
15. Bass trombone, 1 f.
16. Tuba, 1 f.
17. Timpani, 1 f.
18. Harp, 2 ff.
19. Violin I (master 1), 3 ff.
20. Violin I (2), 2 ff.
21. Violin I (3), 2 ff.
22. Violin I (4), 2 ff.
23. Violin I (5), 2 ff.
24. Violin I (6), 2 ff.
25. Violin I (7), 2 ff.
26. Violin II (1), 2 ff.
27. Violin II (master 2), 2 ff.
28. Violin II (3), 2 ff.
29. Violin II (4?), 2 ff.
30. Violin II (5), 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.

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<sup>2</sup> 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 hand writing 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’.

36. Cello (1), 2 ff
37. Cello (2), 2 ff.
38. Cello (3), 2 ff.
39. Cello (4?), 2 f
40. Cello (5), 2 ff.
41. Bass (1?), 2 ff.
42. Bass (2?), 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 *fl2* 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).

### Number of movements

III

### Type of transcription

Transcription of an organ concerto.

## MS 51/2 Fantasia in f-minor by W.A Mozart, transcribed for string orchestra by Havelock Nelson.

[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

Violin I, Violin II, Viola, Cello & Bass

### Individual parts<sup>3</sup>

1. Violin I, 2 ff.
2. Violin I, 2 ff.
3. Violin I, 2 ff.
4. Violin I, 2 ff.
5. Violin I, 2 ff.
6. Violin II, 2 ff.
7. Violin II, 2 ff.
8. Violin II, 2 ff.
9. Violin II, 2 ff.
10. Violin II, 2 ff.
11. Violin II, 2 ff.

<sup>3</sup> 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.



12. Viola, 2 ff.
13. Viola, 2 ff.
14. Viola, 2 ff.
15. Viola, 2 ff.
16. Cello, 2 ff.
17. Cello, 2 ff.
18. Cello, 2 ff.
19. Bass, 1 f.

### 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.

## MS 51/3i 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* || *Havelock Nelson* || *op. 21...* f2r *For Muriel and Bob Cuffe* || *Goblin Market* || *Based on* || *the poem* || *by Christina Rossetti* || *Music by J. Havelock Nelson* || *op. 21.* || *Prologue...* f27r 19.1.44. Nelson... 27 fol  
□ 243:305 12 syst.

### Instrumentation

Piano

### Special features

The autograph is signed and dated by the composer.

It contains the 1<sup>st</sup> 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).

## MS 51/3ii Goblin Market

[autograph]

### Date of composition

1944.

### Autograph

f1r *Goblin Market* || *2nd piano* || *Act I...* 18 fol □ 236:307 12 syst.

### Instrumentation

Piano.

### Special features

This autograph contains the 2<sup>nd</sup> piano part of a two piano part ballet (see 3i).

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 3i).

## MS 51/3iii Goblin Market

[Orchestral music for a ballet: autograph, autograph parts, photographic tracings and an invoice]

### Date of composition

1947

### Autograph

f1r *Goblin Market* || (*a ballet in 3 acts*) || *based on Christina Rossetti's poem.* || *music by* || *Havelock Nelson* || (*The goblin men ...* || "*One had a cat's face,* || "*One whisked a tail,* || "*One tramped at a rat's pace.* || "*One crawled like a snail,* || "*One like a wombat prowled obtuse and furry,* || "*One like a ratel tumbled hurry scurry*"..... || "*One parrot-voiced and jolly* || "*Cried "Pretty Goblin" still for "Pretty Polly"*")... f2r *Goblin Market Havelock Nelson* || (*a ballet in three acts*) || *Prologue*... f.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.

## Individual parts<sup>4</sup>

1. Piccolo, 4 ff.
2. Flute I, 8 ff.
3. Flute II, 6 ff.
4. Oboe I, 8 ff.
5. Oboe II, 6 ff.
6. Clarinet I, 10 ff.
7. Clarinet II, 8 ff.
8. Bassoon I, 10 ff.
9. Bassoon II, 8 ff.
10. Horns I and II, 10 ff
11. Horns III and IV, 7 ff
12. Trumpets I and II, 6 ff.
13. Trumpet III, 4 ff.
14. Trombone I, 6 ff
15. Trombone II, 6 ff
16. Bass Trombone, 5 ff.
17. Percussion, 6 ff.
18. Violin I (leader), 12 ff.<sup>4</sup>
19. Violin II, 12 ff.<sup>5</sup>
20. Viola, 12 ff.<sup>6</sup>
21. Cello, 12 ff.<sup>7</sup>
22. Bass, 10 ff

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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<sup>4</sup> All of the individual parts are autograph.

## MS 51/4     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.

## MS 51/5     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,<sup>5</sup> Brass,<sup>6</sup> Harp, Celeste, Percussion (wood-block, cymbal, bass drum)<sup>7</sup>, timpani (F, F#, Bb, B, C, D, E), Violin I, Violin II, Viola, Cello & Bass.

## Individual parts<sup>8</sup>

1. Soprano II, 1 f.
2. Soprano II, 1 f.
3. Contralto, 1 f.
4. Contralto, 1 f.
5. Flute I, 2 ff.
6. Flute II, 2 ff.
7. Clarinet I, 2 ff.
8. Clarinet II, 2 ff.
9. Bassoon, 2 ff.
10. Horns, 3 ff.
11. Trumpets, 2 ff.
12. Trombone, 2 ff.
13. Harp, 3 ff.
14. Cymbal, 1 f.
15. Bass drum, 2 ff.
16. Timpani, 2 ff.
17. Celeste, 2 ff.
18. Celeste and Piano, 4 ff.
19. Violin I, 3 ff.
20. Violin I, 3 ff.
21. Violin I, 3 ff.
22. Violin II, 3 ff.
23. Violin II, 3 ff.
24. Viola, 3 ff.
25. Viola, 3 ff.
26. Cello, 3 ff.
27. Cello, 3 ff.
28. Bass, 3 ff.

## Additional material

1. Autograph cue sheet, 2 ff.
2. Original (?) typed version of *The Legend of the Christmas Rose* (no date provided).
3. Annotated script for *The Legend of the Christmas Rose* 21 December 1947 version.
4. Annotated script for *The Legend of the Christmas Rose* 21 December 1948 version.
5. Annotated script for *The Legend of the Christmas Rose* 24 December 1953 version.

## Special features

The autograph is signed and dated by the composer.

It is unbound.

One type of paper is used.

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<sup>5</sup> 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.

<sup>6</sup> 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.

<sup>7</sup> 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.

<sup>8</sup> 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.

### 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.

## MS 51/6 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.

### Individual parts<sup>9</sup>

1. Violin I, 6 ff.
2. Violin II, 5 ff.
3. Viola, 6 ff.
4. Cello, 5 ff.

### Special features

The autograph is signed and dated by the composer.  
The majority of the auto 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.

## MS 51/7 The Cooneen Ghost

[autograph, manuscript parts]

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<sup>9</sup> 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.

## Date of composition

1948

## Autograph

f1r *Incidental Music* || for || *The Cooneen Ghost*. || Havelock Nelson... f5v Nelson 21/9/48... 8 fol □ 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<sup>10</sup>

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.
6. Violin I, 2 ff.
7. Violin I, 2 ff.
8. Violin II, 2 ff.
9. Violin II, 2 ff.
10. Viola, 2 ff.
11. Cello, 2 ff.
12. Bass, 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.

## MS 51/8 Overture for a Special Occasion

[autograph, autograph parts, manuscript parts, photocopies]

## Date of composition

1949

## Autograph

f1r *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*". Havelock Nelson... 21 fol □ 258:359 12 syst.

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<sup>10</sup> All of the individual parts are written on BBC MSS paper. They all feature an indecipherable signature.

## 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),<sup>11</sup> Violin I, Violin II, Viola, Cello & Bass,

## Individual parts<sup>12</sup>

1. Flute I, 2 ff.
2. Oboes I, 2 ff.
3. Oboes II, 1 f.
4. Clarinet I, 2 ff.
5. Clarinet II, 2 ff.
6. Bassoon I, 2 ff.
7. Bassoon II, 1 f.
8. Horn I, 2 ff.
9. Horn II, 2 ff.
10. Trumpet I, 1f.
11. Trumpet II, 1f.
12. Timpani, 1 f.
13. Percussion, 1 f.
14. Violin I, 2 ff.
15. Violin II, 2 ff.
16. Cello, 2 ff.
17. Bass, 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

I

## Type of composition

Overture

## MS 51/9 Sinfonietta

[autograph, concert programme]

## Date of composition

1950

## Autograph

f1r *Sinfonietta* || for full orchestra || Havelock Nelson || I *Lento misterioso – Vivace.* || II *Tempo di Minveto* || III *Finale – Allegro con brio...* 54 fol □ 275:375<sup>13</sup> 22 syst.

<sup>11</sup> 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.

<sup>12</sup> 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.

<sup>13</sup> 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.

## MS 51/10 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-12r

### Type of composition

Song Cycle

## MS 51/11 Two Men of Assagh

[autograph, autographed viola part, autographed script]

### Date of composition

1952 (transmitted 13/11/1952)

### 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.<sup>14</sup>

### 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.

## MS 51/12 The Last Hero

[autograph parts, radio play script]

### Date of composition

1953 (first transmitted 20/03/1953).

### Autograph

The autograph score is missing.

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<sup>14</sup> This individual part is signed by the composer.

## Instrumentation

2 Trumpets (Bb), 2 Horns (F), Harp, Timpani(?).

## Individual parts<sup>15</sup>

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 envelope 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.

## MS 51/13 Lisina and the Cats

[autograph, autographed part, manuscript parts, radio play scripts]

## Date of composition

1953

## 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,<sup>16</sup> Treble (Kitty),<sup>17</sup> Baritone (father Gatto),<sup>18</sup> Children's Chorus, 2 Pianos & Celeste.

## Individual parts<sup>19</sup>

1. Soprano, 2 ff.
2. Kitty (treble?), 2 ff.
3. Treble (or choir), 2 ff.<sup>20</sup>

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<sup>15</sup> All of the individual parts appear to be autograph material.

<sup>16</sup> This part was originally sung by Mary Johnston.

<sup>17</sup> This part was originally sung by Helen Carter.

<sup>18</sup> This part was originally sung by Donald Cairns.

<sup>19</sup> 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.

<sup>20</sup> 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.

4. Baritone, 2 ff.
5. 2<sup>nd</sup> 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).<sup>21</sup>

### 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.

## MS 51/14 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<sup>22</sup>

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

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<sup>21</sup> 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.

<sup>22</sup> An individual part for SATB appears to be an autograph, but the others are not.

### 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.

## MS 51/15 The New Boots

[autograph, autograph parts, radio play script]

### Date of composition

1956 (transmitted 20/12/1956).

### 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<sup>23</sup>

1. Flute and piccolo, 2 ff.
2. Clarinet, 2 ff.
3. Percussion, 2 ff.
4. Cello, 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.

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<sup>23</sup> All of the individual parts appear to be autograph.

## MS 51/16 Piano (Introduction and Fantasy Scherzo)

[autograph, photocopied parts]

### Date of composition

1958(?).

### Autograph

f1r *Piano Concertino* || (*Introduction* || and || *Fantasy Scherzo*) || for piano and strings || Havelock Nelson... 26 fol □ 278:369 18 syst.

### Instrumentation

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

### 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

I

### Type of composition

Piano concertino

## MS 51/17 The Course of the Year

[autograph, revised autograph scores, photocopies, published material]

### Date of composition

1957

### Autograph

f1r - 1. Spring || Poem by Wm. Blake (OUP)... f2v 2. Easter (O King of the Friday) || Poem by Douglas Hyde || (from Golden Lennox Robinson. pub Macmillan) || (from the Irish)... f3v 3. Summer (Laughing Song) || Poem by Wm. Blake (OUP)... f5v 4. Autumn (Requiescat)... See revised version! (pencil) || Poem by Mathew Arnold (OUP)... f7v 5. Winter (For Snow) || Poem by Eleanor Farjeon. (from "Time for Poetry". Pub. Scott, Foresman, & Co.)... f8v 6. Christmas (a carol) || Poem by Robert Herrick... 10 fol □ 277:368 18 syst.

### Instrumentation

SATB.

