

MS 14 Harty Collection

About the collection:

This is a collection of holograph manuscripts of the composer and conductor, Sir Hamilton Harty (1879-1941) featuring full and part scores to a range of orchestral and choral pieces composed or arranged by Harty, c 1900-1939. Included in the collection are arrangements of Handel and Berlioz, whose performances of which Harty was most noted, and autograph manuscripts approx. 48 original works including 'Symphony in D (Irish)' (1915), 'The Children of Lir' (c 1939), 'In Ireland, A Fantasy for flute, harp and small orchestra' and 'Quartet in F for 2 violins, viola and 'cello' for which he won the Feis Ceoil prize in 1900. The collection also contains an incomplete autobiographical memoir, letters, telegrams, photographs and various typescript copies of lectures and articles by Harty on Berlioz and piano accompaniment, c 1926 – c 1936. Also included is a set of 5 scrapbooks containing cuttings from newspapers and periodicals, letters, photographs, autographs etc. by or relating to Harty.

Some published material is also included: Performance Sets (Appendix1), Harty Songs (MS 14/11).

The Harty Collection was donated to the library by Harty's personal secretary and intimate friend Olive Baguley in 1946. She was the executer of his possessions after his death. In 1960 she received an honorary degree from Queen's (Master of Arts) in recognition of her commitment to Harty, his legacy, and her assignment of his belongings to the university.

The original listing was compiled in various stages by Declan Plumber and Liam Gorry. Additional sections added by Louisa Costelloe.

Definition of an Autograph: "Any manuscript handwritten by its author, either in alphabetical or musical notation.....Aside from its antiquarian or associative value, an autograph may be an early or corrected draft of a manuscript and provide valuable evidence of the stages of composition or of the "correct" final version of a work" (Encyclopaedia Britannica, 2016)

Definition of a holograph: A manuscript or other document written completely in the hand of the person above whose name it appears. (www.thefreedictionary.com)

MS 14 Outline

<u>Table of Contents</u>	Summary of MS 14/1, MS 14/2, MS 14/3	p.3
<u>MS 14/1</u>	Autograph Manuscript Scores by Harty	p.6
<u>MS 14/2</u>	Manuscript Scores of arrangements of various works of other composers by Harty	p.50
<u>MS 14/3</u>	Miscellaneous Manuscripts	p.57
<u>MS 14/4</u>	Correspondence	p.61
<u>MS 14/5</u>	Harty Writings	p.76
<u>MS 14/6</u>	Programmes and Reviews (scrapbooks)	p.78
<u>MS 14/7</u>	Photographs	p.81
<u>MS 14/8</u>	Personal Artefacts	p.95
<u>MS 14/9</u>	Miscellaneous	p.97
<u>MS 14/10</u>	Halle Concert Programmes	p.107
<u>MS 14/11</u>	Harty Songs	p.110
<u>MS 14/12</u>	Greer Family Donation	p.111
<u>Appendix 1</u>	Performance Sets/ Scores with Orchestral Parts (available for lending)	p.112

Summary of autograph manuscript scores (MS 14/1), manuscripts/ copies[?] in unknown hands (MS 14/2) and miscellaneous items (MS 14/3). Detailed descriptions follow beneath.

The following table is a summary of titles. The reference numbers are linked to detailed descriptions of each manuscript item.

<i>Reference</i> <i>MS 14/1</i>	<i>Autograph Manuscripts - Title</i>	<i>Page</i>
MS 14/1/1	<i>Sea-wrack</i> [autograph]	6
MS 14/1/2	<i>Quartet in A Minor</i> [autograph]	6
MS 14/1/3a/3b	<i>Quartet in F</i> , Op.1 [autograph score and manuscript score]	7
MS 14/1/4	<i>The Exile Overture</i> , Op.2 in C minor [autograph]	7
MS 14/1/5a/5b/5c	<i>Two Fantasiestücke for Piano, Violin, & Cello</i> , Op.3 [autograph, and autograph (?) individual parts]	8
MS 14/1/6	<i>I heard a voice from heaven</i> [autograph]	9
MS 14/1/7	<i>Quartet in A</i> , Op. 5. [autograph, autograph (?) individual parts and manuscript individual parts]	9
MS 14/1/8a/8b	<i>Fantasia for Two Pianos</i> , Op. 6. [autograph and an autographed individual part]	10
MS 14/1/9	<i>Now is the Month of Maying</i> [autograph]	11
MS 14/1/10	<i>The Devon Maid</i> [autograph]	11
MS 14/1/11	<i>Bonfires</i> [autograph]	12
MS 14/1/12a	<i>An Irish Symphony</i> , Op.7 [autograph revision]	12
MS 14/1/12b	<i>An Irish Symphony</i> , Op.7 [autograph revision]	13
MS 14/1/13	<i>Idyll, Arlequin et Columbine for Piano</i> , Op. 10 [autograph]	14
MS 14/1/14	<i>Valse Caprice</i> [autograph]	14
MS 14/1/15	<i>Irish Fancies</i> [autograph]	15
MS 14/1/16	<i>Quintet in F</i> , Op. 12 [autograph]	15
MS 14/1/17	<i>Three Traditional Ulster Airs</i> [autograph]	16
MS 14/1/18	<i>Colleen's Wedding Song</i> [autograph]	16
MS 14/1/19	<i>The Blue Hills</i> [autograph]	17

MS 14/1/20	<i>Lane O' the Thrushes</i> [autograph]	17
MS 14/1/21	<i>Comedy Overture</i> , Op.15 [autograph]	18
MS 14/1/22a/22b	<i>Ode to a Nightingale</i> , Op.16 [autograph and autograph piano score]	18
MS 14/1/23	<i>Come, O' come my life's delight</i> [autograph]	19
MS 14/1/24	<i>Song of the Three Mariners</i> [autograph]	20
MS 14/1/25	<i>Six Songs of Ireland</i> , Op.18 [autograph]	20
MS 14/1/26	<i>By the Sea</i> [autograph]	21
MS 14/1/27	<i>Three Sea Prayers</i> [autograph]	21
MS 14/1/28	<i>Scythe Song</i> [autograph]	22
MS 14/1/29a/29b/29c.	<i>A La Campagne</i> [autograph scores, manuscript individual parts]	22
MS 14/1/30a/30b/30c	<i>Orientale</i> [autograph, autographed revision and autographed individual part]	24
MS 14/1/31a/31b	<i>Chansonette</i> [autograph and autograph individual part]	25
MS 14/1/32	<i>An Exile's Mother</i> [autograph]	26
MS 14/1/33	<i>The Rachray Man</i> [autograph]	26
MS 14/1/34	<i>The Stranger's Grave</i> [autograph]	27
MS 14/1/35a	<i>The Sea Gipsy</i> [original autographscore(?)]	27
MS 14/1/35b	<i>The Sea Gipsy</i> [autograph revision]	27
MS 14/1/35c	<i>The Sea Gipsy</i> [autograph revision, and a handwritten letter from the composer]	28
MS 14/1/36a-j	<i>Proud Maisie</i> [autograph scores, manuscript individual parts, Curtain Music]	28
MS 14/1/37	<i>Irish Fantasy for Violin and Pianoforte</i> [autograph]	31
MS 14/1/38	<i>Variations on a Dublin Air</i> [autograph]	31
MS 14/1/39	<i>Come up from the Fields, Father</i> [autograph piano score]	32
MS 14/1/40	<i>The Mystical Trumpeter</i> [autograph piano score]	32
MS 14/1/41a - 41m	<i>The Singer of Shiraz</i> [various autograph movements]	32
MS 14/1/42a	<i>In Ireland: Fantasy for Flute and Harp</i> [autograph]	36

MS 14/1/42b	<i>In Ireland: Fantasy for Flute and Piano</i> [autograph]	37
MS 14/1/43	<i>The Royal Water Music</i> [autograph]	37
MS 14/1/44	<i>My Thoughts of You</i> [autograph]	38
MS 14/1/45	<i>Carnlough Bay</i> [autograph]	38
MS 14/1/46	<i>Suite for Orchestra, "Fireworks Music"</i> [autograph]	39
MS 14/1/47	<i>Antrim & Donegal</i> [autograph]	39
MS 14/1/48	<i>Polonaise, Arietta, Passacaglia</i> [autograph]	40
MS 14/1/49a/49b	<i>The Repose of the Holy Family</i> [autograph scores]	40
MS 14/1/50	<i>Suite for the Violoncello & Piano</i> [autograph and autograph individual parts included in the same binding]	41
MS 14/1/51	<i>Three Irish Folksongs</i> [autograph]	42
MS 14/1/52	<i>Five Irish Poems</i> [autograph]	43
MS 14/1/53.	<i>The Children of Lir</i> [autograph]	44
MS 14/1/54.	<i>A John Field Suite</i> [autograph]	45
MS 14/1/55	<i>Heart of My Heart</i> [autograph]	45
MS 14/1/56	<i>Nursie</i> [autograph]	46
MS 14/1/57	Sketch book [autograph sketch book]	46
MS 14/1/58	<i>The Owl</i> [autograph]	49
MS 14/1/59	<i>A dieu, sweet Amaryllis</i> [autograph]	49
<i>Reference MS 14/2</i>	<i>Manuscripts/copies[?] in unknown hands - Title</i>	<i>Page</i>
MS 14/2/1a - 1ov	<i>Variations on a Dublin Air or Irish Variations</i> [manuscript individual parts]	50
MS 14/2/2a - 2tiv	<i>Piano Concerto in B minor for Pianoforte and Orchestra</i> [autographed published score (piano reduction) and manuscript individual parts]	52
MS 14/2/3ai - 3liii	<i>Suite for Orchestra, "Fireworks Music"</i> [annotated published score and published individual parts]	54
MS 14/2/4a - 4oiv	<i>Orientale</i> [Manuscript score, manuscript individual parts, published individual parts]	56

<i>Reference</i> <i>MS 14/3</i>	<i>Miscellaneous - Title</i>	<i>Page</i>
MS 14/3/1a - 1c	<i>The Singer of Shiraz</i> [libretti]	57
MS 14/3/2a - 2h	Songs [Autograph corrected proofs]	57
MS 14/3/3	<i>Piano Concerto I, in B minor</i> [printed copy of a clear manuscript copy]	60

MS 14/1

Autograph Manuscripts

Full descriptions of Hamilton Harty autograph manuscripts.

MS 14/1/1

Sea-wrack [autograph]

Date of composition

1895 - 1896.

Autograph

Front cover: *Sea Wrack* || *Hamilton Harty*... f1r *Sea Wrack* || *Song* || *Words, by* *?????iss??n* || *from* || *"Songs of the Fleurs of Autumn* || ~~*Word by*~~ || *by* || ~~*Moir*~~ *O'Neil* || *Moir* *O'Neil* || *Music by* || *Hamilton Harty*... and *Hamilton Harty* || *3 Manor House* || *Marylebone* || ?W. ... and [H4695] (red ink)... and [1.11½ + 8½ (blue crayon) || 54] (blue crayon) [6.12 + 9] (pencil)... stamp *Boosey & Co. || 205 Regent Street || London W...* stamp *The Property of || Sir Hamilton Harty*... f2r *Words by || Moira O'Neil || Sea Wrack* || *Hamilton Harty*... stamp *The Property of || Sir Hamilton Harty*... 3 fol □ 271:357 20 syst.

Instrumentation

Soprano & Piano.

Special features

The autograph is signed by the composer.

The folios contain water marks.

There are conducting instructions on the score (in blue and red crayon, and pencil).

The autograph is bound with brown paper and held together by string.

The autograph is written on one kind of paper.

Number of movements

I

Type of composition

Song for Soprano with Piano accompaniment.

MS 14/1/2

Quartet in A Minor [autograph]

Date of composition

March, 1898.

Autograph	F1r: <i>Quartette in A minor H. H. Harty...</i> f2r <i>Quartette in A minor H. H. Harty...</i> f3r <i>Quartet in A minor...</i> f9r completion date 28 th March 1898... f10r sketch for the opening bars of Quartet in F Op.1... red ink used throughout except for bars 1-28 of the 1st mvt... ff3r-9v are paginated 1-14. 4 fol □ 265:380 24 syst. 6 fol □ 262:369 24 syst.
Instrumentation	2 Violins, Viola, & Cello
Special features	The autograph is signed and dated by the composer. There are musical sketches on ff2, 8 and 9, in black ink. There are two types of paper used in this autograph. The autograph is unbound but is held together by string.
Number of movements	IV
Type of composition	String Quartet.

MS 14/1/3a/3b

Quartet in F, Op.1 [autograph score and manuscript score]

Date of composition

Autograph (3a)

Front cover: *Feis Ceoil Prize – 1900 || String Quartet ||* (written on a white section of paper that does not have brown paper glued onto it) (*Prize – Feis Ceoil 1900*) || *Opus 1 || Hamilton Harty...* and stamp *The Property of || Sir Hamilton Harty...* f1r *Prize – Feis Ceoil. 1900 || Quartet in F. || For || Two Violins Viola || And || Cello || Composed by || Herbert H. Harty. Op.1...* stamp *The Property of || Sir Hamilton Harty...* 26 fol □ 241:333 16 syst.

Manuscript (3b)

Front cover: *Feis Ceoil Prize – 1900 || Quartet in F || OPUS I || HAMILTON HARTY...* and stamp *The Property of || Sir Hamilton Harty...*

Instrumentation

2 Violins, Viola, & Cello.

Special features (autograph3a)

The autograph is signed by the composer.
There is only one type of paper used.
It is bound with brown paper and held together by string.
The address “Clara Villa. Herbert Road. Bray” appears on f26.

Number of movements IV

Type of composition

String Quartet.

MS 14/1/4

The Exile Overture, Op.2 in C minor [autograph]

Date of composition

c. 1900.