### Additional material

- f1r *Words by* || *William Blake* || *No. 1. Spring* || *Music* || *by* || *Havelock Nelson*... 2 fol □ 235:308 12 syst. A revised autograph score for song 1 *Spring*.<sup>24</sup>

- f11r *Music Havelock Nelson* || *Autumn (Requiescat)* || *words Matthew Arnold (OUP)*... 2 fol □ 234:308 12 syst. A revised autograph score for song 4 *Autumn (Requiescat)*.<sup>25</sup>

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).

### 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.

## MS 51/18 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<sup>26</sup>

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.
9. Violin, 2 ff.
10. Cello, 2 ff.

<sup>24</sup> This autograph is signed by the composer. There are numerous photocopies of this autograph.

<sup>25</sup> Ibid.

<sup>26</sup> All of the individual parts are written on BBC MSS paper. Some are autograph, but most are not.

### 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.

## MS 51/19 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<sup>27</sup>

1. Flute and piccolo, 2 ff.

2. Clarinet (Bb), 3 ff.<sup>28</sup>

3. Cello, 3 ff.<sup>29</sup>

4. Percussion, 3 ff.<sup>30</sup>

### 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.

<sup>27</sup> All of the individual parts are autograph, and all are signed by the composer. All are written on BBC music MSS paper.

<sup>28</sup> One of the folios is detached from the others.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.



- 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.

## MS 51/20 Hugo the Piper

[autograph, autograph parts, manuscript parts, radio play script]

### Date of composition

1959

### Autograph

f1r *June 8<sup>th</sup>* (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.

### Individual parts<sup>31</sup>

1. Yvette solo, 1 f.<sup>32</sup>
2. Flute and piccolo, 3 ff.<sup>33</sup>
3. Horn, 3 ff.<sup>34</sup>
4. Percussion, 2 ff.
5. Piano and celeste, 2 ff.
6. Violin I, 3 ff.<sup>35</sup>
7. Violin II, 3 ff.<sup>36</sup>
8. Viola, 3 ff.<sup>37</sup>
9. Cello, 3 ff.<sup>38</sup>
10. Bass, 2 ff.

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<sup>31</sup> There are two autograph parts (Yvette's solo and the bass part), but most are not.

<sup>32</sup> This part was originally sung by Kathleen O' Donnell.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> One of the folios is detached from the others.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

### 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.

## MS 51/21i 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<sup>39</sup>

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.
6. Cello, 2 ff.
7. Basso, 2 ff.
8. Flute, 2 ff.
9. Clarinet (Bb), 2 ff.
10. Oboe, 3 ff.<sup>40</sup>
11. Harp, 4 ff.<sup>41</sup>

<sup>39</sup> None of the individual parts are autograph, they are all signed with an indecipherable signature.

<sup>40</sup> One of the folios is detached from the others.

<sup>41</sup> Ibid.

### 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:<sup>42</sup>

1. Violin I, 2 ff.<sup>43</sup>
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.
9. Bass, 1 f.
10. Bass, 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.

## MS 51/21ii The Land of Heart's Desire

[autograph, autograph(?) parts, photocopies]

### Date of composition

1959(?).

### Autograph

f1r FOR MAURICE MILES || AND THE CITY OF BELFAST || SYMPHONY ORCHESTRA || SUITE || "LAND OF HEART'S DESIRE" || (W.B. YEATS) || FOR || HIGH VOICE || (SOPRANO) || & || ORCHESTRA. || Havelock Nelson  
|| 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.

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<sup>42</sup> All of the string parts appear to be autograph. There are also numerous photocopies of the vocal parts. The original manuscript(s) has been lost.

<sup>43</sup> A part for solo violin is attached to the individual part.

### Individual parts<sup>44</sup>

1. 1<sup>st</sup> flute, 2 ff.
2. 2<sup>nd</sup> flute, 2 ff.
3. 1<sup>st</sup> oboe, 2 ff.
4. 2<sup>nd</sup> oboe, 2 ff.
5. 1<sup>st</sup> clarinet, 2 ff.
6. 2<sup>nd</sup> clarinet, 1 f.
7. 1<sup>st</sup> bassoon, 2 ff.
8. 2<sup>nd</sup> bassoon, 1 f.
9. 1<sup>st</sup> horn, 2 ff.
10. 2<sup>nd</sup> horn, 2 ff.
11. 3<sup>rd</sup> and 4<sup>th</sup> horn, 1 f.
12. 1<sup>st</sup> and 2<sup>nd</sup> trumpets, 1 f.<sup>45</sup>
13. Timpani, 1 f.
14. Percussion, 1 f.
15. Harp, 3 ff.
16. Violin I, 2 ff.
17. Violin II, 2 ff.
18. Viola, 2 ff.
19. Cello, 2 ff.
20. Double Bass, 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.

## MS 51/22 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.

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<sup>44</sup> 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.

<sup>45</sup> An additional photocopy of this individual part is included along with the manuscripts.

### 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.
7. Violin I, 2 ff.
8. Violin I, 2 ff.
9. Violin II, 2 ff.
10. Violin II, 2 ff.
11. Viola, 2 ff.
12. Cello, 2 ff.
13. Bass, 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.

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.

## MS 51/23 The Armagh Breakaway

[autograph, autograph parts, radio play script, annotated list of direction]

### Date of composition

1964

### Autograph

f1r The Armagh Breakaway || (Feature) || Havelock Nelson... 11 fol □ 278:369 18 syst.

### Instrumentation

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

### Individual parts<sup>46</sup>

1. Voice, 1 f.<sup>47</sup>
2. Flute and piccolo, 2 ff.
3. Clarinet, 2 ff.
4. Guitar, 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)<sup>48</sup>

### Type of composition

Incidental music for a radio feature.

## MS 51/24 Four Irish Pen Sketches

[autograph parts, manuscript parts, photocopies]

### Date of composition

1951

### 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.1 *Maids of the Mourne Shore*: 2 Horns (E), Violin I, Violin II, Viola I, Viola II, Cello & Bass.

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.

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<sup>46</sup> All of the individual parts appear to be autograph.

<sup>47</sup> Originally sung by Teresa Clifford.

<sup>48</sup> Section G is referred to (8 bars + *Crash*, f6v), but does not appear in the autograph score.

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<sup>49</sup>

1. 1<sup>st</sup> flute (and piccolo), 1 f.
2. 1<sup>st</sup> flute (and piccolo), 2 ff.
3. 1<sup>st</sup> flute (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.
9. Bassoons I and II, 3 ff.
10. Horns, 4 ff.
11. 1<sup>st</sup> horn, 2 ff.
12. 2<sup>nd</sup> horn, 2 ff.
13. 3<sup>rd</sup> horn, 2 ff.
14. 4<sup>th</sup> horn, 2 ff.
15. Trumpets, 2 ff.
16. 1<sup>st</sup> trumpet, 2 ff.
17. 2<sup>nd</sup> trumpet, 2 ff.
18. Trombone I, 2 ff.<sup>50</sup>
19. 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.
25. Violin I, 4 ff.
26. Violin I, 4 ff.
27. Violin II, 2 ff.
28. Violin II, 2 ff.
29. Violin II, 3 ff.<sup>51</sup>

### Number of movements in the work

IV

### Type of composition

Orchestral

## MS 51/25 The Black Lamb

[autograph parts, radio play script]

<sup>49</sup> 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.

<sup>50</sup> The two folios are detached.

<sup>51</sup> The folios are detached.

### 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

### Individual parts

1. Voice (lullaby), 1 f.
2. Piccolo, 1 f.<sup>52</sup>

### 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.

## MS 51/26 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.

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<sup>52</sup> The piccolo part was originally played by Wendy Berry.



### Number of movements

IV(?)

### Type of composition

Incidental music for a radio play.

## MS 51/27 A Carolan Tune (Fanny Power) and Variations

[autograph, autograph part, photocopy]

### Date of composition

1966 (published by Mercier, 1975).

### 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.

### Individual part

Irish Harp, 3ff.<sup>53</sup>

### 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

I

### Type of composition

Variations for Irish harp and string quartet.

## MS 51/28 [W.B. Yeats TV Feature]

[autograph, autograph parts, rehearsal script]

### Date of composition

1966.

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<sup>53</sup> This individual part is signed by the composer.

### 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),<sup>54</sup> Harp.

### Individual parts<sup>55</sup>

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.

## MS 51/29 [Ave Maria by Padraig Murphy, orchestrated by Havelock Nelson]

[autograph, autograph parts, programmes]

### Date of orchestration

1967.

### Autograph

f1r *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<sup>56</sup>

1. Flute I, 1 f.
2. Flute II, 1 f.
3. Oboe I, 1 f.

<sup>54</sup> A part for gong was eventually removed (see percussion individual part manuscript).

<sup>55</sup> All the individual parts are autograph.

<sup>56</sup> 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.

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. Harp, 2 ff.
12. Violin I, 1 f.
13. Violin II, 1f.
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, 8<sup>th</sup> November, 1967) are identical, the third one (Tuesday, 14<sup>th</sup> 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

I

### Type orchestration

Orchestration of Pádraig Murphy's *Ave Maria*.

## MS 51/30 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<sup>57</sup>

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

<sup>57</sup> 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 13<sup>th</sup> October, 1969. Attached is a detailed list of the recorded incidental music that includes cues, duration, and purpose (introduction etc...).<sup>58</sup>

### Number of movements

V

### Type of composition

Incidental music for a radio play.

## MS 52/31 In Memory of My Mother: An Invocation for Universal Love.

[autograph, autograph part, manuscript parts, photocopies]

### Date of composition

1969(?).

### Autograph

f1r *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.<sup>59</sup>

### Instrumentation

2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 2 Horns, Timpani (F, G, A, B, C, D), SATB, Solo Violin, Violin I, Violin II, Viola, Cello & Bass.

### Individual parts<sup>60</sup>

1. Flutes, 2 ff.
2. Oboes, 2 ff.
3. Clarinets, 2 ff.
4. Bassoons, 2 ff.
5. Horns, 2 ff.
6. Timpani, 1 f.
7. Harp, 2 ff.<sup>61</sup>
8. Violin I and solo violin, 2 ff.
9. Violin II, 2 ff.
10. Viola, 2 ff.
11. Cello, 2 ff.
12. Bass, 2 ff.

### Special features

The autograph is signed by the composer.

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<sup>58</sup> A carbon copy of the list is also attached.

<sup>59</sup> A photocopy of the full score is also included, bearing the signature of G.K. Spratt, Cork, June 1990.

<sup>60</sup> 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.

<sup>61</sup> This individual part bears the composer's signature.

It is unbound.  
There are numerous musical alterations.  
One type of paper is used (BBC manuscript paper).

#### Number of movements

I

#### Type of composition

Work for orchestra and chorus.

### MS 52/32 Irish Suite [for piano trio]

[autograph, autograph parts]

#### Date of composition

c. 1985.

#### Autograph

f1r *FOR THE HUNT TRIO* || – *a little light music* || *IRISH SUITE* || (*for piano trio*) || *Havelock Nelson* || 1. *Pastorale* || 2. *March* || 3. *Love Song* || 4. *Ballad with variations* || ..... 24 fol □ 233:311 12 syst.

#### Instrumentation

Piano. Violin & Cello.

#### Individual parts<sup>62</sup>

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.

### MS 51/33 Caribbean Suite

[autograph scores, autograph individual parts, manuscript individual parts, photocopies, autograph errata note, unidentified individual part]

#### Date of composition

1990.

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<sup>62</sup> Both of the individual parts are autograph, and both are signed by the composer.

### 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.<sup>63</sup>

### 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.

### 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<sup>64</sup>

### 'Eirie Cherie'

1. Flute I, 1 f.<sup>65</sup>
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.
13. Percussion, 1 f.
14. Timpani, 1 f.
15. Harp, 2 ff.
16. Violin I, 1 f.<sup>66</sup>
17. Violin II, 1 f.<sup>67</sup>

<sup>63</sup> 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.

<sup>64</sup> Only individual parts that appear in manuscript are included the following lists. Most of these parts are autograph, the majority of which bear the composer's signature.

<sup>65</sup> 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.

<sup>66</sup> This individual part is signed by the composer; several photocopies of the original are also included.

<sup>67</sup> Ibid.