Autograph

Front cover: *Overture || The Exile || Hamilton Harty...* f1r *The Exile || Overture || for || Full Orchestra || Hamilton Harty (pencil) || 34 Southwick Street || London W (purple pencil)...* stamp *The Property of || Sir Hamilton Harty...* 1fv 3 stanza poem entitled *The Exile* by Thomas Campbell... f2r stamp *The*

	<i>Property of</i> <i>Sir Hamilton Harty</i> ... ff2r-35v are paginated 1-68... f34v is scored out... 35 fol □ 263:337 18 syst.
Instrumentation	2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 French Horns, 2 Trombones (C), 3 Trombones, 1 Tuba, Timpani, Percussion & Strings.
Special features	The autograph is signed by the composer. It is bound in green leather(?). There is only one type of paper used. The poem <i>The Exile</i> is written in three stanzas on f1.
Number of movements	I
Type of composition	Orchestral Overture.

MS 14/1/5a/5b/5c	<i>Two Fantasiestücke for Piano, Violin, & Cello, Op.3</i> [autograph, and autograph (?) individual parts]
Date of composition	1901.
Autograph (5a)	Front cover: <u>Morrison Prize – Feis Ceoil - 1901</u> <i>Two Fantasiestücke</i> for <i>Piano, Violin & Cello</i> <i>Opus 3</i> ... stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> ... f1r <i>Morrison Prize Feis Ceoil 1901</i> <i>Two Fantasiestücke</i> for <i>Piano, Violin and Cello</i> <i>Hamilton Harty</i> <i>Op. 3</i> <i>34 Southwick Street</i> <i>London W...</i> stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> ... 2fr <i>Two Fantasiestücke</i> <i>H Harty</i> <i>Op.3</i> (pencil)... f5r 8½ bars scored out... f6r 2 bars added to beginning of II mvt... f8v 6 bars covered over with 6 empty syst... f9 older music covered over with 6 new bars in 6 syst... f10r 15 bars scored out (original ending)... f10v 14 bar sketch... ff15v, 16r, 16v empty. 4 fol □ 265:361 20 syst. 2 fol □ 261:367 20 syst. 6 fol □ 261:367 22 syst.
Individual parts	
Autograph? (5b)	Front cover: <u>Violin</u> <i>TWO FANTASIESTUCKE</i> <i>FOR</i> <i>PIANO, VIOLIN & CELLO</i> <i>HAMILTON HARTY</i> ... stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> ... f1r <i>Andantino</i> is replaced with <i>Allegretto Appassionato</i> , and instructions given to ignore the 1 st 8 bars... f1v 6 bars are scored out... f2v 14 bars are scored out... 2 fol □ 261:359 12 syst.
Autograph? (5c)	Front cover: <u>CELLO</u> <i>TWO FANTASIESTUCKE</i> <i>FOR</i> <i>PIANO, VIOLIN & CELLO</i> <i>HAMILTON HARTY</i> ... stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> ... f1r <i>Andantino</i> is replaced with <i>Allegretto Appassionato</i> ... f1v 9 bars are scored out... f2v 14 bars are scored out... 2 fol □ 261:359 12 syst.
Instrumentation	Piano, Violin, & Cello.
Special features	
Autograph	The autograph is signed by the composer.

	It is bound with brown paper.
	Only one type of paper is used.
	There is a blank piece of manuscript glued to f8, music is hidden underneath.
Individual parts	Transcriptions by Harty? Both parts include musical alterations by the composer (?), but both are unsigned.
	The individual parts are bound with brown paper.
	Identical paper is used for both individual parts, but is different from the autograph.
Number of movements	II
Type of composition	Two Fantasiestücke for Piano, Violin & Cello.

MS 14/1/6

Date of composition

Autograph

Instrumentation

Special features

***I heard a voice from heaven* [autograph]**

January, 1901.

Front cover: *MSS (Unpublished) || I heard a voice from heaven || (for Organ and Voices) || Hamilton Harty... f1r [Organ || H. Harty] (blue crayon)... f1v Jan 1901 (blue crayon)* 1 fol □ 242:301 18 syst.

SATB & Organ.

The autograph is signed and dated (?) by the composer.

It is bound with brown paper.

Only one type of paper is used.

The autograph, consisting of one page only, is held together by sellotape.

Number of movements

Type of composition

Hymn for Chorus with Organ accompaniment.

MS 14/1/7

Date of composition

Autograph

***Quartet in A, Op. 5* [autograph, autograph (?) individual parts and manuscript individual parts]**

1902.

Front cover: *Feis Ceoil Prize – 1902 || Quartet in A || Opus 5 || Hamilton Harty... stamp The Property of || Sir Hamilton Harty... f2r Prize Quartet. Feis Ceoil 1902 || “Bes brook” [...May 8th 1902 || (Feis Ceoil) || Arthur Darely – P. Griffith || O. Grisard – H. Bast.] (pencil)... Quartet in A || for || 2 violins – Viola + Cello. || H. Hamilton Harty || Op. 5 [...Dec 22nd 1902 || Copped Hall – Totteridge – Harty - || Alfred Gibson – Juliet Capron || A. Hobday – H.T. Trust] (pencil)... stamp The Property of || Sir Hamilton Harty... ff3r-24v are paginated 1-43... ff1r, 1v, 2v, 25r, 26r, 26v blank... f6v 1 syst, a piece of manuscript (with music) is glued over the original music... f8r 5 syst, a piece*

	of manuscript (with music) is glued over the original music... f25v [<i>R. Dryer? Charlestown Road Dublin</i>] (pencil). 26 fol □ 265:334 20 syst.
Instrumentation	2 Violins, Viola, & Cello.
Individual parts ¹	Violin 1 (7ai), 15 ff. Violin 1 (7aii), 12 ff. Violin 2 (7bi), 14 ff. Violin 2 (7bii), 12 ff. Viola (7ci), 14 ff. Viola (7cii), 12 ff. Cello (7di), 14 ff. Cello (7dii), 12 ff.
Special features	
Autograph	The autograph is signed and dated by the composer. It is bound with brown paper. Only one type of paper is used. There are numerous musical alterations. A piece of manuscript, with five systems on it, is glued to f5, what is underneath is unknown. This also occurs on f7.
Individual parts	Musical annotations and musical fragments appear in all the parts.
Number of movements	IV
Type of composition	String Quartet.
MS 14/1/8a/8b	<i>Fantasia for Two Pianos, Op. 6.</i> [autograph and an autographed individual part]
Date of composition	1902.
Autograph	Front cover: <i>Fantasia for Two Pianofortes Opus 6 Hamilton Harty...</i> stamp <i>The Property of Sir Hamilton Harty...</i> f1r <i>First performance O'Sullivan's Concert 17th April 1902...</i> and [<i>First performance O'Sullivan Concert 17th April 1902</i>] (pencil) <i>Score Miss Edith Lodd H. Harty [Piano I] (pencil) Fantasia for Two Pianofortes Hamilton Harty Op. 6 [34 Southwick St Hyde Park W] (pencil) [Op.1. String Qtet F. Op.2 The Exile Op.3 2 Phantasiestucke Op.4 3 Songs Op.5 String Qtet A Op.6 Duet 2 Pianos Op.7 Symphony D- Op.8 Romance & Scherzo for Cello Op.9 3 Songs]</i> (darker ink added at a later date) <i>Conway April 1905...</i> f2r <i>Fantasia for two pianos H. Hamilton Harty...</i> f9r <i>Conway 3 May 1902...</i> and 6 bar sketch (pencil)... 9 fol □ 269:341 fols 1, 8 and 9 20 syst; fols 2, 3, 4, 5, 6, and 7 18 syst.
Autograph (8b - individual piano part)	2 nd Piano Part: Front cover: <i>Piano II Fantasia for Two pianofortes Op. 6 Hamilton Harty...</i> stamp <i>The Property of Sir Hamilton Harty...</i> f1r stamp <i>The Property</i>

¹ 7ai, 7bi, 7ci and 7di are all signed by the composer (?) on the front cover only. All have been written out by two unknown copyists.

	<p>of <i>Sir Hamilton Harty...</i> and <i>Piano II</i> <i>Fantasia</i> for <i>Two Pianofortes</i> <i>Hamilton Harty Op.6</i> [34 Southwick St. Hyde Park W. ... and Conway April 1902... f1v 5 bar sketch... f2r <i>Fantasia for Two Pianos...</i> f5v <i>Conway</i> <i>April 1902...</i> 6 fol □ 268:339 20 syst.</p>
Instrumentation	2 Pianos.
Individual part	2 nd Piano (see above).
Special features	
Autograph (8a)	<p>The autograph is signed and dated by the composer.</p> <p>It is bound with brown paper.</p> <p>One type of paper is used.</p> <p>There are numerous musical sketches and alterations.</p>
Autograph (8b - 2 nd piano part)	<p>The 2nd piano part autograph is signed and dated by the composer.</p> <p>A musical sketch appears on the reverse of f1.</p> <p>There are numerous musical sketches and alterations.</p> <p>It is bound with brown paper.</p> <p>One type of paper is used.</p>
Number of movements	I
Type of composition	Fantasia for two Pianos.
MS 14/1/9.	<i>Now is the Month of Maying</i> [autograph]
Date of composition	March, 1903.
Autograph	<p>Front cover: <i>Now Is The Month Of Maying</i> <i>Hamilton Harty...</i> f1r stamp <i>The Property of Sir Hamilton Harty Words 16th century Miss Dale will sing Now is the Month of Maying</i> stamp <i>Boosey & Co. London 295 Regent Street W. [H5527]</i> (blue crayon) 6 pts 4.12 x 9 2.11½ x 8½ ... f2v <i>Hamilton Harty March 1903...</i> 2 fol □ 268:356 20 syst.</p>
Instrumentation	Soprano & Piano.
Special features	<p>The autograph is signed and dated by the composer.</p> <p>It is bound with brown paper.</p> <p>The folios contain watermarks.</p> <p>There is a publisher's stamp.</p> <p>One type of paper is used.</p> <p>There are numerous musical alterations.</p>
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.
MS 14/1/10	<i>The Devon Maid</i> [autograph]
Date of composition	July, 1903.
Autograph	<p>Front cover: "<i>The Devon Maid</i>" <i>Hamilton Harty...</i> f1r <i>Agnes Nicholls</i> "<i>The Deon Maid</i>" <i>Words by Keats</i> <i>Music by Hamilton Harty 34 Southwick Street Hyde Park W. 3 Songs Op.9 "Rose madness" (W.L. Bultitaft) "The Devon Maid"</i></p>

	(Keats) "Bonfires" (W.L. Bultitaft)... stamp The Property of Sir Hamilton Harty... f1v "The Devon Maid" H. Harty... stamp The Property of Sir Hamilton Harty... f2r H. Harty July 1903... 2 fol □ 264:359 20 syst.
Instrumentation	Soprano & Piano.
Special features	The autograph is signed and dated by the composer. It is bound with brown paper. This is the only autograph manuscript to be signed (?) by the composer's future wife Agnes Nicholls. One type of paper is used. There are numerous musical alterations.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.

MS 14/1/11

Date of Composition

Autograph

Bonfires [autograph]

October, 1903.

Front cover: "Bonfires || Hamilton Harty || Opus 5 || Hamilton Harty... f1r Bonfires || Song || words by || W.L. Bultitaft || Music by || Hamilton Harty || 3 Manor House || Marylebone N.W... stamp Boosey 7 Co || 295, Regent Street || London W. ... Copyright 1905 by Boosey & Co. H.4854 || [4852] (red crayon)... f2r H.B.S || "Bonfires" || Words by || W.L. Bultitaft... stamp The Property of || Sir Hamilton Harty... f3r Oct 1903... 4 fol □ 270:357 20 syst.

Instrumentation

Special features

Soprano & Piano.

The autograph is signed and dated by the composer.

It is bound with brown paper.

One type of paper is used.

The folios contain watermarks.

There are numerous musical alterations.

Number of movements

I

Type of composition

Song for Soprano with Piano accompaniment.

MS 14/1/12a

Date of composition

An Irish Symphony, Op.7 [autograph revision]

This autograph manuscript of *An Irish Symphony* dates from the composer's 1915 revision of the piece for a performance in Leeds. The piece itself was originally composed in 1904.

Autograph

Front cover: *Manuscript Score || (Original Version) || An Irish Symphony || Hamilton Harty...* Inside cover: *The || Hamilton Harty Music Library || Presented to || The Library of the Queen's University || of Belfast || by || [Miss L. Farren] (blue ink)...*

	<p>Inside page: <i>Hamilton Harty</i> 10 Grove End Road S. John's Wood London N. W. 8... and stamp <i>Hamilton Harty</i> 10, Grove End Road St. John's Wood, N.W. ... f1r For Louise Farrer from <i>Hamilton Harty</i> <i>Symphony in D.</i> (<i>Irish</i>) <i>Hamilton Harty</i> ... Caption: <i>Several Irish Folk tunes are made use of in this Symphony and in general the themes – when original – are ?????????? written in the same idiom.</i> <i>The composer asks conductors to permit themselves considerable freedom in varying the tempo so as to preserve the characteristic unfettered spirit of most native Irish music...</i> and stamp <i>Hamilton Harty</i> 10 Grove End Road, St. John's Wood N. W. ... f1v Caption: <i>Notice. No marks of any kind should be made this copy. If cuts are required a piece of paper should be very carefully pinned over the parts to be omitted. If the copy is damaged by marks or other- wise, a charge will have to be made. Novello & Company, Ltd. 160, Wardour Street, London, W. ... f27v Dec 29th 1915 (end of 1st mvt)... f37v Dec 17th 1915 (end of 2nd mvt)... f45r&v blank... f68v Dec 11th 1915 (end of 4th mvt)... ff1r-27v paginated 1-51... ff28r-37v paginated 1-20... ff38r-44v paginated 1-14... ff46r-68v paginated 1-46... ff12, 13, 18, 22-27 263:345... ff1-11,14-17,19-21,28-68 260:351... 68 fol □ 20 syst.</i></p>
Instrumentation	2 Flutes, 1 Piccolo, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 Horns, 2 Trumpets, 2 Trombones, Tuba, Timpani, Harp, Percussion & Strings.
Special features	<p>The autographed revision is signed and dated by the composer.</p> <p>It is bound with brown paper.</p> <p>One type of paper used, but ff13, 14, 19, and 23-28 are shorter in length than the rest.</p> <p>There are numerous musical alterations.</p>
Number of movements	IV
Type of composition	Symphony.
MS 14/1/12b	<i>An Irish Symphony, Op.7 [autograph revision]</i>
Date of composition	This autograph manuscript of <i>An Irish Symphony</i> dates from the composer's 1924 revision of the piece for a performance by the Hallé orchestra. The piece itself was originally composed in 1904, and previously revised in 1915 (MS 14/1/12a).
Autograph	<p>Spine: <i>An Irish Symphony. – Hamilton Harty...</i> f1r [<u>Safe of Strong Room</u>] (pencil) <i>An Irish Symphony. Hamilton Harty...</i> f1v <i>Orchestra 3 Flutes (3rd also plays piccolo) 2 Oboi Cor Anglais 2 Clarinets 2 Bassoons 4 Horns 2 Trumpets 3 Trombones Tuba Harp Timpani Side Drum Bass Drum Cymbals Gong Xylophone (Xylophone was originally written in pencil and then rewritten with ink) Vio I Vio II Viola Celli Bassi...</i> f63r 1924... ff1-63 □ 273:363... f64 □ 199:363 20 syst.</p>
Instrumentation	2 Flutes, 1 Piccolo, 2 Oboes, 2 Bb Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 2 Trombones, Tuba, Timpani, Harp, Percussion & Strings.
Special features	<p>This autographed revision is signed and dated by the composer.</p> <p>It is bound with a green hardback cover.</p>

	One type of paper is used.
	There are numerous musical alterations,
	Musical directions are written throughout with blue crayon.
Number of movements	IV
Type of composition	Symphony.
MS 14/1/13	<i>Idyll, Arlequin et Columbine for Piano, Op. 10</i> [autograph]
Date of composition	1904.
Autograph	Front cover: No.1_ " <i>Idyll</i> " No.2_ " <i>Arlequin et Columbine</i> " <i>Opus 10</i> for pianoforte Hamilton Harty... stamp The Property of Sir Hamilton Harty... f1r <i>Idyll</i> for pianoforte Hamilton Harty Op.10 No.1 <i>Idyll</i> No.2 <i>Arlequin et Columbine</i> 34 Southwick Street Hyde Park W. ... stamp The Property of Sir Hamilton Harty... f5r <i>Arlequin et Columbine</i> for Pianoforte Hamilton Harty Op. 10 No.1 <i>Idyll</i> No.2 <i>Arlequin et Columbine</i> 34 Southwick Street Hyde Park W. ... stamp The Property of Sir Hamilton Harty... 10 fol. □ ff1,4 242:362 14 syst., ff5-10 260:362 14 syst., ff2-3 242:305 12 syst.
Instrumentation	Piano.
Special features	This autograph is signed by the composer. It is bound with a brown paper cover. Two types of paper are used. The same paper is used for ff1, 4-10, but a different type of paper is used for ff2-3. There are numerous musical alterations.
Number of movements	II
Type of composition	According to David Greer ' <i>Idyll</i> ' is "a song without words" and ' <i>Arlequin et Columbine</i> ' is a mixture of "reeling gait" and "waltz". Both pieces are for solo piano. ²
MS 14/1/14	<i>Valse Caprice</i> [autograph]
Date of composition	c. 1904.

² Ivor Keys, 'Chamber Music', *Hamilton Harty: His Life and Music*, David Greer (ed) (New York: Da Capo Press, 1980), pp. 130-131.

Autograph	Front cover: <i>MSS (Unpublished) Valse-Caprice (for Piano) Hamilton Harty... f1r To Archy Rosenthal Valse-Caprice Composed by Hamilton Harty... and stamp The Property of Sir Hamilton Harty... f2r Valse-Caprice H. Harty... stamp The Property of Sir Hamilton Harty...</i> 6 fol □ 239:305 12 syst.
Instrumentation	Piano.
Special features	This autograph is signed by the composer. It is bound with a brown paper cover. One type of paper is used. It is similar to the paper used in ff. 2-3 of <i>Idyll, Arlequin et Columbine</i> . There are numerous musical alterations. It is dedicated to Archy Rosenthal.
Number of movements	I
Type of composition	Valse Caprice for solo Piano.

MS 14/1/15

Date of composition

Autograph

Instrumentation

Special features

Number of movements

Type of composition

Irish Fancies [autograph]

c. 1904.

Front cover: *MSS (Unpublished) || Irish Fancies || for || Piano Solo || I. At Sea || II. The Stream in the Glen || III. The Spanish Stranger || Hamilton Harty... f1r Irish Fancies || for || Piano Solo || Hamilton Harty || I. At Sea || II. The Stream in the Glen || III. The Spanish Stranger...* 10 fol □ 273:368 24 syst.

Piano.

This autograph is signed by the composer.

It is bound with a brown paper cover.

One type of paper is used.

There are numerous musical alterations.

III

Piece for solo Piano.

MS 14/1/16

Date of composition

Autograph

Instrumentation

Special features

Quintet in F, Op. 12 [autograph]

c. 1904.

Front cover: *Quintette in F || for || Pianoforte || Two Violins – Viola || and || Cello || Hamilton Harty || Op. 12... stamp The Property of || Sir Hamilton Harty || Bessbrook ... f1r Bessbrook || This work won the Lewis Hill || Prize of 50 Guineas. 1904. || Quintette || for || Pianoforte || Two Violins, Viola and Cello || Hamilton Harty || 3 Manor House Marylebone N.W. ... stamp The Property of || Sir Hamilton Harty... ff 2-44 are paginated 1-86... 45 fol □ ff 1-17 257:350 24 syst., ff 18-45 257:350 20 syst.*

Piano, 2 Violins, Viola, & Cello.

This autograph is signed by the composer.

	<p>It is bound in green leather (?).</p> <p>Three types of paper are used.</p> <p>There are numerous musical alterations.</p> <p>An entire piece of manuscript is glued onto f29r.</p> <p>A page wide X, in blue crayon, appears on ff38r, 39r, 39v, and 40r.</p> <p>Watermarks appear on f1, and ff22-25.</p>
Number of movements	IV
Type of composition	Quintet.
MS 14/1/17	<i>Three Traditional Ulster Aurs</i> [autograph]
Date of composition	January, 1905.
Autograph	<p>Front cover: <i>Harty, Hamilton (1879-1941) (arr.) Three Traditional Ulster Aurs. (Voice and Piano) Jan. 1905. Autograph 8l Published Boosey & Co. 1905 4733...</i></p> <p>Inside cover: f1r: <i>Album size Plate 11 x 8 (red pencil) To H. Plunket Greene. Three Traditional Ulster Aurs. Words by Seosamh Mac Cathmhaoil arranged by Hamilton Harty 1. The Blue Hills of Antrim. 2. My Lagan Love. 3. Balck Sheela of the Silver eye. Publisher's stamp H. Harty 3 Manor House Marylebone. W. S (surrounded by a red circle) H4733 14. 11x8 2 to 15... f3r Jan 1905... f5r Jan 1905... f7r Jan 1905... 8 fol □ 260:360 20 syst.</i></p>
Instrumentation	Voice & Piano.
Special features	<p>The autograph is signed and dated by the composer.</p> <p>It is unbound, but stored in a brown paper jacket.</p> <p>One type of paper is used.</p> <p>A publisher's stamp appears.</p>
Number of movements	III
Type of composition	Songs for Voice with Piano accompaniment.
MS 14/1/18	<i>Colleen's Wedding Song</i> [autograph]
Date of composition	April, 1905.
Autograph	<p>Front cover: <i>Harty, Hamilton (arr.) Colleen's Wedding Song. (Voice and Piano). Autograph Pub. Boosey & Co. l. 1905 H4824...</i> Inside cover: f1r: <i>I'm going to be (?) married on Sunday A Colleen's Wedding Song "Colleen's Wedding Song" (he's going to be married on Sunday) Colleen's Song Antient [sic] Irish Air. </i></p>

	<i>Words by P. W. Joyce arranged by Hamilton Harty 3 Manor House Marylebone. W. H4824 7. 12+9 2nd Verse done out... f3v Hamilton Harty april 1905... 4 fol □ 272:357 20 syst.</i>
Instrumentation	Soprano & Piano.
Special features	The autograph is signed and dated by the composer. It is unbound but stored in a brown paper jacket. One type of paper is used. A publisher's stamp appears.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.

MS 14/1/19

Date of composition

Autograph

Instrumentation

Special features

Number of movements

Type of composition

***The Blue Hills* [autograph]**

November, 1906.

Front cover: *MSS (Unpublished) || "The Blue Hills" || Hamilton Harty || Hamilton Harty... f1r To Frederic Austin || The Blue Hills || Song || Poem by || John Arbuthnot || music by || Hamilton Harty... f2r Nov 1906... 2 fol □ 265:352 12 syst.*

Soprano & Piano.

The autograph is signed and dated by the composer.

It is bound with a brown paper cover

One type of paper is used.

Watermarks appear.

I

Song for Soprano with Piano accompaniment.

MS 14/1/20

Date of composition

Autograph

Instrumentation

Special features

***Lane O' the Thrushes* [autograph]**

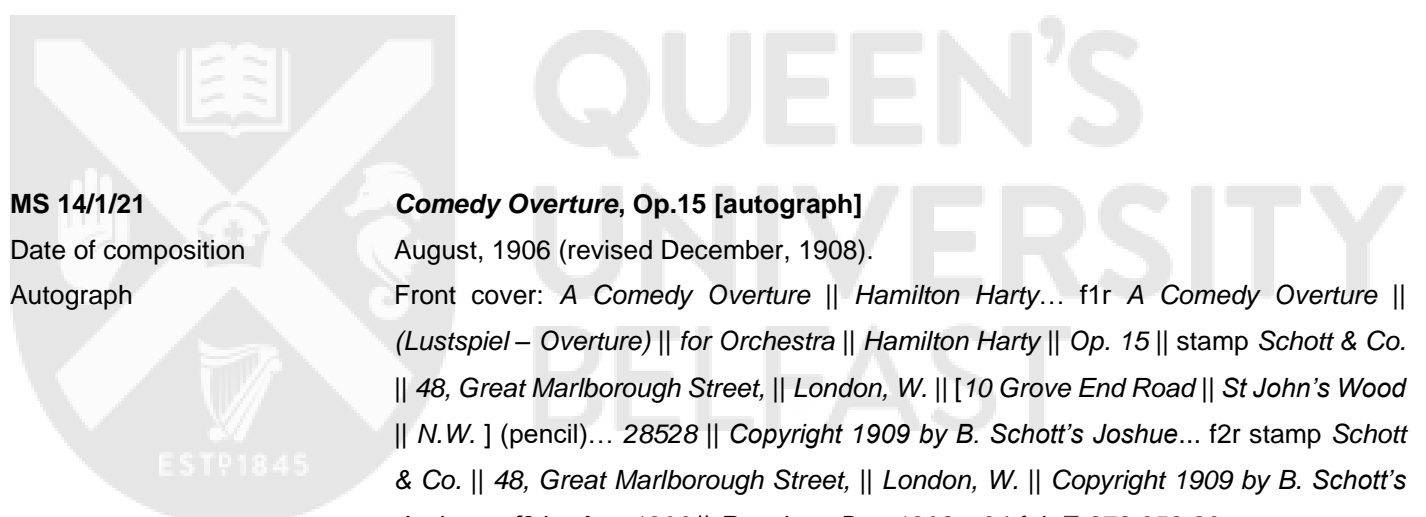
May, 1906.

Front cover: "*Lane O' The Thrushes || Hamilton Harty || stamp The Property of || Sir Hamilton Harty || [H5333] (red ink) || [©] (blue crayon)... f1r [Lane O' the Thrushes] (blue crayon) || words by || Cahir Healy and Cathal O'Beirne || [Music by || Hamilton Harty] (pencil)... stamp Boosey & Co. || London || 295 Regent St, W. ... stamp The Property of || Sir Hamilton Harty... f2r Lane O' the Thrushes || Hamilton Harty... stamp The Property of || Sir Hamilton Harty... f3r May 1906... 4 fol □ 269:354 20 syst.*

Soprano & Piano.

The autograph is signed and dated by the composer.

It is bound with a brown paper cover

	<p>One type of paper is used.</p> <p>There are numerous musical alterations,</p> <p>There are watermarks.</p> <p>A publisher's stamp (Boosey & Co. London) appears.</p>
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.
	
MS 14/1/21	Comedy Overture, Op.15 [autograph]
Date of composition	August, 1906 (revised December, 1908).
Autograph	<p>Front cover: <i>A Comedy Overture</i> <i>Hamilton Harty</i>... f1r <i>A Comedy Overture</i> (<i>Lustspiel – Overture</i>) <i>for Orchestra</i> <i>Hamilton Harty</i> <i>Op. 15</i> stamp <i>Schott & Co. 48, Great Marlborough Street, London, W. [10 Grove End Road St John's Wood N.W.]</i> (pencil)... 28528 <i>Copyright 1909 by B. Schott's Joshue</i>... f2r stamp <i>Schott & Co. 48, Great Marlborough Street, London, W. Copyright 1909 by B. Schott's Joshue</i>... f34r <i>Aug 1906</i> <i>Rewritten Dec 1908</i>... 34 fol. □ 272:358 20 syst.</p>
Instrumentation	2 Flutes, Piccolo, 2 Oboes, Cor Anglais, 2 Bb Clarinets, 2 Bassoons, 4 Horns (F), (5?) Trombones (C), Tuba, Timpani, Percussion & Strings.
Special features	<p>This autograph is signed and dated by the composer.</p> <p>It is bound with a brown paper cover.</p> <p>Two types of paper are used.</p> <p>There are numerous musical alterations, there are also mathematic figures on various folios, e.g. f6v and f7r.</p> <p>There are watermarks.</p> <p>The use of clef markings is scarce, apart from f2.</p> <p>A publisher's stamp (Schott & Co, London) is included.</p> <p>The following is written on f5v: <i>when possible play small notes in the Tuba part.</i></p>
Number of movements	I
Type of composition	Orchestral Overture.