18. Violin II, 1 f.<sup>68</sup>
19. Violin II, 1 f.<sup>69</sup>
20. Bass, 1 f.<sup>70</sup>

#### **'In Venezuela (improvisation on a South American Theme)'**

1. Flute I, 1 f.<sup>71</sup>
2. Flute II and piccolo, 1 f.
3. Oboe and cor Anglais, 1 f.
4. Clarinet I, 2 ff.
5. Clarinet II, 2 ff.
6. Bassoon, 1 f.
7. Horn I, 1 f.
8. Horn II, 1 f.<sup>72</sup>
9. Horns III/IV, 2 ff.<sup>73</sup>
10. Trumpet I, 1 f.
11. Trumpet II, 1 f.
12. Trombone I, 1 f.
13. Trombone I, 1 f.<sup>74</sup>
14. Trombone II, 1 f.
15. Trombone II, 1 f.<sup>75</sup>
16. Trombone II, 1 f.<sup>76</sup>
17. Trombone III (bass), 1 f.
18. Trombone III, 1 f.<sup>77</sup>
19. Xylophone, 1 f.<sup>78</sup>
20. Percussion, 1 f.
21. Harp, 2 ff. Violin I, 1 f.<sup>79</sup>
22. Violin II, 1 f.<sup>80</sup>
23. Viola, 1 f.<sup>81</sup>
24. Bass, 1 f.<sup>82</sup>
25. Bass, 1 f.<sup>83</sup>

#### **'The Stuttering Pastor'**

1. Flute I, 1 f.<sup>84</sup>
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.

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<sup>68</sup> This individual part is an unsigned fair copy, of which there are numerous photocopies.

<sup>69</sup> This individual part is an unsigned fair copy, of which there are numerous photocopies.

<sup>70</sup> Ibid.

<sup>71</sup> 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.

<sup>72</sup> This manuscript is slightly water damaged.

<sup>73</sup> 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.

<sup>74</sup> This manuscript is smaller than the above trombone I part.

<sup>75</sup> This manuscript is smaller than the above trombone II part.

<sup>76</sup> This manuscript is quite different from the other two manuscripts. It appears to be a later transcription of this individual part.

<sup>77</sup> This manuscript is smaller than the above trombone I part.

<sup>78</sup> This manuscript is not signed by the composer.

<sup>79</sup> This individual part is signed by the composer. Several photocopies of the original are also included.

<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

<sup>82</sup> This individual part is signed by the composer.

<sup>83</sup> This manuscript is a fair copy, and is smaller than the above individual part.

<sup>84</sup> This individual part is signed by the composer, as is all the following individual parts unless otherwise stated.

10. Horn II, 1 f.
11. Trumpet I, 1 f.
12. Trumpet II, 1 f.
13. Trombone I, 2 ff.
14. Trombone II, 1 f.
15. Trombone II, 1 f.<sup>85</sup>
16. Trombone III (bass), 1 f.
17. Timpani, 1 f.
18. Percussion, 1 f.
19. Harp, 2 ff. Violin I, 1 f.<sup>86</sup>
20. Violin II, 1 f.<sup>87</sup>
21. Viola, 1 f.<sup>88</sup>
22. Bass, 1 f.<sup>89</sup>

### 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 □ 228:295 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.

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<sup>85</sup> This manuscript is quite different from the other trombone II manuscript. It appears to be a later transcription of this individual part.

<sup>86</sup> This individual part is signed by the composer. Several photocopies of the original are also included.

<sup>87</sup> Ibid.

<sup>88</sup> Ibid.

<sup>89</sup> This individual part is signed by the composer, and is accompanied by two photocopies.



## MS 51/34 Four Comic Cameos (a light-hearted suite)

[photocopies of lost autograph manuscripts]

### Date of composition

?????

### Autograph<sup>90</sup>

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<sup>91</sup>

Lost. The individual parts, however, do appear in photocopy. They have the following characteristics:

1. Clarinet I (Bb), 3 ff.
2. Clarinet II, (Bb and Eb), 4 ff.
3. Bassoon, 3 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.

## MS 51/35 An Irish Frolic for Recorder Band

[photocopies of lost autograph manuscripts]

### Date of composition

?????

### Autograph<sup>92</sup>

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.

---

<sup>90</sup> None of the material relating to this work appears in original manuscripts, only in photocopies.

<sup>91</sup> Like the full score all of the individual parts appear only in photocopies.

<sup>92</sup> None of the material relating to this work appears in original manuscripts, only in photocopies.

### Instrumentation

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

### Individual parts<sup>93</sup>

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. Treble, 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.

### Number of movements

I

### Type of composition

Chamber music for recorder band.

## MS 51/36 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<sup>94</sup>

1. Piano I ('Pastorale'), 4 ff.
2. Piano II ('Pastorale'), 4 ff.
3. Piano I, ('Pan's Sarabande'), 8 ff.
4. Piano II, ('Pan's Sarabande'), 8 ff.

---

<sup>93</sup> Like the full score all of the individual parts appear only in photocopies.

<sup>94</sup> All the individual parts appear to be autograph, none contain a signature or a date.

## Number of movements

IX

## Type of arrangement

Arrangement for two pianos of music from Sir Arthur Bliss's (1891-1975) *Pastoral "Lie Strewn the White Flocks"* (1928).

## MS 51/37 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<sup>95</sup>

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).

## Number of movements

I

## Type of arrangement

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

## MS 51/38 Rhapsody on an Irish Lament

[autograph scores]

## Date of composition

?????

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<sup>95</sup> It is unclear whether or not this manuscript is autograph.

### 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.<sup>96</sup>

### 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.

## MS 51/39 The Tailor Boy and his Coy Damsel (traditional Irish air freely arranged for pianos)

[autograph]

### Date of arrangement

?????

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<sup>96</sup> 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).

## 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

I

## Type of arrangement

Irish air arranged for two pianos.

## MS 51/40 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 Tomelty* || Havelock Nelson... 6 fol □  
268:360 26 syst.

## Instrumentation

Voices, Flute, Oboe, Clarinet (Bb), Bassoon, Horns (F),<sup>97</sup> 2 Trumpets (Bb), Trombone, Timpani (G, B, C, D),  
Percussion (gong, cymbal, bass drum, side drum),<sup>98</sup> Violin I, Violin II, Viola, Cello & Bass.

## Individual parts<sup>99</sup>

1. Flute, 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, 1 f.
9. Percussion, 2 ff.

<sup>97</sup> A part for horns appears in the individual parts, but a corresponding part does not appear on the autograph score.

<sup>98</sup> Like the individual part for horns, a corresponding part for percussion does not appear on the autograph score.

<sup>99</sup> Some of the individual parts are autograph, others are written by an unknown hand with an indecipherable signature.

10. Celeste and Piano, 2 ff.<sup>100</sup>
11. Violin I (A), 2 ff.
12. Violin I (B), 2 ff.
13. Violin II, 2 ff.
14. Viola, 2 ff.
15. Cello, 2 ff.
16. Bass, 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.

### 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.

## MS 51/41 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

f1r *Angry Hound* || by || Roy McFadden || *Incidental Music* || by || Havelock Nelson || 2 horns || Tymp || Harp.... 6 fol  
 □ 236:310 12 syst.

### Instrumentation

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

### Individual parts<sup>101</sup>

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)

<sup>100</sup> Like the individual parts for horns and percussion, a corresponding part for piano and celeste does not appear on the autograph score.

<sup>101</sup> Both of the individual parts are signed by the composer, and both feature numerous pencil corrections.

### Type of composition

Incidental music to a radio play by Roy McFadden.

## MS 51/42    Away down to Sammy's

[autograph]

### Date of composition

????? (first transmitted 19/10/1963).

### Autograph

2 fol □ 278:368 18 syst.

### 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

### Type of composition

Incidental music to a serial radio play (broadcast on four consecutive Saturdays).

## MS 51/43    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<sup>102</sup>

1. Clarinet, 2 ff.
2. Alto saxophone I, 2 ff.
3. Alto saxophone II, 2 ff.
4. Tenor saxophone,
5. Trumpet I, 2 ff.
6. Trumpet II, 2 ff.
7. Trombone, 2 ff.<sup>103</sup>
8. Percussion, 2 ff.
9. Piano, 2 ff.
10. Bass, 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.

## MS 51/44 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.

### Individual parts<sup>104</sup>

1. Flute, 4 ff.
2. Oboe, 2 ff.
3. Harp, 4 ff.
4. Cello, 2 ff.

### Special features

The autograph is signed by the composer.

It is unbound.

---

<sup>102</sup> All of the individual parts are transcribed by an unknown hand with an indecipherable signature.

<sup>103</sup> The majority of the trombone part has been removed from the full score

<sup>104</sup> All of the individual parts are autograph.



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.

## MS 51/45    Black bombazine

[autograph, autograph parts, manuscript parts, photocopies]

### Date of composition

?????

### Autograph

f1r *June 2<sup>nd</sup>* (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<sup>105</sup>

1. Solo Voice (bass?), 1 f.<sup>106</sup>
2. Solo Voice (tenor?), 2 ff.
3. Piccolo and Flute, 4 ff.
4. Bassoon, 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).

---

<sup>105</sup> 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.

<sup>106</sup> On the autograph score (f2r) this section for voice appears an octave higher.

### Type of composition

Incidental music for a play.

## MS 51/46 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.

## MS 51/47 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<sup>107</sup>

1. Flute, 2 ff.

2. Clarinet, 2 ff.

3. Horn, 2 ff.

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<sup>107</sup> None of the individual parts are autograph.

4. Viola, 2 ff.
5. Cello I, 2 ff.
6. Cello II, 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.

## MS 51/48 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.

## MS 51/49 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<sup>108</sup>

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.

## MS 51/50 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<sup>109</sup>

1. Flute and Piccolo, 2 ff.
2. Clarinet, 2 ff.
3. Bassoon, 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.
9. Viola, 2 ff.
10. Cello, 2 ff.
11. Bass, 2 ff.

---

<sup>108</sup> This individual part appears to be autograph.

<sup>109</sup> All of the individual parts appear to be autograph.

12. Piano, 4 ff.

### Number of movements

I

### Type of composition

Medley for children's hour (radio programme?).

## MS 51/51 The Countess Cathleen

[autograph, autograph parts]

### Date of composition

????? (first transmitted 22/07/1965).

### Autograph

f1r *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<sup>110</sup>

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.<sup>111</sup>
9. Violin I, 2 ff.
10. Violin I, 2 ff.
11. Violin II, 1 f.
12. Violin II, 1 f.
13. Viola, 2 ff.
14. Cello, 1 f.
15. Bass, 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

XVI? (L repeats F, P repeats A)

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<sup>110</sup> All of the individual parts are autograph, and all are signed by the composer.

<sup>111</sup> There is a pictorial sketch on f1v and f2r.

## Type of composition

Incidental music for a radio play.

## MS 51/52 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<sup>112</sup>

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.<sup>113</sup>
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

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<sup>112</sup> None of the individual parts are autograph.

<sup>113</sup> 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.

### Type of composition

Incidental music for a radio play.

## MS 51/53 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.

### Instrumentation

Flute, Harpsichord & Cello.

### Individual parts<sup>114</sup>

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.

## MS 51/54 Dove over the Water

[autograph, manuscript parts, and recording list]

### Date of composition

????? (first transmitted March 1954).

### Autograph

f1r *Dove over the Water* || by *J. J. Campbell* || Music by || Havelock Nelson... 12 fol □ 277:369 18 syst.

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<sup>114</sup> 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.

## 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<sup>115</sup>

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.
9. Harp, 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, 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).

## Number of movements

VII

## Type of composition

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

## MS 51/55 Elizabeth Jane Signature Tune

[autograph]

## Date of composition

?????

## Autograph

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

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<sup>115</sup> None of the individual parts are autograph.



### 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.

## MS 51/56 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.

## MS51/57 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<sup>116</sup>

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

I

### Type of composition

Incidental music for a radio play by J.L. Galloway.

## MS 51/58 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 Fair mans. || Belfast Street Song || arr. || Havelock Nelson... 4 fol □ 279:368 18 syst.

### Instrumentation

Honky-Tonk Piano, Grand Piano, Violin I, Violin II, Viola, Cello & Bass.

### Individual parts<sup>117</sup>

1. Piano, 2 ff.

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<sup>116</sup> None of the individual parts are autograph, they are signed with an indecipherable signature.

<sup>117</sup> None of the individual parts are autograph.

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.

### Number of movements

III

### Type of composition

Incidental music for a radio serial by Sam Thompson.