MS 14/1/22a/22b

Date of composition

Autograph (22a - full score)

***Ode to a Nightingale*, Op.16 [autograph and autograph piano score]**

April, 1907.

Front cover of full score (Green Hardback & Gold Writing): *Hamilton Harty || Ode To A Nightingale || (Full Score)*... Inside of front cover: *Ode To A Nightingale || for || Soprano (or tenor) and Orchestra || by || Hamilton Harty*... f1r *To my wife || stamp The Property of || Sir Hamilton Harty || Ode to a Nightingale || [Keats] || for Soprano (or tenor) and Orchestra || Hamilton Harty || Full Score*... f1v stamp *The Publishers earnestly || request that no pencil || marks or defacements be || made on the pages of || this score*... f39v *April 1907*... ff2-39 are paginated 1-76... 39 fol. □ 265:358 20 syst.

Autograph (22b - piano Score)

Front cover of Piano Score (Red Hardback & Gold Writing): *Hamilton Harty || Ode to Nightingale || (Piano Score)*... f1r stamp *The Property of || Sir Hamilton Harty || Ode to a Nightingale || [Keats] || Soprano [or tenor] and Orchestra || Hamilton Harty Op. 16 || Piano Score*... f2r 25870... ff2-16 are paginated 1-30... 17 fol. □ 265:358 12 syst.

Instrumentation

3 Flutes, Piccolo, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 Horns (F), 5 Trombones, Tuba, Timpani, Percussion, Voice (Soprano or Tenor), Strings, & Harp.

Individual parts

Piano score (see above).

Special features

Autograph (22a - full score)

This autograph is signed and dated by the composer.

It is bound with a green hardback cover

One type of paper is used.

There are numerous musical alterations.

It is dedicated to the composer's wife.

There are watermarks.

The use of clef markings is scarce, apart from f2.

The following is written on f2r: *"**failing a vibraphone a glockenspiel may be used"*.

A publisher's (publisher unknown) stamp appears on f1v.

The following is written at the base of f34r: *"one blow only on the triangle. and not let the sound continue"*.

The following is written at the base of f39r: *"**if bass cl is available. do not play IV
???? in here.*

The following is written at the base of f39v: *"in the last bar only the brass to make a crescendo"*.

Autograph (22b - piano score)

This piano score is signed by the composer.

It is bound with a red hardback cover.

One type of paper is used.

There are numerous musical alterations.

There are watermarks.

An unknown hand has written analytical notes (with relation to the full score autograph) on this manuscript in pencil.

The use of clef markings is scarce, apart from f1r.

Number of movements	I
Type of composition	Piece for Voice and Orchestra.
MS 14/1/23	<i>Come, O' come my life's delight</i> [autograph]
Date of composition	c. 1907.
Autograph	Front cover: " <i>Come O Come My Life's Delight</i> " <i>Hamilton Harty</i> ... f1r stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>Engrave in D Eb [Eb]</i> (blue crayon) <i>[Make a M.S.S Copy in this key for W. Harty]</i> (pencil) <i>To Lady Arthur Hill</i> <i>Come O Come my life's delight</i> <i>The Words from</i> <i>III Book of Airs [1612]</i> <i>by</i> <i>Thomas Campion</i> <i>Music by</i> <i>Hamilton Harty</i> stamp <i>Boosey & Co.</i> <i>London</i> <i>295 Regent Street W.</i> <i>[H5582]</i> (blue crayon)... 4 fol. □ 272:357 12 syst.
Instrumentation	Soprano & Piano.
Special features	This autograph is signed by the composer. It is bound with a brown paper cover. One type of paper is used. There are numerous musical alterations. Watermarks appear. A publisher's stamp (Boosey & Co. London) is included.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.
MS 14/1/24	<i>Song of the Three Mariners</i> [autograph]
Date of composition	June, 1907.
Autograph	Front cover: <i>Song of the three Mariners</i> <i>Hamilton Harty</i> ... f1r <i>Engrave in G</i> stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>To Lady Arthur Hill</i> <i>Song of the three Mariners</i> <i>Words by anonymous {circa 1600}</i> <i>music by</i> <i>Hamilton Harty</i> stamp <i>Boosey & Co.</i> <i>London</i> <i>295 Regent Street, W.</i> <i>[h5583]</i> (blue crayon)... f3r <i>June 1907</i> ... f4r <i>June 1907</i> ... 4 fol. □ 267:350 12 syst.
Instrumentation	Soprano & Piano.
Special features	This autograph is signed and dated by the composer. It is bound with a brown paper cover. One type of paper is used. There are numerous musical alterations. Watermarks appear. A publisher's stamp (Boosey & Co. London) is included. The piece is dedicated to Lady Arthur Hill. The following is written, in red, on f2r: " <i>engrave in G (one sharp)</i> ".
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.
MS 14/1/25	<i>Six Songs of Ireland, Op.18</i> [autograph]

Date of composition	1908.
Autograph	Front cover: <i>Six Songs of Ireland</i> <i>Lookin Back</i> <i>Dreaming</i> <i>A Lullaby</i> <i>Grace for Light</i> <i>Flames in the Skies of Sunset</i> <i>At Sea</i> <i>Hamilton Harty</i> ... f1r (1) <i>No Dedications</i> stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>To F.O.M</i> <i>Lookin Back</i> <i>[Moira O'Neil]</i> H5947... f4r April 1908... f5r Make MS. Copy in G <i>To</i> <i>Gordon Cleather</i> stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> (2) <i>Dreaming</i> <i>Words from</i> <i>"Lane o the Thrushes"</i> <i>Cahir Healy and Cahal O'Byrne</i> ... f7v April 1908... f9r (3) <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>[To Miss Rhoda von T Lehin]</i> <i>A Lullaby</i> <i>[Cahir Healy]</i> <i>[From "Lane o the Thrushes"]</i> ... f11v April 1908... f13r MS. Copy in F stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>To Miss Carmen Hill</i> (4) <i>"Grace for Light"</i> <i>[Moira O'Neil]</i> ... f15v May 1908... f17r MS. Copy in Eb stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>To Marcus Thompson</i> <i>To Louise Dale</i> (5) <i>Flame in the Skies of Sunset</i> <i>[Lizzie Twigg]</i> ... f19r April 1908... f21r stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>To [A.N.]</i> <i>To Carmen Hill</i> (6) <i>At Sea</i> <i>(Moira O'Neil)</i> <i>from</i> <i>Songs of the Glens of Antrim</i> ... f24r April 1908... 24 fol. □ 270:358 12 syst.
Instrumentation	Soprano & Piano.
Special features	The autograph is not signed by the composer. It is bound with a brown paper cover. One type of paper is used. There are numerous musical alterations. Watermarks appear. The autograph features numerous dedications.
Number of movements	VI
Type of composition	Songs for Soprano with Piano accompaniment.
MS 14/1/26	<i>By the Sea</i> [autograph]
Date of composition	January, 1909.
Autograph	Front cover: <i>"By the Sea"</i> <i>Hamilton Harty</i> ... f1r (<i>Written for some private person, whose name I have forgotten</i>) <i>By the Sea</i> <i>Hamilton Harty</i> ... f3r Jan 1909... f3v-f4v blank... 4 fol. □ 270:357 12 syst.
Instrumentation	Soprano & Piano.
Special features	This autograph is signed and dated by the composer. It is bound with a brown paper cover. One type of paper is used. There are numerous musical alterations. Watermarks appear. A dedication is included.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.
MS 14/1/27	<i>Three Sea Prayers</i> [autograph]

Date of composition	October, 1909.
Autograph	f1r <i>Three Sea Prayers from the Greek Anthology (J.W. Mackails translation) Set to music by Hamilton Harty I To the Gods of Harbour and Headland (Antiphilus) II Saved by Faith (Leonid of Tarentum) III To Apollo of Leucas (Philippus)...</i> f4r <u>Oct 13 1909...</u> f6r <u>Oct 14th 1909...</u> f9r <u>Oct 15th 1909...</u> 10 fol □ 178:271 12 syst.
Instrumentation	Voice & Piano.
Special features	This autograph is signed and dated by the composer. It is unbound. One type of paper is used. There are numerous musical alterations. Scored out piano music appears on f10v.
Number of movements	III
Type of composition	Songs for Voice with Piano accompaniment.

MS 14/1/28

Date of composition

Autograph

Scythe Song [autograph]

1910.

Front cover: "*Scythe Song*" || *Hamilton Harty*... f1r stamp *The Property of || Sir Hamilton Harty || Scythe Song || (Riccardo Stephens) || Hamilton Harty || stamp Boosey & Co. || London || 295 Regent Street, W. || [H6190] (blue crayon)...* f3v Jan. 1910... 4 fol. □
268:357 12 syst.

Instrumentation

Special features

Soprano (?) & Piano.

This autograph is signed and dated by the composer.

It is bound with a brown paper cover.

One type of paper is used.

There are numerous musical alterations.

Watermarks appear.

A publisher's stamp (Boosey & Co. London) is included.

Number of movements

Type of composition

I

Song for Soprano with Piano accompaniment.

MS 14/1/29a/29b/29c

Date of composition

Autograph (29a)

A La Campagne [autograph scores, manuscript individual parts]

1911.

Front cover: "*A La Campagne*" || *for || Solo Oboe || and || Orchestra || Hamilton Harty*... f1r *A || La || Campagne || for Oboe || and || Orchestra || Hamilton Harty || 4 mins || [autograph (a)] || stamp Stainer & Bell, Ltd., || 53, Berners Street, London, W.1,...* f1v *2 Flutes 2 Clarinets 2 Bassoons || 2 Horns || Timpani || Glockenspiel ||*

	<i>Harp Quintet of Strings solo Oboe...</i> ff2-9 are paginated 1-16... 10 fol □ 275:269 20 syst.
Autograph (29b)	Front cover: stamp x 2 <i>The Property of Sir Hamilton Harty "A La Campagne" for solo Oboe and Orchestra Hamilton Harty...</i> inside Front Cover: <i>Orchestral parts available on hire only, from - Stainer & Bell Ltd. 58 Berners Street W.1 Now at QUB as from 21/3/77...</i> f1r stamp <i>The Property of Sir Hamilton Harty "A La Campagne" for solo Oboe and Orchestra Hamilton Harty [autograph (b)]...</i> f1v <i>Orchestration 2 Flutes Timpani 2 Clarinets Glockenspiel 2 Bassoons Harp 2 Horns Strings Solo Oboe...</i> ff2-9 are paginated 1-16... 10 fol □ 280:383 24 syst.
Manuscript (29c) ³	Front cover: <u>FULL SCORE</u> (pencil) publisher information (printed)... f1r <i>A. La. Campagne for oboe and orchestra Hamilton Harty Stainer & Bell, Ltd 58 Berners Street, London. W.1...</i> 10 fol □ 272:370 20 syst.
Instrumentation	2 Flutes, 2 Clarinets (A), 2 Bassoons, 2 Horns (F), Timpani, Glockenspiel, solo Oboe, Strings & Harp.
Individual parts	The cello part of <i>A La Campagne</i> is contained within the pages of the autograph MS 14/1/51, <i>Three Irish Folksongs</i> .
Special Collections pressmark:	xfMHA 44/3. ⁴
Key:	A = unknown hand A. B = unknown hand B.

³ MS 14/1/29c is included along with the orchestral parts for *A La Campagne* in a red hardback folder bearing the pressmark xfMHA44/3.

⁴ All the individual parts below are manuscript as opposed to autograph. All the parts include alterations by unknown hands and occasionally musical ideas are sketched (presumably written by the original performers?). Most of the manuscripts have some form of publisher's stamp, except the manuscript full score (see 29c) which has hand written publisher's information – *Stainer & Bell, Ltd || 58 Berners Street, London. W1...* The same information is to be found on all the individual parts in the form of a stamp, which usually appears on f1v.

Flute I, 2 ff (A).	Violin II, 2 ff (A).
Clarinet (A), 2 ff (A).	Violin II, 2 ff (A).
Clarinet (A) 2, 2 ff (A: Clarinet is misspelt on the front cover – <i>CALRINET</i> ...).	Violin II, 2 ff (A).
Bassoon I, 2 ff (A)	Violin II, 2 ff (B: hand written title page - f1r).
Bassoon II, 2 ff (A).	Violin II, 2 ff (B: hand written title page - f1r).
Horn (F) 1, 2 ff (A).	Violin II, 2 ff (B: hand written title page - f1r).
Horn (F) 2, 2 ff (A).	Viola, 2 ff (A).
Timpani (A, E), 1 f (A).	Viola, 2 ff (B: hand written title page - f1r).
Glockenspiel, 1 f (A).	Viola, 2 ff (A).
Harp, 2 ff (A).	Viola, 2 ff (A).
Violin I, 2 ff (A: both folios have water damage).	Viola, 2 ff (B: hand written title page - f1r).
Violin I, 2 ff (A: both folios have water damage).	Viola, 2 ff (B: hand written title page - f1r).
Violin I, 2 ff (A: both folios have water damage).	Cello, 2 ff (B: hand written title page - f1r).
Violin I, 2 ff (A: both folios have water damage).	Cello, 2 ff (A).
Violin I, 2 ff (B: hand written title page - f1r).	Cello, 2 ff (A).
Violin I, 2 ff (B: hand written title page - f1r).	Cello, 2 ff (B: hand written title page - f1r).
Violin I, 2 ff (B: hand written title page - f1r).	Bass, 2 ff (B: hand written title page - f1r).
Violin I, 2 ff (B: hand written title page - f1r).	Bass, 2 ff (B: hand written title page - f1r).
Violin I, 2 ff (B: hand written title page - f1r).	Bass, 2 ff (A).
Violin I, 2 ff (B: hand written title page - f1r).	Bass, 2 ff (A).