## MS 51/59     Fantastic Affair at Bloating's Corner

[autograph, photocopy of autograph, autograph parts, spot effects list]

### Date of composition

?????

### Autograph<sup>118</sup>

f1r *Incidental music for* || *The Fantastic 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. HERRIOTT...*

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<sup>118</sup> A very faint photocopy of the autograph is included along with the manuscripts.

### 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.

## MS 51/60 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.

### Individual parts<sup>119</sup>

1. Soprano (Cat), 1 f.<sup>120</sup>
2. Tenor (Leprechaun), 1 f.<sup>121</sup>
3. Tenor (Chief David), 1 f.<sup>122</sup>
4. Tenor (Guard chorus), 1 f.<sup>123</sup>
5. Tenor (Guard Chorus), 1 f.<sup>124</sup>
6. Bass (Guard Chorus), 1 f.<sup>125</sup>
7. Bass (Guard Chorus), 1 f.<sup>126</sup>
8. Bass (Guard Chorus), 1 f.<sup>127</sup>

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<sup>119</sup> All of the vocal parts are autograph, the remaining individual parts are not.

<sup>120</sup> Entitled 'Cats [sic] Song'.

<sup>121</sup> Originally sung by Alfred Arnold.

<sup>122</sup> Originally sung by 'Mr. Goldblat'.

<sup>123</sup> Originally sung by 'Dick C.'.

<sup>124</sup> Originally sung by 'R.G.'.

<sup>125</sup> Originally sung by 'S.B.'.

<sup>126</sup> Originally sung by 'H.C.'.

<sup>127</sup> Originally sung by 'E.W.'.

9. Bass (Guard Chorus), 1 f.<sup>128</sup>
10. Piccolo and Flute, 7 ff.
11. Clarinet, 7 ff.
12. Trumpets, 8 ff.
13. Percussion, 6 ff.
14. Violin, 7 ff.
15. Viola, 7 ff.
16. Cello, 6 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.

## MS 51/61 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 (Gb, G, Ab, A, Bb, B, C, E) & Cello.

### Individual parts<sup>129</sup>

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.

<sup>128</sup> Originally sung by 'J.G.'.

<sup>129</sup> Only the vocal parts are autograph.

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.

## MS 51/62 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<sup>130</sup>

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.
9. Piccolo, Flute and saxophone, 10 ff.
10. Clarinet, 10 ff.
11. Cello, 10 ff.

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<sup>130</sup> Ibid.

12. Percussion, 9 ff.
13. Piano (repeat sheet), 2 ff.

### 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.

## MS 51/63 The Glubdubb of Slub

[autograph, autograph parts, manuscript parts and photocopies]

### Date of composition

?????

### Autograph<sup>131</sup>

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<sup>132</sup>

1. Tenor (Sir Axealot's first song), 1 f.<sup>133</sup>
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.

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<sup>131</sup> The autograph is in two parts, the first beginning with 'IA', and the second beginning with 'IIIC'.

<sup>132</sup> Only the three tenor parts are autograph.

<sup>133</sup> Originally sung by Alfred Arnold.

### 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.

## MS 51/64 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, B, C, D, E) & Cello.

### Individual parts<sup>134</sup>

1. Soprano? (Betty), 1 f.<sup>135</sup>
2. Soprano? (Betty), 1 f.
3. Tenor, (Murgatroyd), 1 f.<sup>136</sup>
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.

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<sup>134</sup> Only the individual vocal parts are autograph. Included along with the autograph parts there are several photocopies of a chorus.

<sup>135</sup> Originally sung by Jill Adrain.

<sup>136</sup> Originally sung by Jimmie Mageean.



### 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.

## MS 51/65 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

Piccolo, Flute, 2 Clarinets (Bb), Percussion (cymbal), Timpani (A, G, C), Violin I, Violin II, Viola, Cello & Bass.

### Individual parts<sup>137</sup>

1. Piccolo and Flute, 2 ff.
2. Clarinet I, 2 ff.
3. Clarinet II, 2 ff.
4. Violin I, 2 ff.
5. Violin I, 2 ff.
6. Violin II, 2 ff.
7. Violin II, 2 ff.
8. Viola, 2 ff.
9. Cello, 2 ff.
10. Bass, 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

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<sup>137</sup> All of the individual parts were copied out by 'McClune'.

### Type of composition

Incidental music for a radio play by Denis Johnston.

## MS 51/66 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

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

### Individual parts<sup>138</sup>

1. Flute, 2 ff.
2. Violin I, 2 ff.
3. Violin II, 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)

### Type of composition

Incidental music for a radio play adapted from David Garrick by Noel Lloyd.

## MS 51/67 Jack and his Comrades

[autograph, autograph parts]

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<sup>138</sup> All of the individual parts are autograph, some of which are signed by the composer.

### 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<sup>139</sup>

1. Piccolo and Flute, 2 ff.
2. Oboe, 2 ff.
3. Clarinet, 2 ff.
4. Horn, 2 ff.
5. Violin, 2 ff.
6. Cello, 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(?).

## MS 51/68 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<sup>140</sup>

Piccolo and Flute, 1 f.

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<sup>139</sup> All of the individual parts are autograph, and all are signed by the composer.

<sup>140</sup> This autograph individual part is signed by the composer.

### 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

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

### Type of composition

Incidental music for a radio play(?).

## MS 51/69 Letter from Northern Ireland

[autograph, autograph parts]

### Date of composition

?????

### Autograph<sup>141</sup>

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)

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<sup>141</sup> An autograph full score does not exist for the composer's arrangement of the *Londonderry Air*.

### Type of composition

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

## MS 51/70 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

f1r 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.

### Instrumentation<sup>142</sup>

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.
2. Trumpet, 1 f.
3. Solo Violin, 2 ff.
4. Violin I, 2 ff.
5. Violin I, 2 ff.
6. Violin II, 2 ff.
7. Violin II, 2 ff.
8. Viola, 2 ff.
9. Cello, 2 ff.
10. Bass, 2 ff.
11. Organ, 1 f.
12. Celeste, 1 f.
13. Percussion, 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.

### Number of movements

XII (G repeats A)

### Type of composition

Incidental music for a radio documentary by John Boyd.

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<sup>142</sup> 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.

## MS 51/71 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 fol □ 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<sup>143</sup>

1. Piccolo, 1 f.
2. Oboe, 1 f.
3. Clarinet (A), 1 f.
4. Clarinets (Bb), 1 f.
5. Bassoon, 1 f.
6. Horn, 1 f.
7. Horns, 1 f.
8. Trumpets (Bb), 1 f.
9. Trumpets (A), 1 f.
10. Trombones (I and II), 1 f.
11. Bass Trombone, 1 f.
12. Cello, 2 ff.
13. Bass, 2 ff.
14. Organ, 1 f.
15. Celeste, 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).

### Number of movements

I

### Type of composition

Incidental music for a play by John D. Steward.

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<sup>143</sup> 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.

## MS 51/72 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 0 278:368 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 <sup>147</sup>

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.
9. Harp, 2 ff.
10. Violin I, 2ff.
11. Violin I, 2 ff.
12. Violin II, 2 ff.
13. Viola, 2 ff.
14. Cello, 2 ff
15. Bass, 2 ff.
16. Percussion, 2 ff.

## MS 51/73 The Man of the World

[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 <sup>144</sup>

1. Piccolo and Flute, 2 ff.

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<sup>144</sup> None of the individual parts are autograph, most are signed with an indecipherable signature.

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.
9. Harp, 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, 2 ff.
16. 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

VII

### Type of composition

Incidental music for a serial play.

## MS 51/73 The Man of the World

[autograph, manuscripts parts, autograph part]

### Date of composition

????? (first transmitted BBC NI, and BBC Home Service, 28/10/1954).

### 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.

### Individual parts<sup>145</sup>

1. Flute, 2 ff.
2. Bassoon, 2 ff.
3. Violin, 2 ff.
4. Viola, 2 ff.
5. Cello, 2 ff.
6. Clavichord, 2 ff.

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<sup>145</sup> 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).



### 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.

## MS 51/74 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<sup>146</sup>

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.

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<sup>146</sup> Both of the individual parts are autograph, and both are signed by the composer.

## MS 51/75 The McCooeys

[autograph, autograph parts, manuscript parts, handwritten note]

### Date of composition

????? (first broadcast 1945).

### 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<sup>147</sup>

1. Piccolo/Flute, 2 ff.
2. Oboe, 1 f.
3. Clarinet (Bb), 1 f.
4. Clarinet (A), 2, ff.
5. Violin I, 2 ff.
6. Violin I, 2 ff.
7. Violin II (a), 2 ff.
8. Violin II, (b), 2 ff.
9. Viola, 2 ff.
10. Cello, 2 ff.
11. Bass, 2 ff.

### 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

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<sup>147</sup> 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.

### Type of composition

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

## MS 51/76 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<sup>148</sup>

1. Flute, 2 ff.
2. Oboe, 2 ff.
3. Violin I, 2 ff.
4. Violin II, 2 ff.
5. Viola, 2 ff.
6. Cello, 2 ff.

### 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.

## MS 51/77 [Backstage TV(?), music for an unidentified television programme]<sup>149</sup>

[autograph, autograph parts]

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<sup>148</sup> All of the individual parts are written out by an unknown copyist.

<sup>149</sup> No title appears on the autograph score, but all of the individual parts carry the title *Backstage TV*.

### Date of composition

?????

### Autograph

4 fol □ 279:368 18 syst.

### Instrumentation

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

### Individual parts<sup>150</sup>

1. Flute, 2 ff.
2. Clarinet (Bb), 2 ff.
3. Violin, 2 ff.
4. Cello, 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

I

### Type of composition

Incidental music for an unidentified television programme.

## MS 51/78 On Bailie's Strand

[autograph, autograph parts]

### Date of composition

?????

### Autograph

f1r On Bailie's Strand || Havelock Nelson... 2 fol □ 234:310 12 syst.

### 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 1f.
4. Percussion, 1 f.

### Special features

The autograph is signed by the composer.

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<sup>150</sup> All of the individual parts are autograph.

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.

## MS 51/79 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<sup>151</sup>

1. Voice, 1 f.
2. Flute, 2 ff.
3. Oboe, 2 ff.
4. Violin I, 2 ff.
5. Violin II, 2 ff.
6. Viola, 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*.

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<sup>151</sup> 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.

## MS 51/80 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<sup>152</sup>

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 f.
8. Organ, 3 ff.
9. Violin I, 3 ff.
10. Violin I, 3 ff.
11. Violin II, 3 ff.
12. Violin II, 3 ff.
13. Viola, 2 ff.
14. Cello, 2 ff.
15. Bass, 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 MSS paper).

### Number of movements

XIII (I repeats G)

### Type of composition

Incidental music for a BBC film, dated 1952.

## MS 51/81 The Princess's Wish

[autograph, autograph parts, manuscript parts, cue sheet]

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<sup>152</sup> None of the individual parts are autograph, but some appear to carry annotations (usually related to tempo) written in by the composer.

## Date of composition

?????

## Autograph

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

## Instrumentation

Soprano,<sup>153</sup> Alto(?),<sup>154</sup> Tenor(?),<sup>155</sup> 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(?)<sup>156</sup> & Cello.

## Individual parts<sup>157</sup>

1. Soprano ('Princess Song'), 1 f.
2. Tenor? ('The Burn's Song'), 1 f.
3. Alto? and Tenor? ('Witch and Toad duet'), 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.<sup>158</sup>
9. Cello, 4 ff.

## 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.

## MS 51/82 Rathlin Isle

[autograph parts]

## Date of composition

????? (first broadcast BBC NI(?) 06/10/1950)

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<sup>153</sup> Originally sung by Mary Johnston?

<sup>154</sup> Originally sung by 'Nan Shaw'?

<sup>155</sup> The name written on the autograph individual part 'The Burn's Song' in pencil is unclear. It perhaps says 'Pat'?

<sup>156</sup> A violin part seems to appear in the individual parts, but a corresponding part does not exist on the full score.

<sup>157</sup> 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.

<sup>158</sup> This part does not appear in the full score.

## Autograph

Lost.

## Instrumentation

Clarinet (Bb) & Harp.

## Individual parts<sup>159</sup>

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.<sup>160</sup>

## MS 51/83 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<sup>161</sup>

1. Flute, 2 ff.
2. Flute, 2 ff.
3. Oboe, 2 ff.
4. Oboe, 2 ff.
5. Clarinet, 1 f.
6. Violin I, 2 ff.
7. Violin I, 2 ff.<sup>162</sup>
8. Violin I, 2 ff.<sup>163</sup>
9. Violin I, 2 ff.

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<sup>159</sup> Both of the individual parts are autograph, and both are signed by the composer.

<sup>160</sup> 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.

<sup>161</sup> Most of the individual parts are written out by an anonymous scribe (indecipherable signature), but a large proportion are autograph.

<sup>162</sup> This individual part consists of two separate pieces of manuscript. The second one contains only three systems.

<sup>163</sup> Instead of having violin I written on it, this individual part has 'Film Music' written on it.



10. Violin I, 4 ff.
11. Violin II, 1 f.
12. Violin II, 3 ff.
13. Violin II, 2 ff.
14. Viola, 1 f.
15. Viola, 3 ff.
16. Viola, 2 ff.
17. Cello, 1 f.
18. Cello, 3 ff.
19. Cello, 2 ff.
20. Bass/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

X

### Type of composition

Incidental music for Alfred Arnold's adaptation (for radio) of Sheridan's *The Rivals*.

## MS 51/84 [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.

### 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(?).

## MS 51/85 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<sup>164</sup>

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(?).

## MS 51/86 St. Patrick's Day

[autograph, autograph parts]

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<sup>164</sup> The bass trombone and the harp individual parts carry Musicians' Union stamps. All the parts appear to be written by an unknown copyist.

### Date of composition

?????

### Autograph<sup>165</sup>

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, Violin I, Violin II, Violin III, Viola, Cello & Bass.

### Individual parts<sup>166</sup>

1. Flute, 1 f.
2. Oboe, 1 f.
3. Clarinet (Eb), 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.

## MS 51/87 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 □ 277:369 18 syst.

<sup>165</sup> 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.

<sup>166</sup> All of the individual parts are autograph.

## Instrumentation

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

## Individual parts<sup>167</sup>

1. Voice (tenor?), 1 f.<sup>168</sup>
2. Flute, 2 ff.
3. Oboe, 2 f.
4. Clarinet (Bb), 2 ff.
5. Viola, 2 ff.
6. Cello, 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)

## Type of composition

Incidental music for a radio play, by Sam Hanna Bell.

## MS 51/88     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<sup>169</sup>

1. Oboe, 2 ff.
2. Clarinet, 2 ff.

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<sup>167</sup> Ibid.

<sup>168</sup> The vocal part is based on music by Carl Hardebeck (1869-1945).

<sup>169</sup> 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.

3. Clarinet, 2 ff.<sup>170</sup>
4. Percussion, 2 ff.
5. Pianoforte/Celeste, 2 ff.
6. Violin I, 2 ff.
7. Violin I, 2 ff.
8. Violin II, 2 ff.
9. Viola, 2 ff.
10. Cello, 2 ff.
11. Bass, 2 ff.

### 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.

## MS 51/89 Stop Thief

[autograph, autograph parts]

### Date of composition

????? (first shown on television in 1953).<sup>171</sup>

### Autograph

f1r *Incidental Music* || for || the film on diphtheria || "Stop, Thief" || Havelock Nelson... 8 fol □ 279:370 18 syst.

### 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<sup>172</sup>

1. Flute, 2 ff.
2. Clarinet, 2 ff
3. Percussion, 2 ff.

<sup>170</sup> 'Bb TRUMPET' has been scored out on this individual part, and 'Bb CLARINET' included instead.

<sup>171</sup> See *Irish Times* 27/10/1953.

<sup>172</sup> All of the individual parts are autograph, and all are signed by the composer.

4. Violin I, 2 ff.
5. Viola, 2 ff.
6. Cello, 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.

## MS 51/90 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<sup>173</sup>

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.
12. Violin I, 2 ff.
13. Violin I, 2 ff.
14. Violin I, 2 ff
15. Violin II, 2 ff.
16. Violin II, 2 ff.
17. Viola, 2 ff.
18. Cello, 2 ff.

<sup>173</sup> 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).

19. Bass, 2 ff.

### Special features

The autograph is signed by the composer.

It is unbound.

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.

## MS 51/91 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 fol □  
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<sup>174</sup>

1. Voice (soprano), 1 f.
2. Flute/piccolo, 2 ff.
3. Clarinet (A/Bb), 3 ff.
4. Percussion, 3 ff.
5. Violin, 2 ff.
6. 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

XXXIV (several sections repeat music from previous movements)

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<sup>174</sup> All of the individual parts are autograph, and all are signed by the composer.

### Type of composition

Incidental music for a radio play by Alan Roberts.

## MS 51/92 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.

### Individual parts<sup>175</sup>

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.

## MS 51/93 The Washing of Dish

[autograph, manuscript parts]

### Date of composition

?????

### Autograph

f1r *The Washing of Dish* || *Wilfrid McNeilly* || *Incidental Music* || *Havelock Nelson*... 7 fol □ 278:368 18 syst.

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<sup>175</sup> All the individual parts are 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<sup>176</sup>

1. Flute/piccolo, 2 ff.
2. Clarinet, 2 ff.
3. Percussion, 2 ff.
4. 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

XV (I repeats C, O repeats A)

## Type of composition

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

## MS 51/94     Brideen Veesey

[autograph parts, manuscript parts]

## Date of arrangement

?????

## Autograph

Lost.

## Instrumentation

Violin I, Violin II, Viola, Cello, Double Bass.

## Individual parts<sup>177</sup>

1. Violin I, 1 f.
2. Violin I, 1 f.<sup>178</sup>
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. Violin II, 1 f.
10. Viola, 1 f.

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<sup>176</sup> None of the individual parts are autograph.

<sup>177</sup> 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.

<sup>178</sup> This individual part appears on the second folio of the violin I part for *Castle of Dromore* and *Drocketty's March* (see below).

11. Viola, 1 f.
12. Cello, 1 f.
13. Cello, 1 f.
14. Double Bass, 1 f.<sup>179</sup>

### Number of movements

I

Type of arrangement

Orchestral arrangement.

## MS 51/95 Castle of Dromore

[autograph parts, manuscript parts; almost all the parts appear alongside parts for *Drocketty's March* or *Brideen Veeseey*]

### Date of arrangement

?????

### Autograph

Lost.

### Instrumentation

Violin I, Violin II, Viola, Cello, Double Bass.

### Individual parts<sup>180</sup>

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. Violin II, 1 f.
10. Viola, 1 f.
11. Viola, 1 f.
12. Cello, 1 f.
13. Cello, 1 f.
14. Double Bass, 1 f.

<sup>179</sup> This individual part appears on the reverse of the double bass parts for *Castle of Dromore* and *Drocketty's March* (see below).

<sup>180</sup> All but one of the individual parts appear on folios that feature music from *Drocketty'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.

## Number of movements

I

## Type of arrangement

Orchestral arrangement by Havelock Nelson and Dorothy Parke.

## MS 51/96 Drocketty's March

[autograph parts, manuscript parts; almost all the parts appear alongside parts for *The Castle of Dromore* or *Brideen Veeseey*]

## Date of arrangement

?????

## Autograph

Lost.

## Instrumentation

Violin I, Violin II, Viola, Cello, Double Bass.

## Individual parts<sup>181</sup>

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. Violin II, 1 f.
10. Viola, 1 f.
11. Viola, 1 f.
12. Cello, 1 f.
13. Cello, 1 f.
14. Double Bass, 1 f.

## Number of movements

I

## Type of arrangement

Orchestral arrangement.

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<sup>181</sup> 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.

## MS 51/97 Roving in the Dew

[autograph parts]

### Date of arrangement

?????

### Autograph

Lost.

### Instrumentation

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

Individual parts<sup>182</sup>

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.
9. Bass, 1 f.

### Number of movements

I

### Type of arrangement

Orchestral arrangement.

## MS 51/98 Sé Fath no Bhudhartha (My Grief and Sorrow)

[autograph score, manuscript parts]

### Date of arrangement

?????

### Autograph

f1r orchestral information (pencil) || *Sé Fath mo Bhudhartha* (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.

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<sup>182</sup> All of the individual parts are autograph.

## Instrumentation

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

## Individual parts<sup>183</sup>

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.
9. Bass, 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.

## MS 51/99 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.

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<sup>183</sup> None of the individual parts appear to be autograph.

## Number of movements

I

## Type of orchestration

Havelock Nelson's orchestration of *Azulao* by Jayme Ovalle (1894-1955).

## MS 51/100 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

Voices, Violin I, Violin II, Viola, Cello & Double Bass.

## Individual parts<sup>184</sup>

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 II, 1 f.
7. Violin II, 1 f.
8. Violin II, 2 ff.
9. Violin II, 1 f.
10. Viola, 1 f.
11. Viola, 1 f.
12. Viola, 1 f.
13. Viola, 2 ff.
14. Cello, 1 f.
15. Cello, 1 f.
16. Cello, 1 f.
17. Double bass, 1 f.
18. Double bass, 1 f.

## Special features

The autograph is unbound.

There are no musical alterations.

One type of unidentified paper is used.

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<sup>184</sup> Most of the individual parts are autograph.

### 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).

## MS 51/101 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 Clarinets (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

### Type of composition

Piano concerto (unfinished).

## MS 51/102 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).

## MS 51/103 Prelude for Strings

[autograph, autograph parts, autograph(?) piano reduction]

### Date of arrangement(?)

16/06/1952

### Autograph

f1r *Prelude for Strings* || 16<sup>th</sup> June 1952. V. Thompson... 6 fol □ 279:368 18 syst.

## 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 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.
21. Bass, 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.

## MS 51/104 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<sup>185</sup>

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 I, 1 f.
8. Violin I, 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.

## MS 51/105 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.

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<sup>185</sup> Some of the individual parts bear the stamp 'Dublin Orchestral Players', and almost all state that the arrangement is by Arthur Duff (1899-1956).

## Instrumentation

Voices, Flute I, Flute II, Oboe I, Oboe II, Bassoon, Violin I, Violin II, Viola, Cello & Bass.

## Individual parts<sup>186</sup>

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 gavest 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<sup>187</sup>

‘They Body, the Manna’  
Solo Oboe, 1 f.

‘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.<sup>188</sup>  
Bassoon, 1 f.<sup>189</sup>  
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.

## MS 51/106 St. Matthew Passion [J.S. Bach]

[printed score, printed parts, published preparation guide]

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<sup>186</sup> Only the parts that appear in manuscript are included in this list.

<sup>187</sup> Only parts that appear in autograph are included in this list, there are several photocopies of each autograph part included along with the autographs.

<sup>188</sup> On the reverse of this individual part is a crossed out cornet part for a work (song?) entitled *Donna Donna*.

<sup>189</sup> On the reverse of this individual part is music for another aria (no. 31), and information relating to a performance of Fauré’s *Requiem*.

### 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

Voices, Flute I, Flute II, Recorder (F), Oboe I, Oboe II, Bassoon, Violin I, Violin II, Viola, Cello, Bass & Continuo.

### 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....*

### Number of movements

Various.

### Type of composition

German passion, sung in English.

## MS 51/107 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.

## MS 51/108 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, || Gairlock, || Wester Ross IV 22 1 AE || 10<sup>th</sup> 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

1

### Type of musical gift

Part song by Shaun Dillon (b. 1944) with words attributed to Sir John Clerk, 2<sup>nd</sup> Baronet of Penicuik (1676-1755).

## MS 51/109 Grouping A: Early Songs

### 1a. The Grey Path

[autograph]

### Date of composition

?????

### Autograph

f1r 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**

f1r *To Dorothy MacKenzie* || THE HERMIT || *Poem by AE* || *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**

f1r *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**

I

**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**

I

**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**

I

**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**

I

**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**

I

**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* || *and 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<sup>190</sup>

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

I

### Type of composition

Song for voice, violin and harp.

## 11a. *Strings in the Earth and Air*

[autograph, autograph parts]

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<sup>190</sup> Both individual parts appear to be autograph.

**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**<sup>191</sup>

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**

I

**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.

**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.

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<sup>191</sup> Ibid.

**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 || W<sup>m</sup> 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?).

## MS 51/110 Grouping B: Songs and Sketches

### 1b. The Bold Fenian Men

[autograph, printed copy]

#### Date of composition

?????