Number of movements

I

Type of composition

Piece for solo Oboe and Orchestra

End notes

Although this manuscript collection lacks a manuscript oboe part there is a published oboe part included with the manuscripts.

Special features

Autograph (29a)

The autograph is signed by the composer.

It is bound with a brown paper cover.

One type of paper is used.

Clef markings are scarce, apart from f2.

There are numerous musical alterations.

Orchestral cues appear, written in pencil.

A publisher's stamp (Stainer & Bell, Ltd., London) is included.

There is a descriptive note by David Greer included.

Autograph (29b)

The autograph is signed by the composer.

	<p>It is bound with a brown paper cover.</p> <p>One type of paper is used, which is different from the paper used in autograph 29a.</p> <p>Clef markings are scarce, apart from f2.</p> <p>There are numerous musical alterations,</p> <p>Orchestral cues appear.</p> <p>Autograph b is a clean copy of autograph a?</p> <p>There is a descriptive note, by David Greer, glued inside the front cover.</p>
Number of movements	I
Type of composition	Piece for solo Oboe and Orchestra.
MS 14/1/30a/30b/30c	<i>Orientale</i> [autograph, autographed revision and autographed individual part]
Date of composition	1911.
Autograph (30a)	<p>Front cover: "<i>Orientale</i>" for Solo Oboe and Orchestra Hamilton Harty... f1r</p> <p><i>Orientale</i> for Solo Oboe and Orchestra Hamilton Harty [autograph (a)] </p> <p>[Copyright 4-3-3-2-2 strings and wind etc (no solo part required)] (pencil)...</p> <p>stamp Stainer & Bell, Ltd., 53, Berners Street, London, W.1,... f1v 1 Piccolo-1 flute-2 Clarinets-2 Bassoons- 2 Horns 1 Timpani – Gong Triangle Bass Drum Tambourine One Player Quintet of Strings Harp... ff2-13 are paginated 1-23... 14 fol □ 274:375 24 syst.</p>
Autograph (30b)	<p>Front cover: "<i>Orientale</i>" for Solo Oboe and Orchestra Hamilton Harty... inside Front Cover <i>Orchestral parts available on hire only, from - Stainer & Bell Ltd. 58 Berners Street W.1 Now at QUB as from 21/3/77...</i> f1r stamp <i>The Property of Sir Hamilton Harty Orientale for Solo Oboe and Orchestra Hamilton Harty [autograph (b)]...</i> f1v <i>Orchestration 1 Piccolo Timpani 1 Flute 2 Clarinet Triangle 2 Fag Tambourine 2 Corni Gong 1 Player Strings – Harp Solo Oboe...</i> ff2-13 are paginated 1-23... 14 fol □ 283:381 24 syst.</p>
Autograph (30c)	<p>Front cover: <i>Oboe Orientale for Oboe and Pianoforte Hamilton Harty...</i> f1r stamp <i>The Property of Sir Hamilton Harty...</i> 2 fol. □ 238:304 11 syst.</p>
Instrumentation for autographs 30a and 30b ⁵	1 Piccolo, 1 Flute, 2 Clarinets (Bb), 2 Bassoons, 2 Horns (F), Timpani, Percussion, Solo Oboe, Strings & Harp.
Instrumentation for autograph (30c)	Oboe.
Individual part(s)	Oboe (see autograph 30c). For all the other individual parts, see MS 14/2/4a - 4oiv.
Special features	
Autograph (30a)	<p>The autograph is signed by the composer.</p> <p>It is bound with a brown paper cover.</p> <p>One type of paper used.</p> <p>Clef markings are scarce, with the exception of f2.</p>

⁵ Autograph 30a and autograph 30b contain the same instrumentation.

	<p>There are numerous musical alterations.</p> <p>Orchestral cues appear, written in pencil and red pencil.</p> <p>A publisher's stamp appears (Stainer & Bell, Ltd., London) is included.</p> <p>A descriptive note, by David Greer, has been attached to the inside of the front cover.</p> <p>F14r contains a scribble that has dried onto f13v.</p>
Autograph (30b)	<p>The autograph is signed by the composer.</p> <p>It is bound with a brown paper cover.</p> <p>One type of paper is used, it is similar to the paper used in autograph 30a.</p> <p>Clef markings are scarce, with the exception of f2.</p> <p>There are numerous musical alterations.</p> <p>Orchestral cues (in pencil) are included.</p> <p>Autograph 30b is a clean copy of autograph 30a.</p> <p>A descriptive note, by David Greer, has been attached to the inside of the front cover.</p>
Autograph (30c)	<p>The autograph is signed by the composer.</p> <p>It is unbound.</p> <p>One type of paper is used.</p>
Number of movements	I
Type of composition	Piece for solo Oboe and Orchestra. Autograph 30c states that this piece is for Oboe and Pianoforte.
MS 14/1/31a/31b	<i>Chansonette</i> [autograph and autograph individual part]
Date of composition	1911.
Autograph (31a)	Full score: f1r stamp <i>The Property of Sir Hamilton Harty Chansonette Hamilton Harty Oboe Piano... 2 fol □ 275:356 20 syst.</i>
Autograph (31b)	Oboe part: f1r II <i>Chansonette... 2 fol □ 240:304 10 syst.</i>
Instrumentation	Oboe & Piano.
Individual part	Oboe (see autograph 31b)
Special features	
Autograph (31a)	<p>The autograph is signed by the composer.</p> <p>It is unbound.</p> <p>One type of paper used.</p> <p>Folio 1 (recto) contains copyright details, which are mostly illegible.</p> <p>The autograph is incomplete, as the last 13 bars are missing.</p>
Autograph (31b - oboe part)	<p>The autograph is unbound.</p> <p>One type of paper used; the paper used in this individual part is different from the paper used in the autograph.</p> <p>The piano part (which is occasionally present when the oboe part is not) is written in smaller notation. More often than the main oboe part.</p> <p>There appears to be writing that was absorbed from another document on f2v.</p>
Number of movements	I
Type of composition	Piece for solo Oboe and Piano.

MS 14/1/32

Date of composition

Autograph

Instrumentation

Special features

***An Exile's Mother* [autograph]**

1911.

Front cover "*An Exile's Mother*" || *Hamilton Harty*... f1r *An Exile's Mother* || (*Emily Lawlers*) || *Hamilton Harty*... f4r *April 1911*... 4 fol □ 273:356 20 syst.

Soprano & Piano.

This autograph is signed and dated by the composer.

It is dated.

It is bound with a brown paper cover.

One type of paper is used.

There are numerous musical alterations (including alterations in purple pencil and pencil).

Isolated from the rest of the music, on f4, there are three note values and a pause mark in purple pencil

Number of movements

I

Type of composition

Song for Soprano with Piano accompaniment.

MS 14/1/33

Date of composition

Autograph

Instrumentation

Special features

***The Rachray Man* [autograph]**

1911.

Front cover: "*The Rachray Man*" || *Hamilton Harty*... f1r *The Rachray Man* || ... stamp
The Property of || *Sir Hamilton Harty*... 2 fol □ 272:356 20 syst.

Soprano & Piano.

The autograph is bound with a brown paper cover.

One type of paper is used.

There are numerous musical alterations.

On f2r there is a major deletion.

Number of movements

I

Type of composition

Song for Soprano with Piano accompaniment.

MS 14/1/34

Date of composition

Autograph

Instrumentation

Special features

***The Stranger's Grave* [autograph]**

1911.

Front cover: "*The Strangers Grave*" || *Hamilton Harty*... f1r *The Strangers Grave* ||
stamp *The Property of* || *Sir Hamilton Harty*... f2v 3 bar sketch... 2 fol □ 278:357 20
syst.

Soprano & Piano.

The autograph is bound with brown paper.

One type of paper is used.

	There are numerous musical alterations.
	f2v has a musical sketch written on it.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.

MS 14/1/35a *The Sea Gipsy* [original autograph score(?)]

Date of composition	????? (c.1911).
Autograph	f1r: [Version A]... 2 fol □ 270:359 12 syst.
Instrumentation	Soprano & Piano.
Special features	The autograph is unbound. One type of paper is used. There are numerous musical alterations.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.

MS 14/1/35b *The Sea Gipsy* [autograph revision]

Date of composition	March, 1911.
Autograph	f1r: [Version B]... f2v March 27 th -1911... 2 fol □ 268:359 20 syst.
Instrumentation	Soprano & Piano.
Special features	The autograph is dated by the composer. It is unbound. One type of paper used in this autograph. There are numerous musical alterations. Cellotape has been used to hold the paper together.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.

MS 14/1/35c *The Sea Gipsy* [autograph revision, and a handwritten letter from the composer]

Date of composition	November, 1911.
Autograph	Front cover: <i>For Elise Swinton The Sea Gipsy (Richard Hovez) (?) [Version C = as published]</i> (written by an unknown hand)... 4 fol □ 272:351 20 syst.
Instrumentation	Soprano & Piano.
Special features	The autograph is signed by the composer. It is unbound.

	One type of paper is used.
	There are numerous musical alterations.
	A letter to Elise Swinton (29 th November, 1911) is included, written on a separate page.
Number of movements	I
Type of composition	Song for Soprano with Piano accompaniment.
MS 14/1/36	
Date of composition	1912.
Autograph (36a)	Front cover: (1) <i>Full Score MSS (Unpublished)</i> <i>Overture</i> " <i>Proud Maisie</i> " <i>Words by Sir Walter Scott</i> <i>Incidental Music By</i> <i>Hamilton Harty</i> ... f1r " <i>Proud Maisie</i> <i>Overture</i> <i>Hamilton Harty</i> ... f20r Feb 1912... ff2-20 are paginated 1-37... 22 fol □ 270:357 20 syst.
Autograph (36b)	Front cover: (2) <i>Full Score MSS (Unpublished)</i> <i>Entracte I</i> " <i>Proud Maisie</i> " <i>Hamilton Harty</i> ... f1r <i>Proud Maisie</i> <i>Entracte I</i> <i>Hamilton Harty</i> ... f10v Feb 1912... ff2-11 are paginated 1-17... 12 fol □ 270:357 20 syst.
Autograph (36c)	Front cover: (3) <i>Full Score MSS (Unpublished)</i> <i>Entracte II</i> " <i>Proud Maisie</i> " <i>Hamilton Harty</i> ... f1r <i>Proud Maisie</i> <i>Entracte</i> <i>No II.</i> <i>Hamilton Harty</i> ... f13r Feb 14 th 1912... ff2-13 are paginated 1-23... 14 fol □ 270:357 20 syst.
Autograph (36d)	Front cover: (4) <i>Full Score MSS (Unpublished)</i> <i>Minuetto</i> <i>Act II</i> " <i>Proud Maisie</i> " <i>Hamilton Harty</i> ... f1r <i>Proud Maisie</i> <i>Minuetto</i> <i>Act II</i> <i>Hamilton Harty</i> ... 2 fol □ 270:357 20 syst.
Autograph (36e)	Front cover: (5) <i>Full Score (Unpublished)</i> <i>Alan's Song (With Chorus)</i> " <i>The White Cockade</i> " " <i>Proud Maisie</i> " <i>Hamilton Harty</i> ... f1r <i>Proud Maisie</i> <i>Alan's Song</i> (<i>With Chorus</i>) " <i>The White Cockade</i> " <i>Hamilton Harty</i> ... 7 fol □ 270:357 20 syst.
Autograph (36f)	Front cover: (6) <i>Full Score MSS (Unpublished)</i> <i>Entracte III</i> " <i>Proud Maisie</i> " <i>Hamilton Harty</i> ... f1r stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> ... <i>Proud Maisie</i> <i>Entracte III</i> <i>Hamilton Harty</i> ... f12r Feb 1912... 14 fol □ 270:357 20 syst.
Autograph (36g)	Front cover: (7) <i>Full Score MSS (Unpublished)</i> <i>Interlude</i> (<i>Between Scenes I&II – Act IV</i>) " <i>Proud Maisie</i> " <i>Hamilton Harty</i> ... f1r <i>Proud Maisie</i> <i>Incidental</i> (<i>Between Scenes I&II Act IV</i>) <i>Hamilton Harty</i> ... f4r Feb 1912... ff2-4 are paginated 1-5... 4 fol □ 270:357 20 syst.
Autograph (36h)	Front cover: <i>Full Score MSS (Unpublished)</i> <i>Music for end of Scene I- Act IV</i> " <i>Proud Maisie</i> " <i>Hamilton Harty</i> ... f1r <i>Proud Maisie</i> <i>Music for end Scene I Act IV</i> <i>Hamilton Harty</i> ... f6r Feb 1912... ff2-6 are paginated 1-9... 8 fol □ 270:357 20 syst.
Instrumentation	Flute, Piccolo, Oboe, Cor Anglais, Clarinet (A), Bassoon, 2 Horns (F), 2 Trombone (C), Timpani, Percussion, Harp & Strings.
Special features	
Autograph (36a - Overture)	The autograph is signed and dated by the composer. It is bound with a brown paper cover. One type of paper is used.

Watermarks appears.

Clef markings are scarce, apart from f2.