#### Autograph

f1r *For Sylvia & the Sylphs.* || *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

I

#### 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 || ~~FOR~~ *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**

I

**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**

I

**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**

I

**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**

I

**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<sup>192</sup>**

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.

**8b. Requiescat (Op. 17, No. 2)**

[autograph]

**Date of composition**

1941? (see 116, SCRAPBOOK2)

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<sup>192</sup> 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.



### Autograph

f1r *For the Sylphs* || *"Requiescat"* || *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

I

### 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

I

### 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**

f1r *Threnody* || (*Prelude No. 7*) || (*arr. S.S.A. and piano*) || *Words: PADRAIG GREGORY* || *Music: CHOPIN* || *arr. Havelock Nelson...* 3 fol □ 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 Padriag Gregory's poem. 'Padriag 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]<sup>193</sup>

### Date of arrangement

?????

### Instrumentation

Violin & Piano.

### Number of movements

1

### 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.

### Autograph<sup>194</sup>

f1r 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.... f1v 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.... f2v For Joan Cant || IRISH DANCE || Havelock Nelson... f4r For Joan Cant || No. 2 IRISH DANCE || (based on a reel from the Feis Collection of Airs) || J. Havelock Nelson op. 4 No. 2... f8r To Rosemary Harrison || Two Fiddle Pieces || No. 3 G String Air || (based on folk tune Breedgeen Veisey) || for violin & piano || J. Havelock Nelson op 4 || No. 3.... f10r 26.7.40.... f11r To Rosemary Harrison || No. 3. G String air... f12r 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. 4... f14v 16.6.40.... f15r 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<sup>195</sup>

Violin & Piano.

### Individual parts<sup>196</sup>

No. 1. *Lament for an Absent One.*

Violin, 2 ff.<sup>197</sup>

No. 2. *Irish Dance.*

Violin, 2 ff.<sup>198</sup>

<sup>193</sup> One of the violin individual parts is 'Specially for Darragh Morgan'.

<sup>194</sup> 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').

<sup>195</sup> All the individual parts are included along with the autograph, they have not been separated. See autograph information above.

<sup>196</sup> All of the individual parts are autograph.

<sup>197</sup> This individual part is bound together with the violin part for *Irish Dance*.

<sup>198</sup> This individual part is bound together with the violin part for *Lament for an Absent One*.

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**

?????

#### **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

f1r Violin || Londonderry Air. || arr H.N. || Andante-Moderate || *Sail round the Rocks* arr H.N... 2 fol □ 237:309 12  
syst.

### Instrumentation

Piano. Violin & Cello.

### Individual parts<sup>199</sup>

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.

## 17b. The Last Rose of Summer

[autograph, photocopy of autograph]

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<sup>199</sup> Both of the individual parts are 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.

## MS 51/111 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<sup>200</sup>**

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.

---

<sup>200</sup> The individual part is signed by the composer.

## 2c. Home Sweet Home

[autograph]

### Date of arrangement

?????

### Autograph

f1r Home Sweet Home || (à la Victoriana) || for soprano & harp. || Bishop || arr. Nelson... 2 fol □ 235:308 12 syst.

### 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.

## 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 dedica || 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**

I

**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<sup>201</sup>**

1. Voices (2 sopranos, and tenor), 2 ff.

2. Flute, 1 f.

3. Harp, 1 f.

**Number of movements**

I

**Type of arrangement**

Arrangement of a song by Antonín Dvořák ('Als die alte Mutter': B. 104/4, Op. 55/4, 1880) for soprano and harp.

---

<sup>201</sup> All of the individual parts are autograph. The vocal part has the following names written on it: *DEB.* || *IRENE* || IAN....

## MS 51/112 Grouping D: Solo Songs (mostly published) and Arrangements

### 1d. Colm's Cat

[Manuscript score, photocopy of manuscript score]

#### Date of compositions

?????

#### Autograph

Lost?

#### Manuscript<sup>202</sup>

f1r *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

I

#### 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

I

#### Type of composition<sup>203</sup>

Song for piano and voice.

---

<sup>202</sup> The manuscript was copied out by Thomas Gibson.

<sup>203</sup> The libretto was written by John O' North. The manuscript itself is in an unknown hand.

### 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.* || \* *Omev – 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

I

#### 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.

#### 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<sup>204</sup>**

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.

---

<sup>204</sup> The original autograph was dedicated as follows: 'to my grandniece Joanna Lutton'.

### 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).

### 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<sup>205</sup>

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 (mourn mts.)...  
2 fol □ 231:307 12 syst.

### Instrumentation

Voice (soprano?) & Piano.

---

<sup>205</sup> The libretto is based on a poem by W.B. Yeats.

**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?

**Instrumentation**

Piano & Violin.

**Number of movements**

I

**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**

I



**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**

I

**Type of arrangement**

Arrangement for piano and voice.

**12d. Linking O'er the Lea**

[photocopy of manuscript]<sup>206</sup>

**Date of arrangement**

December, 1992.

**Autograph**

Lost?

**Instrumentation**

Voice (soprano?) & Piano.

**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]

---

<sup>206</sup> The manuscript is in an unknown hand.

**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]<sup>207</sup>

**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 (f1r): *UNPUBLISHED SOLO* || *SONGS* || *AND* || *ARRANGEMENTS* || *BY* || *HAVELOCK* || *NELSON...*

---

<sup>207</sup> The photocopied autograph is different from the autograph found in Grouping B, no. 16. It is also in a different key.

Contents page (ff2r-2v):

Songs	Page
1. Colm's Cat	1
2. Island Solitude	5
3. The Little Rath	9
4. The Lonely of Heart	15
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Arrangements	
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7. O' Whither can my Willian Stray?	27
8. The Lark in the Clear Air	33
9. 'Tis my Grief and Sorro	39
Transposed version of published song:	
10. Dirty Work (low key)	45

## MS 51/113 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

I

#### 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**

I

**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**

I

**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<sup>208</sup>**

Lost?

**Instrumentation**

SSA.

---

<sup>208</sup> The photocopy contains a handwritten title (*THE IONA BOAT SONG.*), presumably by the composer.

**Number of movements**

I

**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**<sup>209</sup>

*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**

I

**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**

?????

**Autograph**<sup>210</sup>

Lost?

**Instrumentation**

SATB & Piano.

**Number of movements**

I

---

<sup>209</sup> There are also handwritten annotations by the composer throughout the photocopy.

<sup>210</sup> Ibid.

**Type of arrangement**

Choral arrangement of a tune collected and set to words by Hugh Robertson (1874-1952) for SATB and Piano.

**7e. Linking O'er the Sea**

[annotated photocopy of autograph]

**Date of composition**

?????

**Autograph<sup>211</sup>**

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**

I

**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...*

**Instrumentation**

SSA & Piano.

**Number of movements**

I

---

<sup>211</sup> Ibid. On the reverse of the cover page is a photocopy of the song's libretto.

**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**

I

**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**

I

**Type of arrangement**

Arrangement of a traditional Gaelic tune for SSAA choir, with words by Hugh Robertson (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**

1985(?), revised 1991.



### Autograph

f1r MORAGS CRADLE SONG || Scottish tune adapted to words || by Hugh Roberton || arranged for unaccompanied [sic] || ladies' voices || (S1S2A1A2 and solo sop) || REVISED 1991 [red ink] || Havelock Nelson... 4 fol □ 273:367 12 syst.

### 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

I

### 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.<sup>212</sup>

### 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

---

<sup>212</sup> The bass part was added later in red ink.

**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**

I

**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**

I

**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<sup>213</sup>

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

I

#### 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

I

#### Type of arrangement

Arrangement of a hymn by Leonard Smith (b. 1942) for unison voices and organ.

### 19e. Over the Stone

[autograph]

---

<sup>213</sup> There are a few handwritten alterations on the photocopy as well as the handwritten note on the first page.

**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.

**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 Robertson), 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**

I

**Type of arrangement**

Arrangement of a negro spiritual for SSAA choir.

**MS 51/114 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**

I

**Type of composition**

Song for massed voices, semi chorus and piano. Written for 'Daphne Lester and her Kendal Girls'.

**2f. Before the Paling of the Stars**

[photocopy of a fair copy autograph]

**Date of composition**

?????

**Autograph**

Lost?

**Instrumentation**

Piano, Violin & Cello.

**Number of movements**

I

**Type of composition**

Christmas song (words by Christina Georgina Rossetti: 1830-1894) for SATB choir and piano. Originally written for 'Stanley Treanor & St. Andrews'.

**3f. 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**

I

**Type of composition**

Canticle for SATB choir and organ commissioned by the CICU.

**4f. 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**

I

**Type of composition**

Wedding song, with words by the Franciscan Bianco de Siena (translated by Richard Frederick. Littledale: 1833-1890).<sup>214</sup>

**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).

---

<sup>214</sup> The photocopy contains a few annotations by the composer.

**Number of movements**

1

**Type of composition**

Work for SATB choir, with words by Katheryn Humpreys. 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**

f1r 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<sup>215</sup>**

1. Flute, 1 f.
2. Oboe, 1 f.
3. Clarinet, 1 f.
4. Bassoon, 1 f.
5. Horn, 1 f.
6. Harp, 1 f.
7. Glockenspiel, 1f.
8. Violin I, 1 f.
9. Violin II, 1 f.
10. Viola, 1 f.
11. Cello, 1 f.
12. Bass, 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.

**Number of movements**

I

**Type of composition**

Work for solo voice and orchestra.

---

<sup>215</sup> There are also several photocopies of violin I, violin II, viola and cello included.

### 9f. Lovely Armoy

[photocopy of a fair copy autograph]

#### Date of arrangement

????? (1961, first published 1993 by Highland Music Publishing).

#### Autograph

Lost?

#### Instrumentation

Voice & Piano.

#### Number of movements

I

#### Type of arrangement

Traditional Irish song arranged for voice and piano.

### 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]<sup>216</sup>

**Date of composition**

?????

**Autograph**

Lost?

**Instrumentation**

Flutes(?) & Piano.

**Number of movements**

I

**Type of composition**

Song for solo voice with flute(?) and piano accompaniment.

**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')

---

<sup>216</sup> There are a few annotations made by the composer.

**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.<sup>217</sup>

**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'.

---

<sup>217</sup> *Catalogue of Contemporary Irish Music*, Bernard Harrison (ed) (Dublin, 1982), p. 113.

## 16f. They That Wait Upon the Lord

[autograph score]

### Date of composition

?????

### Autograph

f1r *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

I

### Type of composition

A cappella choral work for SSA.

## 17f. A Psalm for Peace [psalm 84]

[autograph score and photocopy]

### Date of composition

?????

### Autograph

*For Sister Odran and her boys!* || *A Psalm for Peace (Psalm 84)* || *Havelock Nelson*

### Instrumentation

Solo Voice & Chorus.

### Number of movements

I

### Type of composition

Vocal setting of psalm 84. This piece is dedicated to 'Sister Odran and her boys'.



## MS 51/115 Grouping G: Settings of Traditional Airs and Source Material

### 1g. The Maiden on a Donkey Cart

[autograph score]

#### Date of arrangement

?????

#### Autograph

f1r *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 Mourne 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... 2 fol □ 247:303 12 syst.

**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.

**MS 51/116 Grouping H: Folksong Arrangements****1h. My Bold Fenian Men, Op. 8.**

[manuscript in an unknown hand, with annotations in the composer's hand]

**Date of arrangement**

?????

**Autograph**

Lost?

**Instrumentation**

Voice & Piano.

**Number of movements**

I

**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**

I

**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**

1

**Type of arrangement**

Arrangement of a traditional Irish tune.<sup>218</sup>

**7h. Hills of my Own Tyrone**

[autograph, autograph individual part]

**Date of arrangement**

?????

**Autograph**

f1r *For Bob* || *Hills of my own Tyrone* || *(for solo or unison)* || *Words by R. Haldane* || *Music by Havelock Nelson* || *(adapted from a folkson)*... f2v sticker *Dr. Havelock Nelson* || *30 Rosetta Park* || *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.

---

<sup>218</sup> A version for two sopranos and piano was published by Banks Music Publications (1992). The version above was never published.

**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* || (*negro spiritual*) || for alto and organ [blue ink] (or piano) [black ink] || arr. Havelock Nelson... ff1 and 2 are paginated... 2 fol □ 234:311 12 syst.

**Instrumentation**

Voice (alto) & Organ (or piano).

**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**

I

**Type of arrangement**

Arrangement of a negro spiritual.

**9h. Im bím Bobaro [sic], Op. 8, No. 2**

[autograph, photocopy of autograph]

**Date of arrangement<sup>219</sup>**

?????

**Autograph**

f1r *Im bím bobaro* || arr. Havelock Nelson || op 8 No. 2... 1 fol □ 234:297 12 syst.

**Instrumentation**

Voice & Piano.

---

<sup>219</sup> 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.

**10h. Linking O'er the Lea**

[autograph, photocopy of autograph, manuscript]

**Date of arrangement**

1992.

**Autograph**

f1r *LINKING O'ER THE LEA* || *IRISH TRAD.* || *ARR.* || HAVELOCK NELSON... f2r *LINKING 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.

**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**<sup>220</sup>

?????

**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... f2v 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.

**Number of movements**

I

<sup>220</sup> 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.

**Type of arrangement**

Arrangement of a traditional Irish song.

**13h. On the Banks of the Foyle**

[autograph]

**Date of arrangement<sup>221</sup>**

?????

**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.

---

<sup>221</sup> GN suggests that the composer's handwriting places this piece among the composer's earlier works.

**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?****Instrumentation**

Voice (soprano?) & Piano.

**Number of movements**

I

**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**

I

**Type of arrangement**

Arrangement of a traditional Irish song.

**17h. The Shores of Sweet Kenbane**

[autograph]

**Date of arrangement<sup>222</sup>**

?????

**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**

I

**Type of arrangement**

Arrangement of a traditional Trinidadian song.

**18h. Suan Traide [sic], (Cradle Song)<sup>223</sup>**

[photocopy of autograph score]

**Date of arrangement**

?????

**Autograph**

Lost?

**Instrumentation**

Voice (?) & Piano.

**Number of movements**

I

---

<sup>222</sup> GN states that this folksong was used as the third and final movement of the *Caribbean Suite* (1990).

<sup>223</sup> The composer states that this folksong is taken from the Costello Collection, No. 35.

**Type of arrangement**

Arrangement of a traditional Irish song, dedicated to Bernadette and Peter.

**19h. The Tailor Boy**

[autograph]

**Date of arrangement<sup>224</sup>**

?????

**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**

I

**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<sup>225</sup>**

?????

**Autograph**

Lost?

**Instrumentation**

Voice (?) & Piano.

**Front cover of photocopy 1<sup>226</sup>**

NO 4 You must have that || true religion...

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<sup>224</sup> GN suggests that the composer's handwriting places this piece among the composer's earlier works.

<sup>225</sup> 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: Robertson Publications).

<sup>226</sup> 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.



**Number of movements**

I

**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**

I

**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 Travellers* (2'30") [pencil] || *Trinidadian Spiritual* || *(from the Edric Connor Collection)* || *arranged for* || *voice, violin and piano* || *by* || Havelock Nelson || *(Pub. Boosey)*... 3 fol □ 234:310 12 syst.

**Instrumentation**

Voice (?), Piano & Violin.

**Individual part<sup>227</sup>**

Violin obbligato, 2 ff.

**Special features**

The autograph is signed by the composer.

It is unbound.

It contains publisher's information.<sup>228</sup>

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

There are numerous musical alterations.

**Number of movements**

I

**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**

I

**Type of arrangement**

Arrangement of a negro spiritual.

**24h. The Killough Song**

[manuscript score]

**Date of composition**

?????

---

<sup>227</sup> The individual part is in the composer's hand.

<sup>228</sup> The piece (in a SATB arrangement) was published by Boosey and Hawkes in 1972.

### Manuscript

f1r *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.<sup>229</sup>

It is unbound.

One type of unidentified paper is used.

There are numerous musical alterations.

### Number of movements

I

### Type of composition

Work for piano and voice derived from an old Ulster tune by John Vine, with words by Padraig Gregory.

## 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<sup>230</sup>

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.

---

<sup>229</sup> 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.

<sup>230</sup> The second piano part and the full score are missing.

## 26h. The Lark in the Clear Air

[autograph individual part]

**Date of arrangement**<sup>231</sup>

?????

**Autograph score**

Lost?

**Individual part autograph**<sup>232</sup>

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.

## 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.

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<sup>231</sup> According to GN, an arrangement of this piece (two sopranos, alto and piano) was published in 1954.

<sup>232</sup> The full score and the vocal part are missing.

**Number of movements**

1

**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<sup>233</sup>**

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**

1

**Type of arrangement**

Arrangement of an Irish air.

**29h. O No John**

[autograph]

**Date of arrangement<sup>234</sup>**

?????

**Autograph**

f1r [verse information in pencil] || 1 [surrounded by a circle] || *O No John* || arr. Havelock Nelson... ff 1 and 2 are paginated... 2 fol □ 234:311 12 syst.

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<sup>233</sup> Ibid.

<sup>234</sup> Cumann Náisiúnta na gCór (Cork) published a version of this work for soprano, alto and piano in 1986.

**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**

I

**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**

I

**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

I

## Type of arrangement

Autograph sketch of an Italian carol.

## MS 51/117 Grouping I: Unpublished Early Works

### 1i. *Suite of Dances* [opus 1, Nos 1-6]; *Song Group* [opus 2, Nos 1-3]; *Valsette* [opus 3]<sup>235</sup>

[autograph]

## Date of composition

*Suite of dances* completed 22/06/1934.  
*Song Group* completed 12/08/1934.  
*Valsette* 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<sup>nd</sup> 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<sup>th</sup>. 1934* || *J. Havelock Nelson...* f7v *To Grannie Nelson* || *Valsette* || *J. Havelock Nelson* || *op. 3...* f8v *Finished Aug 17<sup>th</sup> 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.

<sup>235</sup> GN refers to this piece as Opus 3 [2a].

**Number of movements**

IV

**Type of composition**

Various.

**2i. 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.* || No 1 *Minature* || *Words by A. R. Sholdice* || *Music by J. Havelock Nelson* op 3... f1v *To Alan Sholdice* || No2 *Crucible* || *Words by A.R. Sholdice* || *Music by J. Havelock Nelson* op.3... f3v 17.7.40.... f3v *To Margaret Inge* || No. 3. *Lone Man* || *Words by A.R. Sholdice* || *Music by J. Havelock Nelson...* f5r 26.7.40.... f5r *To Michael Howard* || No. 4. *Supplication* || *Words by A.R. Sholdice* || *Music by J. Havelock Nelson* || op 3. no 4... f7r 31.1.40... f7v *To Henrietta Byrne* || *Reflections on [pencil]* || No 5. *Firelight Fancies* || *Words by A.R. Sholdice* || *Music by J. Havelock Nelson* || op. 3. No. 5... f9r 8.8.40... f9r *To David Mitchell* || No 6. *Dream* || *Words by A.R. Scholdice* || *music by J. Havelock Nelson* || op 3. No. 6... f11v *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).... f1r To Mummy & Daddy || Trio Phantasie || J. Havelock Nelson || op. 4...  
|| f6v The Phantasie finished || 12 noon, Wed, Aug 30<sup>th</sup> 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).... f1r To my three brothers, Niall, Dermott and Robin || Four Marine Sketches  
|| J. Havelock Nelson || op. 5.... f6v Finished January 24<sup>th</sup> 1934 || J. Havelock Nelson... f7r To F.E.M. || Four  
Preludes || J. Havelock Nelson op. 9... f8v Finished July 12<sup>th</sup> 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<sup>236</sup>

?????

### 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.
4. Cello, 2 ff.

### Number of movements

IV

### Type of composition

Incidental music for a play.

## 6i. Irish Fragment [opus 6a]<sup>237</sup>

[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

### Autograph

Hardcover: SCORE || Irish Fragment || for orchestra || op. 6A. || by || J. Havelock Nelson... f1r For Mrs Harding & the Dublin Junior Orchestra || Irish Fragment || (based on two tunes from incidental music to "Michael") || J. Havelock Nelson op. 6a.... f4v 18/9/40 J Havelock Nelson... 4 fol □ 267:359 22 syst.

<sup>236</sup> 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).

<sup>237</sup> GN states that this is the first of three orchestral works by the composer to feature opus numbers.

### Instrumentation<sup>238</sup>

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<sup>239</sup>

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.<sup>240</sup>
12. Organ, 3 ff.
13. Violin I, 2 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).
19. Violin II, 2 ff (leader).
20. Violin II, 1 f.
21. Violin II, 1 f.
22. Violin II, 1 f.
23. Violin II, 2 ff.
24. Viola, 1 f.<sup>241</sup>
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

I

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<sup>238</sup> 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.

<sup>239</sup> All of the parts are autograph apart from the organ part and some of the string parts.

<sup>240</sup> 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.

<sup>241</sup> This individual part has the following written on it: *CSPT* || *Oct. 1940...*

## Type of composition

Orchestral work.

## 7i. Two Little Moods [opus 7], Theme and Variations 'à 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 'à la danse'* ?????

*Sweet and Low* ?????

## Autograph

Front cover: *Chamber Music II* || *Piano...* f1r *To Betty and Sheila Mease* || *Two Little Moods* || for || *Piano Quintet* || *J. Havelock Nelson, op. 7* || 1. *Contemplation...* f4r 2. *Happiness...* f9v *Finished*, || *March 18<sup>th</sup>, 35* || *J. Havelock Nelson...* f10r 2<sup>nd</sup> *Viola* || *Standard Series* || *Book 9* || "*Cradle Song*" || *Mozart..* f10v "*Gavotte*" || *Gossec...* f11r *To Maureen & Letty Regan* || *Theme and Variation "à la danse"...* for... *piano - duet...* *J. Havelock Nelson, op. 10...* f16r "*Sweet and Low*" || *arr. by J Havelock Nelson...* 16 fol □ 235:297 12 syst.

## Instrumentation

*Two Little Moods*:

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

*Theme and Variations "à la danse"*:

Piano duet.

*Sweet and Low*:

Violin, Viola & Cello.

## Individual parts<sup>242</sup>

1. Violin II, 1 f.

2. Viola, 2 ff.<sup>243</sup>

3. Viola, 1 f.

## Additional material

There are three individual parts (2<sup>nd</sup> 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 danse"*: V.

*Sweet and Low*: I.

<sup>242</sup> All of the individual parts are autograph.

<sup>243</sup> This individual part also includes viola parts for the following works: *Hearts and Minds* (Zibula?), *Cradle Song* (Mozart), and *Gavotte* (Gossec).

### 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...* f8v *Finished, July 3<sup>d</sup>, 1938...* 8 fol □ 234:295 12 syst.

### Instrumentation

Soprano, Baritone & Piano.

### 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...* f1r *To Auntie Janie* || *Trio, no. 2* || *for Piano, Violin and Cello.* || *J. Havelock Nelson, op. 11...* f16v *Finished Oct. 12<sup>th</sup>, 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. Weekes*).

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... f1r 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... f2v 2. Drockety's March (Druid's Dance)... f3v 3. Lament for Con O'Leary's Wife... f4v 4. Pretty Polly... f6v 5. The Little Bunch of Rushes... f8r 6. The Irishman's Toast... 8 fol □ 233:294 12 syst.

#### Instrumentation

Piano & Cello.

#### Individual parts<sup>244</sup>

'Farewell to the Cot on the Mountain':

1. Violin, 1 f.<sup>245</sup>

2. Violin, 1 f.

3. Cello, 1 f.

'Drockety's March':

Piano I, 1 f.<sup>246</sup>

#### 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 p 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.

<sup>244</sup> All of the individual parts are autograph, some of which are signed by the composer.

<sup>245</sup> A violin part does not appear in the autograph score.

<sup>246</sup> This piano part does not appear in the autograph score.

**Number of movements**

VI

**Type of compositions**

Suite for cello and piano.

**11i. Trio in C minor, for Piano, Violin and Violincello [opus 13]**

[autograph]

**Date of composition**

Completed 29/08/1936.

**Autograph**

Front cover: *J Havelock Nelson* [pencil] || *Chamber Music...* f1r *To Mr and Mrs. Mease* || *Trio in C minor* || *For piano, violin and violincello* || by || *J. Havelock Nelson, op. 13...* f30v *Finished Aug. 29<sup>th</sup>, 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.