There are numerous musical alterations.

Orchestral cues are included.

Musical sketches appear on ff1r, 6v, and 7r.

Autograph (36b - Entracte I)

The autograph is signed and dated by the composer.

It is bound with a brown paper cover.

One type of paper is used. It is different from the paper used in autograph 36a.

Watermarks appear.

Clef markings are scarce, apart from f2.

There are numerous musical alterations.

Orchestral cues are included.

Musical sketches appear on ff1r, 3v, 4r.

Autograph (36c - Entracte II)

The autograph is signed and dated by the composer.

It is bound with a brown paper cover.

One type of paper used in this autograph, it is similar to the paper used in autograph 36b.

Watermarks appear.

Clef markings are scarce, apart from f2.

There are numerous musical alterations.

Orchestral cues are included.

Musical sketches appear on f10r.

Autograph (36d - Minuetto)

The autograph is signed by the composer.

It is bound with a brown paper cover.

One type of paper is used. It is similar to the paper used in autograph 36a.

Watermarks appear.

Clef markings are scarce apart from systems 1 and 2.

There are numerous musical alterations,

Autograph 5 (36e - Alan's song with chorus)

The autograph is signed by the composer.

It is bound with a brown paper cover.

One type of paper is used. It is different from autographs 36a, 36b, 36c, and 36d.

Clef markings are scarce, apart from f2.

There are numerous musical alterations.

Musical sketches appear on f4r.

Autograph 6 (36f - Entracte III)

The autograph is signed and dated by the composer.

It is bound with a brown paper cover.

One type of paper is used.

Watermarks appear.

Clef markings are scarce, apart from f2.

There are numerous musical alterations.

	Orchestral cues are included.
	Musical sketches appear on ff1r, 6v, and 7r.
Autograph 7 (36g - Interlude)	The autograph is signed and dated by the composer.
	It is bound with a brown paper cover.
	One type of paper is used. It is similar to autographs 36b, 36c and 36f.
	Watermarks appear.
	Clef markings are scarce, apart from f2.
	There are numerous musical alterations.
	Orchestral cues are included.
	Musical sketches appear on ff1r, 6v, and 7r.
Autograph 8	(36h - Music for end of scene I, Act IV)
	The autograph is signed and dated by the composer.
	It is bound with a brown paper cover.
	One type of paper is used. It is similar to autographs 36b, 36c, and 36f.
	Watermarks appear.
	Clef markings are scarce, apart from f2.
	There are numerous musical alterations.
	Orchestral cues are included.
	Musical sketches appear on ff 1r, 6v, and 7r.
Number of movements	VIII
Type of composition	Incidental music for the play <i>Proud Maisie</i> , based on Sir Walter Scott's play <i>The Heart of Midlothian</i> .

Manuscript (36i (i-xviii))

MS 14/1/37

Date of composition

Autograph

Instrumentation

Irish Fantasy for Violin and Pianoforte [autograph]

July, 1912.

Front cover: *Harty, Hamilton* || *Irish Fantasy for Violin and Pianoforte. July 27, 1912.* || *Autograph, signed & dated 6l* || *Published* || *Boosey & CO. 1912* || 7600... Inside cover: f1r *Roy 3d* (pencil) || *To* || *P. J. Griffith* || *Irish Fantasy* || *for* || *Violin and Pianoforte* || *Hamilton Harty* || *H7600* (surrounded by a blue circle) || *S* (circled by a pencilled circle) || publisher's stamp || 11½ x 8½ ~~42 x 9~~ *Solo 1 – 4* || *11 x 8 piano 2 - 12...* f5v *July 27th 1912 ... 6 fol* □ 276:356 26 syst.

Piano & Violin.

Special features	<p>The autograph is signed and dated by the composer.</p> <p>It is unbound but stored in a brown paper jacket.</p> <p>One type of paper is used.</p> <p>It contains a publisher's stamp.</p>
Number of movements	II(?)
Type of composition	Fantasy for Violin and Piano.

MS 14/1/38

Date of composition

Autograph

***Variations on a Dublin Air* [autograph]**

1912.

Front Cover: stamp *The Property of || Sir Hamilton Harty || Variations on a Dublin Air || for || Violin || and || Orchestra || Hamilton Harty...* Inside front cover: *Vio I 8 parts || Vio II 8 " || Viola 6 " || Celli 6 " || Bassi 5 " || Fanti & Piccolo 2 " || Oboi 2 " || Clar 2 " || Fag 2 " || Corni 2 " || Tromb 2 " || Timpani 1 || Bass Drum || Triangle || Glockenspiel || 48 Orch : parts... f33r Sept 1st 1912... ff1-33 are paginated 1-65... 33 fol □ 275:356 26 syst.*

Instrumentation

2 Flutes, Piccolo, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 2 Horns (F), 2 Trombones (C), Timpani, Percussion, solo Violin & Strings.

Individual parts

See MS 14/2/1.

Special features

The autograph is signed and dated by the composer.

It is bound with a brown paper cover with a blue spine,

There is one type of paper used in this autograph,

The autograph contains no watermarks,

Apart from folio 1 the use of clef markings is scarce,

There are numerous musical alterations,

There are orchestral cues.

Number of movements

I (there are seven variations within this structure)

Type of composition

Orchestral variations.

MS 14/1/39

Date of composition

Autograph

***Come up from the Fields, Father* [autograph piano score]**

July, 1912.

Front cover: *Come Up From The Fields, Father || Ballad for Chorus and Orchestra || Hamilton Harty... Come up from the fields, father || (Walt Whitman) || Ballad || for || Chorus and Orchestra || Hamilton Harty || Piano Score... f9v July 13th 1912... f10 blank... 10 fol □ 278:357 26 syst.*

Instrumentation

SATB & Piano.

Special features

The autograph is signed and dated by the composer.

It is bound with a brown paper.

	<p>One type of paper is used.</p> <p>There are numerous musical alterations.</p> <p>Orchestral cues appear.</p> <p>A copy book page has been glued to f1v, this was done in an attempt to hold the autograph together (?).</p> <p>A copy book page is also glued to f10r.</p>
Number of movements	I
Type of composition	Ballad for Chorus and Orchestra (this autograph is the piano score).
MS 14/1/40	
Date of composition	April, 1913.
Autograph (piano reduction)	<p>Front cover: FULL SCORE <i>Piano...</i> Inside cover (f1r): <i>Dear Elise(?) – I send you this original piano score of my last work, with my most grateful thanks for your help in its' composition THE MYSTIC TRUMPETER [WALT WHITMAN] POEM for Chorus – Baritone solo, and Orchestra Hamilton Harty... f5r april 1913... f10 blank... 16 fol □ 270:356 30 syst.</i></p>
Instrumentation	SATB, Baritone solo & Piano.
Special features	<p>The autograph is signed and dated by the composer.</p> <p>It is bound with brown paper.</p> <p>One type of paper is used.</p> <p>There are numerous musical alterations.</p> <p>Orchestral cues are included.</p>
Number of movements	I(?)
Type of composition	Poem for Chorus – Baritone solo and Orchestra (this autograph is a piano reduction).
MS 14/1/41a - 41m	
	<p><i>The Singer of Shiraz</i> [various autograph movements]</p> <p>(There are 13 individual autographs that combine to form one work)</p>
Date of composition	1915.
Autographs ⁶	
Autograph	(41a - Act I, scene 1: prelude)

⁶ Together the thirteen autographs have the following characteristics: 75 fol □ 271:356 20 syst. All thirteen share the same paper.

	Front cover: <i>The Singer of Shiraz</i> (J.B Fagan) <i>Incidental Music</i> Hamilton Harty] (pencil)... f1r Act I " <i>Singer of Shiraz</i> " Hamilton Harty (blue crayon)... f11v July 29 th 1915... 12 fol (paginated 1-22). 20 syst.
Autograph	(41b - Act I, scene 1: song) f2v Aug 15. 1915... 2 fol. 20 syst.
Autograph	(41c - Act I, scene 2: prelude) Front cover: <i>Full Score</i> [(3)] (blue crayon)... f1r Intermezzo (on an old Persian air) for Flute and strings Hamilton Harty ... f3r Aug 5. 1915... 4 fol. 20 syst.
Autograph	(41d - Act I, scene 3: prelude) f7r Aug 2 nd 1915... 7 fol (paginated 27-39). 20 syst.
Autograph	(41e - Act I, scene 3: song) f4v Aug 15. 1915... 4 fol (paginated 40-47). 20 syst.
Autograph	(41f - Act I, scene 4: prelude) f1r Act I " <i>The Singer of Shiraz</i> " (J.B. Fagan) <i>Incidental Music</i> by Hamilton Harty [(6)] (blue crayon)... f3v Aug 11. 1915... 4 fol. 20 syst.
Autograph	(41g - Act II, scene 1: song) Front cover: <i>The Singer of Shiraz</i> <i>Songs</i> Act I " <i>Song of the Moon</i> " (Scene I) <i>Song of the Rose</i> (Scene III) Act II " <i>Nightingale Song</i> " (Scene I) " <i>Oh Wind of Down</i> " (Scene I) " <i>Lo all the Garden Sleepeth</i> " (Scene III) Hamilton Harty (publisher information at bottom of front cover?)... f1r Act II " <i>The Singer of Shiraz</i> " (J.B. Fagan) <i>Incidental Music</i> by Hamilton Harty... f9r Aug 1. 1915... 9 fol (paginated 1-15). 20 syst.
Autograph	(41h - Act II, scene 1: second song) f1v Aug 18. 1915... 2 fol (paginated 17-20). 20 syst.
Autograph	(41i - Act II, scene 2: prelude) f3v Aug 10. 1915... 4 fol (paginated 21-28). 20 syst.
Autograph	(41j - Act II, scene 2: prelude) f6r Aug 9. 1915... 6 fol (paginated 29-40). 20 syst.
Autograph	(41k - Act II, scene 3: song) f5v Aug 17 th 1915... 7 fol (paginated 41-50 and 1-10). 20 syst.
Autograph	(41l - Act III, scene 1: prelude) f1r Act III " <i>The Singer of Shiraz</i> " (J.B. Fagan) <i>Incidental Music</i> by Hamilton Harty... f9v Aug 13 th 1915 (<i>The Prelude to scene II Act II</i> <i>is the same as Prelude to scene IV Act I</i>)... fol (paginated 1-16)
Autograph	(41m - Act III, scene 3: prelude) f3v Aug 14 th 1915... 5 fol (paginated 17-22). 20 syst.
Instrumentation	2 Flutes, Piccolo, Oboe, Cor Anglais, Clarinet (Bb), Bassoon, 2 Horns (F), 2 Trombones (C), Timpani, Percussion, Harp & Strings.
Special features	

Autograph (41a - Act I, scene 1: prelude)
The autograph is signed and dated by the composer.
It is unbound.
One type of paper is used.

The use of clef markings is scarce, apart from f1.
There are numerous musical alterations.
Orchestral cues are included.

Autograph (41b - Act I, scene 1: song),
The autograph is dated by the composer.
It is unbound.
One type of paper is used.

The use of clef markings is scarce, apart from f1.
There are numerous musical alterations.

Autograph (41c - Act I, scene 2: prelude)
The autograph is signed and dated by the composer.
It is bound with grey paper.

One type of paper used is used.
The use of clef markings is scarce, apart from f1.
There are numerous musical alterations.

Autograph (41d - Act I, scene 3: prelude)
The autograph is dated by the composer.
It is unbound.

One type of paper is used.
The use of clef markings is scarce, apart from f1.
There are numerous musical alterations.

Autograph (41e - Act I, scene 3: song)
The autograph is dated by the composer.
It is unbound.

One type of paper used is used.
The use of clef markings is scarce, apart from f1.
There are numerous musical alterations.
Orchestral cues are included.

Autograph (41f - Act I, scene 4: prelude)
The autograph is signed and dated by the composer.
It is unbound.
One type of paper is used.

The use of clef markings is scarce, apart from f2.
There are numerous musical alterations.
Orchestral cues are included.

Autograph (41g - Act II, scene 1: song)
This autograph is signed and dated by the composer.

Autograph	<p>It is unbound.</p> <p>One type of paper is used.</p> <p>The use of clef markings is scarce, apart from f2.</p> <p>There are numerous musical alterations.</p> <p>Orchestral cues are included.</p> <p>(41h - Act II, scene 1: second song)</p> <p>The autograph is dated by the composer.</p>
Autograph	<p>It is unbound.</p> <p>One type of paper is used.</p> <p>The use of clef markings is scarce, apart from f1.</p> <p>There are numerous musical alterations.</p> <p>(41i - Act II, scene 2: prelude)</p> <p>The autograph is dated by the composer.</p>
Autograph	<p>It is unbound.</p> <p>One type of paper is used.</p> <p>The use of clef markings is scarce, apart from f1.</p> <p>There are numerous musical alterations.</p> <p>Orchestral cues appear.</p> <p>(41j - Act II, scene 3: prelude)</p> <p>The autograph is signed by the composer.</p>
Autograph	<p>It is unbound.</p> <p>One type of paper is used.</p> <p>The use of clef markings is scarce, apart from f1.</p> <p>There are numerous musical alterations,</p> <p>Orchestral cues are included.</p> <p>(41k - Act II, scene 3: song)</p> <p>The autograph is dated by the composer.</p>
Autograph	<p>It is unbound.</p> <p>One type of paper is used.</p> <p>The use of clef markings is scarce, apart from f1.</p> <p>There are numerous musical alterations.</p> <p>Orchestral cues are included.</p> <p>(41l - Act III, scene 1: prelude)</p> <p>The autograph is signed and dated by the composer.</p> <p>It is unbound.</p> <p>One type of paper is used.</p> <p>The use of clef markings is scarce, apart from f1.</p> <p>There are numerous musical alterations.</p> <p>Orchestral cues are included.</p> <p>The following is written on f9v: 'The prelude to scene II act III is the same as prelude to Scene IV act I'.</p>

Autograph	(41m - Act III, scene 3:prelude) The autograph is dated by the composer. It is unbound. One type of paper is used. The use of clef markings is scarce, apart from f1. There are numerous musical alterations. Orchestral cues are included.
Number of movements	XIII ⁷
Type of composition	Incidental music for the play <i>The Singer of Shiraz</i> (based on James B. Fagan's play of the same name).

MS 14/1/42a

***In Ireland: Fantasy for Flute and Harp* [autograph]**

Date of composition 1915 (this autograph is the 1935 full score. MS 14/1/42b contains the original 1915 composition).

Autograph Front cover: "*In Ireland*" || *A Fantasy for Flute, Harp* || and || *small Orchestra* || *Hamilton Harty*... Inside front cover: *Orchestral parts available* || *on hire only, from* || *Boosey & Hawkes, 295 Regent Street. W.1...* f1r *In Ireland* || *A Fantasy for Flute, Harp and small Orchestra* || *Hamilton Harty* || stamp *The Property of* || *Sir Hamilton Harty*... f1v *Orchestration 1 Piccolo Timpani* || *1 Oboe Triangle* || *2 Clar side drum* || *1 Fag* || *2 Corni Tam-Tam* || *1 player* || *Strings, Harp* || *solo flute*... f19v *Aug 1935...* ff2-19 are paginated 1-36... 20 fol □ 284:381 24 syst.

Instrumentation Piccolo, Oboe, Cor Anglais, 2 Clarinets (A), Bassoon, 2 Horns (F), Timpani, Percussion, solo Flute, Strings & Harp.

Special features The autograph is signed and dated by the composer.
It is bound with brown paper.
One type of paper is used.
There are numerous musical alterations,
The following is written on f2r: *in a Dublin street at dusk two wandering street musicians are playing*. Also written on f2r: *N.B. The solo flute and the Harp should, if possible, be placed at the front of the platform*.
Orchestral cues are included.

Number of movements I

Type of composition A Fantasy for Flute, Harp and Small Orchestra.

MS 14/1/42b

***In Ireland: Fantasy for Flute and Piano* [autograph]**

Date of composition February, 1915.

Autograph Front cover: *Harty, Hamilton* || *In Ireland. (flute and piano) Feb. 1915* || *score (autograph)* || *Pub.* || *Cop. 1916 Hawkes & Son* || 5334... f1r *IN IRELAND* || (*In a*

⁷ Raymond Warren states that there are twelve movements overall, but as we can see from the above catalogue there are actually thirteen movements. Raymond Warren, *Orchestral Music*, taken from - David Greer ed., *Hamilton Harty: His Life and Work* (New York: Da Capo Press, 1980), pp. 130-131.

	Dublin street at dusk—two wandering street musicians are playing) <i>Fantasia</i> Fantasy <i>Fantasy</i> for <i>Flute and Piano</i> <i>Hamilton Harty</i> Copyright 1916 H & B. 5334... 10 fol □ 284:381 24 syst.
Instrumentation	Flute & Piano.
Special features	The autograph is signed by the composer. It is unbound but contained within a brown folder. One type of paper is used. Watermarks appear. There are numerous musical alterations.
Number of movements	I
Type of composition	A Fantasy for Flute and Piano.

MS 14/1/43

Date of arrangement

Autograph

The Royal Water Music [autograph]

1920.

Front cover: *The Royal Water Music – Handel* || arranged by || *Hamilton Harty* || stamp *The Property of* || *Sir Hamilton Harty*... f1r *Suite for Orchestra* || (from the *Water Music*) || stamp *The Property of* || *Sir Hamilton Harty* || *Handel – Harty* || Copyright MCMXXI by Murdoch Murdoch & Co. || M M + Co. 259... f18r stamp *Hamilton Harty* || 10, Grove End Road, || St. John's Wood, N.W. || *Suite* || for *Orchestra* || arranged from || the *Water Music* || (G.F. Handel) || *Hamilton Harty* || I *Allegro* || II *Air* || III *Bourree* || IV *Hornpipe* || V *Andante espressivo* || VI *Allegro deciso* || *Shott & Co.* || 48, Great Marlborough Street || London W. || Murdoch... f18v "*The Water Music*" is the name of a set of movements || composed by *Handel* in 1715, with the object of || restoring himself to the favour of the King (George I). || They were played, under *Handel's* direction upon || a boat in which he followed the royal barge during || a journey on the river from *Linehouse* to *Whitehall*, || and successfully accomplished the reconciliation || aimed at. || Six numbers have been freely arranged from the || original score to make the present suite, and || *clarinets*, an extra *bassoon*, 2 extra *Horns*, and || *timpani* have been added to *Handel's* orchestra || of *flute*, *piccolo*, 2 *oboes*, *bassoon*, 2 *horns*, and || 2 *trumpets*... ff1-17 are paginated. 1-34... f18 blank... 19 fol □ 268:358 20syst.

Instrumentation

Special features

2 Flutes, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 4 Horns (F), Timpani & Strings.

The autograph is signed by the composer.

It is bound with a brown paper.

One type of paper is used.

There are numerous musical alterations.

Orchestral cues are included.

Copyright information appears on f1r.

Number of movements

Type of arrangement

VI

Arrangement of Handel's Royal Water Music.

MS 14/1/44

Date of composition

Autograph

Instrumentation

Special features

Number of movements

Type of composition

***My Thoughts of You* [autograph]**

February, 1920.

Front cover: "*My Thoughts of You*" || *Hamilton Harty*... f2r Feb 1920 || *Hamilton Harty*... 2 fol □ 271:366 24 syst.

Soprano & Piano.

The autograph is signed and dated by the composer.

It is bound with brown paper.

One type of paper is used.

I

Song for Soprano with piano accompaniment.

MS 14/1/45

Date of composition

Autograph

Instrumentation

Special features

Number of movements

Type of composition

***Carnlough Bay* [autograph]**

1921.

Front cover: "*Carnlough Bay*" || *Hamilton Harty*... f1r *Carnlough Bay* || *Irish melody (Co. Antrim)* || *air by Hamilton Harty*... f3r Dec 27th 1921... 3 fol □ 278:381 24 syst.

Soprano & Piano.

This autograph is signed and dated by the composer.

It is bound with brown paper.

One type of paper is used.

I

Air for Soprano with Piano accompaniment.

MS 14/1/46

Date of transcription

Autograph

***Suite for Orchestra, "Fireworks Music"* [autograph]**

1923

Front cover: *Suite for Orchestra* || "*Fireworks Music*" || *Handel:Harty*. || stamp (surrounded by red pencil) *George Weldon*... f1r 4o 60107 (red pencil) || stamp (surrounded by red pencil) *George Weldon* || *Suite* || *from* || *The Music for the Royal Fireworks* || *G. F. Handel* || *Transcribed for Orchestra* || *by* || *Hamilton Harty* || *Overture* || *Siciliana* || *Bourée* || *Minuet* || *Full Score*... f1v *This suite is taken from the*

music composed by || Handel to accompany the royal display of || fireworks in Green Park on april 27th 1749 || Which were intended to celebrate the conclusion || of war, and the signing of the peace of Aix-la-Chapelle. || The present edition is scored more or less in accord || with the indication of Handel's published score, though || certain instruments have been added here and there, in || order to gain a fuller effect to modern ears, without, || however departing in any way from Handel's || essential framework... 11 fol □ 283:381 24 syst.

Instrumentation	2 Oboes, 2 Bassoons, 4 Horns (F), 3 Trombones (C), Timpani & Strings.
Special features	This autograph is signed by the composer. It is bound with brown paper. One type of paper is used. There are numerous musical alterations.
Number of movements	IV
Type of transcription	Suite for Orchestra.

MS 14/1/47

Date of composition

Autograph

Antrim & Donegal [autograph]

1926.

Front cover: "*Antrim and Donegal*" || *The Two Houses* || *The Little Son* || *Hush Song* || *Herrins in the Bay* || *Hamilton Harty*... f1r *The Property of* || *Sir Hamilton Harty* || *Antrim and Donegal* || *The Two Houses* || [words by] (pencil) || *Moira O'Neill* || [from by permission] (pencil) || (*more songs of the Glens of Antrim*) || [music by] (pencil) || *Hamilton Harty*... stamp *Boosey & Co. Ltd.* || *London* || *295, Regent St. W.1*... f4r *May 1926*... f5r stamp *The Property of* || *Sir Hamilton Harty* || *The Little Son* || [Words by] (pencil) || *Moira O'Neill* || [from by permission] (pencil) || (*more songs of the Glens of Antrim*) || *Hamilton Harty*... f7r *May 1926*... f9r stamp *The Property of* || *Sir Hamilton Harty* || *Hush Song* || [Words by] (pencil) || *Elizabeth Shane* || [from] (pencil) || (*By Bog and sea in Donegal*) || [by permission of Messrs Selwyn and Blunnt] || *Hamilton Harty*... f10v *May 1926*... f11r stamp *The Property of* || *Sir Hamilton Harty* || *Herrins in the Bay* || [Words by] (pencil) || *Elizabeth Shane* || [from] (pencil) || (*By Bog and sea in Donegal*) || [by permission of Messrs Selwyn and Blunnt] || *Hamilton Harty*... 14 fol □ 272:369.

Instrumentation	Soprano & Piano.
Special features	This autograph is signed and dated by the composer. It is bound with brown paper. One type of paper is used. There are numerous musical alterations. A publisher's stamp is included.
Number of movements	IV
Type of composition	Songs for Soprano with Piano accompaniment.

MS 14/1/48

Polonaise, Arietta, Passacaglia [autograph]

Date of composition	1927.
Autograph	<p>Front cover: <i>Polonaise, Arietta, & Passacaglia – Handel</i> transcribed by <i>Hamilton Harty</i>... f1r stamp <i>The Property of Sir Hamilton Harty Score + parts to be published Polonaise Arietta and Passacaglia G.F. Handel Transcribed for [symphonie] (red ink) Orchestra by Hamilton Harty [Copyright arrangement 1932 by Boosey & Co. Ltd. All Rights reserved Copyright for all Countries Tous Les droits reserves Sole selling rights Boosey & Hawkes Ltd. 295 Regent Street, London, W. 1] (red ink) [7137] (blue crayon)</i>... ff2-19 are paginated 1-36... f20 blank... 20 fol □ ff 1 and 8-20 280:380 24 syst., ff 2-7 274:368 20 syst.</p>
Instrumentation	3 Flutes, Piccolo, 2 Oboes, 2 Clarinets (Bb), 2 Bassoons, 2 Horns (F), 3 Trumpets, Timpani & Strings.
Special features	<p>The autograph is signed by the composer.</p> <p>It is bound with brown paper with a white adhesive binding.</p> <p>One type of paper is used.</p> <p>There are numerous musical alterations.</p> <p>Copyright and Publisher's information is included.</p> <p>Orchestral cues are included.</p> <p>F2r and f10r feature notes to the engraver.</p> <p>Unusually the composer has placed the piccolo and third flute parts at the bottom of each system.</p>
Number of movements	III
Type of composition	Arrangement of a Polonaise, Arietta and Passacaglia by Handel.
MS 14/1/49a/49b	<i>The Repose of the Holy Family</i> [autograph scores]
Date of composition	1928
Autograph	<p>(49a: full score mislabelled as piano part)</p> <p>Front cover: <i>The Repose of the Holy Family (L'Enfance du Christ) Berlioz Transcribed for Cello and Pianoforte by Hamilton Harty</i>... f1r stamp <i>The Property of Sir Hamilton Harty The Repose of the Holy Family (L'Enfance du Christ) Berlioz Transcribed for Cello and Pianoforte by Hamilton Harty</i>... f4v 4 bar sketch for <i>In Ireland</i>... 4 fol □ 274:368 20 syst.</p> <p>Included in this autograph there is a note from Olive Baguley: 3, <i>PALM COURT</i>, 33, <i>BRUNSWICK SQUARE</i>, <i>HOVE</i>, 2, <i>SUSSEX</i>. <i>By an oversight this was omitted from the BERLIOZ music. It is a little work of which he was very fond, and he frequently included it in concerts of Chamber Music. O.E.B. `...</i></p>
Autograph	<p>(49b: cello part)</p> <p>Front cover: <i>The Repose of the Holy Family (L'Enfance du Christ) Berlioz Transcribed for Cello and Pianoforte by Hamilton Harty</i>... f1r stamp <i>The Property of Sir Hamilton Harty The Repose of the Holy Family (L'Enfance du Christ) Berlioz Transcribed by Hamilton Harty</i>... 2 fol □ 268:355 12 syst.</p>
Instrumentation	Cello & Piano.
Individual parts	Cello (see autograph 49b above).

Special features

Autograph

(49a - full score)

The autograph is signed by the composer.

It is bound with brown paper.

One type of paper is used, it is different from the paper used in autograph 49b.

There are numerous musical alterations.

Autograph

(49b - cello part)

The autograph is signed by the composer.

It is bound with brown paper.

One type of paper is used.

There are numerous musical alterations,

Number of movements

I

Type of composition

Harty's arrangement of *The Repose of the Holy Family (L'Enfance du Christ)* by Berlioz.

MS 14/1/50

***Suite for the Violoncello & Piano* [autograph and autograph individual parts included in the same binding]**

Date of composition

1928.