**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 24<sup>th</sup>, 37...* f5r *Also to hage!* || II || *Fantasie Scherzo* || *in G minor* || *J. Havelock Nelson op. 14 no 2...* f8v 7/9/38... 8 fol □ 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 7<sup>th</sup> 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 fol □ 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 f8r 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

'Introduction' (organ)

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<sup>247</sup>

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"... f1r "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... f8v (6/7/38)... f9r 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... f10v (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... f13r 19/7/28.... f13v To Joan || 4. Carol (Christmas anthem) || Words by Christina Rossetti || With gentle swaying rhythm || Music by J. Havelock Nelson || op. 16 No. 4... f17r 22/7/38... To the one and only Renée || 5. The Tree of Life (Harvest Solo) || Words by Robin Flower || Music by J. Havelock Nelson || op. 16 No. 5... f18v 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)... f19v 13/7/39... f20r 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... f22v 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... f23v 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).

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.<sup>248</sup>

<sup>247</sup> 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.

<sup>248</sup> 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.

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.

## MS 51/118 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

f1r *To the conductor & members of || the Dublin String Orchestra || Introduction and ||* ['Scherzo Phantanie' scored out'] *|| Scherzo Phantanie || for || piano & sting 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<sup>249</sup>

1. Piano, 6 ff.<sup>250</sup>
2. Violin I, 3 ff.<sup>251</sup>
3. Violin I, 4 ff.
4. Violin I, 4 ff.
5. Violin II, 3 ff.<sup>252</sup>
6. Violin II, 3 ff.
7. Violin II, 2 ff.
8. Viola, 3 ff.<sup>253</sup>
9. Viola, 4 ff.
10. Cello, 3 ff.<sup>254</sup>
11. Cello, 4 ff.
12. Bass, 2 ff.

#### Special features

The autograph is dated and signed by the composer

<sup>249</sup> 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.

<sup>250</sup> The composer has signed and dated (30/10/39) this individual part.

<sup>251</sup> This individual part has been signed by the composer. An additional piece of manuscript has been glued on to folio 3 (verso).

<sup>252</sup> This individual part has been signed by the composer. Additional pieces of manuscript have been glued to folio 3 (both recto and verso).

<sup>253</sup> Ibid.

<sup>254</sup> This individual part has been signed by the composer. An additional piece of manuscript has been glued to folio 3 (verso).

It is unbound.  
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.<sup>255</sup>

#### 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.

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<sup>255</sup> GN states that Betty Sullivan was a renowned cellist and teacher in the mid 20<sup>th</sup> century.

## Autograph

f1r *For Silé 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.<sup>256</sup>

## 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).

## Individual parts<sup>257</sup>

1. Flute, 2 ff.
2. Oboe, 1 f.
3. Clarinets, 2 ff.
4. Bassoons, 2 ff.
5. Horns I and II, 2 ff.
6. Horns III and IV, 1 f.
7. Trumpets, 1 f.
8. Trombones I and II, 1 f.
9. Trombone III (bass), 1 f.
10. Tuba, 1 f.
11. Timpani, 1 f.
12. Percussion, 1 f (there is also a small note attached with musical notes written on it).
13. Harp, 4 ff.
14. Violin I, 2 ff.
15. Violin I, 2 ff.
16. Violin I, 2 ff.
17. Violin I, 2 ff.
18. Violin I, 2 ff.
19. Violin I, 2 ff.
20. Violin I, 2 ff.
21. Violin II, 1 f.
22. Violin II, 1 f.
23. Violin II, 2 ff.
24. Violin II, 2 ff.
25. Violin II, 2 ff.
26. Violin II, 2 ff.
27. Violin II, 2 ff.
28. Violas, 1 f.
29. Viola, 2 ff.
30. Viola, 2 ff.
31. Cello, 1 f.
32. Cello, 2 ff.
33. Cello, 2 ff.
34. Cello, 2 ff.
35. Bass, 1 f.
36. Bass, 1 f.

## 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.

<sup>256</sup> According to GN, Silé Larchet was a leading classical harpist in Dublin during the 1940s.

<sup>257</sup> 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.

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

I

#### Type of composition

Orchestration of a piano piece by Patricia McClelland.

### 4j. Sonatina for Clarinet and Piano [opus 22]

[autograph, autograph individual parts]

#### Date of composition

1952.<sup>258</sup>

#### Autograph

f1r *Sonatina* || for || *clarinet and piano* || Havelock Nelson... 15 fol □ 262:356 12 syst.

#### Instrumentation

Clarinet (Bb) & Piano.

#### Individual part

Clarinet, 6 ff.<sup>259</sup>

#### Additional material

At a later date (?) the composer set the solo part for a viola. 4 fol □ 255:358 12 syst.<sup>260</sup>

#### 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)*

<sup>258</sup> Date taken from: *Catalogue of Contemporary Irish Music*, Bernard Harrison (ed) (Dublin, 1982), p. 110.

<sup>259</sup> This individual part appears in autograph.

<sup>260</sup> This individual part is signed by the composer.

**Type of composition**

Sonatina.

## MS 51/119 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]<sup>261</sup>

**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]<sup>262</sup>

**Date of composition**

*Trio in C minor* completed 29/08/1936.

*Irish Suite* completed c.1936.<sup>263</sup>

**Number of movements**

*Trio in C minor* - III

*Irish Suite* - VI

**Type of composition**

Trio and sonata.

### 3k. Various Violin Parts

[autograph individual violin parts]

**Date of composition**

Mid 1930s:

*At a Time of Farewell* - ?????

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<sup>261</sup> All of the material is written into one music manuscript book, 11 ff.

<sup>262</sup> Ibid., 8 ff.

<sup>263</sup> The autograph score relating to the cello and piano version is dated 10/05/1936 (see 111, no. 10 above)

*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* - ?????

#### **Contents<sup>264</sup>**

*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**

f8v (the last page of *Trio for Piano, Violin and Cello*) contains the following information: *Finished Oct. 12 35* ||  
JHN...<sup>265</sup>

#### **Type of compositions**

Various.

### **4k. Various Cello Parts**

[autograph individual cello parts]

#### **Date of transcription/composition**

?????

#### **Contents<sup>266</sup>**

*Wiegenlied* (Brahms)

*Gavotte in G* (Gluck)

*Plaisir d'Amour* (Martini)

*Prelude* [Op. 3] (Rachmaninoff)

*Hebrew Melody* (arr. Haywood)

*Berceuse* (Ilynsky)

*Hayawiak* [?] (Wieniaski)

*Country Gardens* (English Folk Dance)

*Londonderry Air* (arr. Reeves-Nelson)

<sup>264</sup> All of the material is written into one music manuscript book, 8 ff.

<sup>265</sup> This is the same date found on the autograph score (111, no. 9).

<sup>266</sup> All of the material is written into one music manuscript book, 8 ff.

*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<sup>267</sup>

[autograph transcriptions]<sup>268</sup>

#### 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]<sup>269</sup>

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<sup>267</sup> 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'.

<sup>268</sup> All of the pieces are arranged for two pianos. All parts are included.

<sup>269</sup> The transcription is written within one music manuscript book, 10 ff.



**Date of transcription**<sup>270</sup>

?????

**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 obbligato: J. Massenet), 3 ff.

*Morgan* (violin obbligato 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.<sup>271</sup>

*Pantomime Rehearsal, 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

*Pantomime Rehearsal, 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.

<sup>270</sup> Based on the composer's handwriting, GN places this transcription in the mid 1940s.

<sup>271</sup> Only the violin individual part is featured.

## 8k. Exercise book

[autograph exercise book]

### Date of book<sup>272</sup>

?????

### 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<sup>273</sup>

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

'Fugue and Counterpoint' - 13/07/1940

'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) - f2v-f3v

'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-f8v

'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]

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<sup>272</sup> GN states that: 'on the front cover are details of the address of the family-home in Sandycove 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'.

<sup>273</sup> 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'.

**Date of sketch book**<sup>274</sup>

?????

**Contents**

Scottish folksong 'O whistle and I'll come to you my lad' - f1r-f2v

'Iona Boat Song' - f3r<sup>275</sup>

## MS 51/120 Grouping L: Various Publications of Part-Songs and Arrangements

### 1I. 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.

### 2I. 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

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<sup>274</sup> 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'.

<sup>275</sup> The composer did not progress beyond providing a title and two empty systems.

**Type of composition**

Song.

**3I. Little Bo-Peep**

[published song]

**Date of composition**

?????

**Date of Publication**

1966 (London: Ascherberg, Hopwood & Crew).

**Instrumentation**

SSA & Piano.

**Number of movements**

I

**Type of composition**

Song.

**4I. 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.

**5I. 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.

**6I. 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.

**7I. 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: Robertson Publications)

**Instrumentation**

SSAA & Piano (for rehearsal only).

**Number of movements**

I

**Type of arrangement**

Arrangement of a spiritual.

**8I. Donald the Dancer**

[published arrangement]

**Date of arrangement**

?????

**Date of Publication**

1974 (Glasgow: Bayley & Ferguson)

**Instrumentation**

SATB & Piano (for rehearsal only).

**Number of movements**

I

**Type of arrangement**

Arrangement of a traditional air.

**9I. 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<sup>276</sup>**

1989 (Oecumuse)

**Instrumentation**

SSAA & Piano.

**Number of movements**

I

**Type of composition**

Song with words by Kathryn Humpries.

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<sup>276</sup> This work is dedicated to Jonathan Gregory and Alan Boyd.

### 10I. 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.

### 11I. 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.

### 12I. 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.

## MS 51/121 Scrapbook 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).<sup>277</sup>
- Concert programmes of performances that the composer attended (some of which are signed by the performers, with one notably signed by 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).

## MS 51/122 Scrapbook 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).

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<sup>277</sup> These can range from R.I.A.M performances, to plays the composer produced, to marriage ceremonies that the composer performed at.



- 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 Syphilis' 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.<sup>278</sup>
- 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 38<sup>th</sup> 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.

## MS 51/123 Scrapbook 3

### Date range of material

29/05/1949 - 06/10/1954.

### Physical characteristics

52pp (unattached newspapers are inserted also), 216:277. The scrapbook 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.

<sup>278</sup> The composer starts using the title of Dr. Nelson after this date.

## MS 51/124 Scrapbook 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 scrapbook 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.
- Opera programme for Let's make an opera by Benjamin Britten. The Music Association of Ireland. Performed by the Studio Opera Group under Havelock Nelson's direction in the Dagg Hall, Dublin in 1958 as part of a tour covering Ireland north and south. (donated by Graham Nelson 201803)

## MS 51/125 Scrapbook 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 scrapbook 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).

## MS 51/126 Scrapbook 6

### Date range of material

05/03/1973 - 13/06/1975.

### Physical characteristics

20pp, 246:357. The scrapbook 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)...

## MS 51/127 Scrapbook 7

### Date range of material

06/10/1973 - 27/10/1979.

### Physical characteristics

40pp (an unattached page from a newspaper is also included), 247:374. The scrapbook 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).

## MS 51/128 Scrapbook 8

### Date range of material

05/01/1980 - 14/02/1982.<sup>279</sup>

### Physical characteristics

20pp, 246:360. The scrapbook 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.

## MS 51/129 Scrapbook 9

### Date range of material

12/01/1981 - 15/04/1984.

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<sup>279</sup> 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 SCRAPBOOK could date from November 1979.

### Physical characteristics

20pp, 248:359. The scrapbook has a soft cover with 'cuttings' 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.

## MS 51/130 Scrapbook 10

### Date range of material

07/04/1984 - 17/09/1986. (*news clippings from 2017 & 2018 added – donated by Graham Nelson 201803*)

### Physical characteristics

18pp (an unattached photocopied page from a newspaper is also included, as are several parts of various programmes), 234:332. The scrapbook 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.
- Photocopy of *Irish News* article of 07/12/2017 entitled 'Distinguished musician honoured with Blue Plaque at former Belfast home'
- Photocopy of close up photograph of Blue Plaque by Maud Hamill of Ulster History Circle 06/12/2017.

## MS 51/131 Reel to reel recording 1

[audio recording]

### Date of recording

?????

### Works recorded

Four Irish Pen Sketches

## MS 51/132 Reel to reel recording 2

[audio recording]

### Date of recording

?????

**Works recorded**

*Goblin Market* (Acts II and III)

**MS 51/133 Audio tape 1**

[audio recording]

**Date of recording**

?????

**Works recorded**

*Land of Heart's Desire*

Piano concertino

Sinfonietta

**MS 51/134 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'.