Autograph

Front cover: *Suite || for || Violoncello and Piano || An Irish Prelude || A Wistful Song || Humoresque || Scherzo – Fantasy || Hamilton Harty...* stamp *The Property of || Sir Hamilton Harty || Suite || for || Violoncello and Piano || Hamilton Harty || No.1 An Irish Prelude || No.2 A Wistful Song || No.3 Humoresque || No.4 Scherzo – Fantasy...* f2r *Copyright 1928 by Schott & Co. London 4405...* f5v *June 1928...* f6r stamp *The Property of || Sir Hamilton Harty Cello || An Irish Prelude || Violoncello & Piano || Hamilton Harty...* f6v *Copyright 1928 by etc etc...* f8r *Copyright 1928 etc etc...* f9r *June 1928...* f10r stamp *The Property of || Sir Hamilton Harty || Cello || A Wistful Song || Violoncello and Piano || Hamilton Harty...* f11r *Copyright 1928 etc etc 4405...* f13v *June 1928...* f14r stamp *The Property of || Sir Hamilton Harty || Cello || Humoresque || For || Violoncello & Piano || Hamilton Harty...* f16r *Copyright 1928 etc etc 4405...* f20r *June 1928...* 23 fol □ ff1,6-11, 15-16, 21-23 280:380 24 syst., ff2-5, 12-14, 16-20 276:368 20 syst.

Instrumentation

Cello & Piano.

Individual parts

The individual cello parts (autograph) are bound with the full score.

Special features

The autograph is signed and dated by the composer.

It is bound with brown paper.

Two types of paper is used: ff1, 6, 7, 8, 9, 10, 14, 15, 21, 22 and 23 share similar paper. But this paper is different from ff2, 3, 4, 5, 11, 12, 13, 16, 17, 18, 19, 20 (which all share the same paper). F1r is the inner title page, and f8 and f9 contain full score material, ff1, 6, 7, 8, 9, 10, 14, 15, 21, 22 and 23 mostly contain the individual cello part, whereas the rest of the folios contain the full score.

There are numerous musical alterations.

	Copyright and Publisher's information is included.
Number of movements	IV
Type of composition	Suite for Cello and Piano.
MS 14/1/51	<i>Three Irish Folksongs</i> [autograph]
Date of composition	1928.
Autograph	f1r <i>Three Irish Tunes</i> <i>arranged as Songs</i> <i>The Words by</i> <i>P.W. Joyce</i> (" <i>Ancient Irish Tunes</i> ") <i>Hamilton Harty</i> <i>I The Lowlands of Holland</i> <i>II The Fairy King's Courtship</i> <i>III Erin-go-bragh</i> [<i>Three separate numbers</i>] (pencil)... ff10-11 3 rd cello part of <i>A La Campagne</i> ... 11 fol □ f1 280:290 19 syst., ff2-9 275:370 20 syst., ff 10-11 275:355 12 syst.
Instrumentation	Soprano & Piano.
Special features	The autograph is signed by the composer. Apart from a piece of adhesive tape on its spine the autograph is unbound. Three types of paper are used. Folios 1 and 9 contain similar paper, but the paper used is different in ff2, 3, 4, 5, 6, 7, 8 all of which share the same paper. Folios 10 and 11 (the individual cello part from <i>A La Campagne</i> , third movement) share the same paper but are different from ff1,2,3,4,5,6,7,8 and 9. The individual cello part from <i>A La Campagne</i> (see MS 14/1/29) is written on ff10 and 11. There are numerous musical alterations.
Number of movements	III
Type of composition	Three songs for Soprano with Piano accompaniment.

MS 14/1/52	<i>Five Irish Poems</i> [autograph]
Date of composition	1938.
Autograph	Front cover: <i>Five Irish Poems</i> <i>A Mayo Love Song</i> <i>At Easter</i> <i>The Sailor Man</i> <i>Denny's Daughter</i> <i>The Fiddler of Dooney</i> <i>Hamilton Harty</i> ... f1r stamp <i>The Property of</i> <i>Sir Hamilton Harty</i> <i>Five Irish Poems</i> <i>Tenor</i> <i>A Mayo Love Song</i> <i>words by Alice Milligan</i> (<i>from "Hero Songs"</i>) <i>music by Hamilton Harty</i> stamp <i>Boosey & Hawkes Ltd.</i> <i>295 Regent Street London , W.1</i> <i>Music Publishers & Co.</i>

[Copyright 1938 by Boosey & Co. || Public Perf || all rights etc || H14945 || Printed in England] (red ink)... f3v 1938... f4r *At Easter* || *Helen Lanyon* || *Hamilton Harty* || stamp *The Property of* || *Sir Hamilton Harty* || stamp *Boosey & Hawkes* || 295 Regent Street, Londond, W.1 || *Music Publishers* || [H14946] (red ink)... f5r 1938... f6r *The Sailor Man* || *Hamilton Harty*... f7r *The Sailor Man* || *Moira O'Neil* || *Hamilton Harty* || stamp *The Property of* || *Sir Hamilton Harty* || stamp *Boosey & Hawkes* || 295 Regent Street, Londond, W.1 || *Music Publishers* || [H14947] (red ink)... f8v 1938... f9r 1938... f10r *Denny's Daughter* || *Moira O'Neill* || *Hamilton Harty* || stamp *The Property of* || *Sir Hamilton Harty* || stamp *Boosey & Hawkes* || 295 Regent Street, Londond, W.1 || *Music Publishers* || [H14948] (red ink)... f11r 1938... f12r *The Fiddler on the Roof* || [words by] (red ink) || *W.B. Yeats* || [music] (red ink) || *Hamilton Harty* || stamp *The Property of* || *Sir Hamilton Harty* || stamp *Boosey & Hawkes* || 295 Regent Street, Londond, W.1 || *Music Publishers* || [all rights || printed in England || Copyright 1938 by Boosey & Co. Ltd.] (red ink) || [H14985] (black ink)... f13r 1938... 13 fol □ 270:368 20 syst.

Instrumentation

Soprano & Piano.

Special features

The autograph is signed and dated by the composer.

It is bound with brown paper.

One type of paper is used.

There are numerous musical alterations.

Copyright information appears on f1 and f12,

An alteration to the text is noted on f10v: * *The original lines read* || "*White and Stiff*". *The authoress* || *kindly permits the alteration* || *printed above*.

Publisher's stamps appear on ff1, 4, 7, 9, 10 and 12.

Number of movements

V

Type of composition

Five songs for Tenor with Piano accompaniment.

MS 14/1/53

Date of composition

The Children of Lir [autograph]

1938.

Autograph

Front cover: *The Children of Lir* || *Hamilton Harty*... Inside front cover: *This Volume* || *was presented to the* || *Library of the Queen's University* || *Belfast* || *By* || *Miss Baguley*... f1r stamp *The Property of* || *Sir Hamilton Harty*... For O.E.B. || *The Children of Lir* (black ink) || [29¼ min 1/3/39 conducted by Co?????] (pencil) || *Poem* || *for Orchestra* || *Hamilton Harty* || [Copyright 1939 by Universal Edition (London) Ltd

	<p> <i>all rights reserved etc U.E. Ltd. No. 65</i>] (red ink) stamp <i>Boosey & Hawkes Ltd. 295 Regent St. London W.1. Music Publishers...</i> f2r printed story of the children of Lir... f50v Nov 1938... 50 fol □ 300:429 28 syst.</p>
Instrumentation	<p>3 Flutes, 1 Piccolo, 2 Oboes, Cor Anglais, 2 Clarinets (A), Bass Clarinet (A and Bb), 2 Bassoons, 1 Contra Bassoon, 4 Horns (F), 3 Trumpets, 3 Trombones, Tuba, Timpani, Percussion, Harp, Soprano & Strings.</p>
Special features	<p>This autograph is signed and dated by the composer.</p> <p>It is bound with brown paper.</p> <p>One type of paper is used.</p> <p>Included within the bound score is a typed note—it is loose and contains a revised version of what is written on f2v, it is without correction unlike the note on f2v which contains one.</p> <p>The following is written on the typed note: '<i>(It is asked that when this work is performed, the above note shall be incorporated in the programme notes.)</i>'.</p> <p>Another loose piece of paper is included, which was probably inserted by Queen's University, which reads: '<i>Hamilton Harty's manuscript sketches for The Children of Lir: poem for orchestra (1938) (Gift of Miss Olive Baguley)</i>'.</p> <p>There are numerous musical alterations.</p> <p>Copyright information appears on f1.</p> <p>A publisher's stamp appears on f1.</p> <p>The printed story of the <i>Children of Lir</i> (on f2r) has deletions, corrections and other information written in pencil, red pencil, and ink.</p> <p>The printed instrumentation on f2v has deletions, corrections and other information, such as the position of the singer on the stage and the duration of the piece. This information is written in pencil, red pencil, and ink.</p> <p>Orchestral cues are included.</p> <p>A rectangle of adhesive tape appears on f1v, it must have held some information at one stage but is now empty.</p>
Number of movements	I
Type of composition	Poem for Orchestra.

MS 14/1/54

Date of transcription

Autograph

A John Field Suite [autograph]

1939.

Front Cover: *A John Field Suite || Transcribed by || Hamilton Harty || stamp The Property of || Sir Hamilton Harty...* f1r stamp *The Property of || Sir Hamilton Harty... John Field Suite || Suite for small Orchestra || (Polka – Nocturne – Waltz – Rondo) || [Transcribed] (pencil) by || Hamilton Harty || [Score 57=13.19 || Parts 87=11½x8½] (pencil)...* f2r *This suite is based upon certain unfinished || pianoforte compositions by*

	<p><i>the famous Irish pianist and composer John Field (Born in Dublin 1782 died in Moscow 1837 Orchestration 1 flute (doubling piccolo) 1 oboe 1 clarinet 1 bassoon 1 harp 1 trumpet timpani glockenspiel triangle tambourine side drum bass drum – 1 player bell in E (played by Timpani player) Harp Strings (only a few players to each part)... f2r Copyright 1939 by Universal Edition (London) Ltd. All rights reserved Tous Droits reserves Printed in England [U.E. Ltd. 69] (red ink)... f39r Feb 1939... 39 fol □ 279:371 24 syst.</i></p>
Instrumentation	Flute, Piccolo, Oboe, Clarinet Bb, Bassoon, Horn (F), Trumpet (C), Timpani, Percussion, Harp & Strings.
Special features	<p>The autograph is signed and dated by the composer.</p> <p>It is bound with brown paper, with white adhesive tape on the spine.</p> <p>One type of paper is used.</p> <p>There are numerous musical alterations.</p> <p>Copyright information appears on f2r.</p> <p>Orchestral cues are included.</p> <p>A piece of manuscript is glued to f14r, what is beneath is only partially visible.</p> <p>On f16r there are changes, below the systems, to the oboe part and the bassoon part; this also occurs, but to different instruments, on ff19r, 24v, and 34r.</p>
Number of movements	IV
Type of transcription	An Orchestral Suite (Polka, Nocturne, Waltz, Rondo) transcribed from the music of John Field.
MS 14/1/55	<i>Heart of My Heart</i> [autograph]
Date of composition	????? (its parent work <i>With the Wild Geese</i> was composed sometime between 1910 and 1912). ⁸
Autograph	<p>Front cover: <i>MSS (Unpublished) "HEART OF MY HEART" HAMILTON HARTY...</i></p> <p>f1r <i>Heart of my Heart from "with the Wild Geese" (Emily Lawless) Hamilton Harty... f3 fol □ 267:356 20 syst.</i></p>
Instrumentation	Soprano (?) & Piano.
Special features	<p>The autograph is signed by the composer.</p> <p>It is bound with brown paper.</p> <p>One type of paper is used.</p> <p>There are few musical alterations.</p>
Number of movements	I
Type of composition	Song for Soprano (?) with Piano accompaniment.
MS 14/1/56	<i>Nursie</i> [autograph]
Date of composition	?????

⁸ Raymond Warren, 'Orchestral Music', *Hamilton Harty: His Life and Work*, David Greer (ed) (New York: Da Capo Press, 1980), p. 100.

Autograph	f1r: <i>Sung by Miss Mary Swinton, Madame Kennedy Butter, Madame Sally Lunn, Madame Julia Gulp - V?W – Jer?u?ie, V?W – Hubert Broom. below. Signor Sam Arco. V?W Theodore Diehard and V?W – Jack Johnson. This song can also be obtained in No other key</i> <u>Compass</u> – West – Som' – west. <u>Range</u> – 150 yards <i>Nursie words by Lina Rathbone music by Hamilton Harty Opus 0. This song may be sung without fee or licence. on or off the premises Boozey... f2r To miss mary Swinton... 4 fol □ 277:356 20 syst.</i>
Instrumentation	Voice (Soprano?) & Piano.
Special features	The autograph is signed by the composer. It is unbound. One type of paper is used.
Number of movements	I
Type of composition	Song for Soprano (?) with Piano accompaniment.

MS 14/1/57

Sketch book [autograph sketch book]

The sketch book contains sketches for multiple works. Dates are generally absent, apart from ff16, 82, 124, and 139. Many types of paper are included within the sketch book, all of which are unbound. They are held within a leather folder.

Autographs

- fl 1r: *Sketches for || a Dirge for two Veterans.*
- ff 1-12 (pp. 1-24) have the same paper. They contain a work for S.A.T.B. with piano (or organ) accompaniment.
- ff 13-16 (pp. 25-31) have the same paper. They contain a piece for piano. 4 fol, landscape as opposed to portrait... f16r *Sept 1919.*
- ff 17-28 (pp. 33-56) have the same paper. They contain an unidentified work for orchestra.
- f29 (pp. 57-58) contains a sketch for an unspecified instrument.
- f30 (pp. 59-60) contains a sketch for a piano reduction.
- ff31-43 (pp. 61-86) have the same paper. They contain a piano reduction of an orchestral part.
- f44 (pp. 87-88) is a piece of manuscript that has been torn in two, only the top half remains. It seems to contain a collection of three musical incipits, all of which are piano reductions of an orchestral work.
- ff45-48 (pp. 89-96) have the same paper. They contain music for piano and a part for an unspecified instrument.
- ff49-50 (pp. 97-100) have the same paper. They contain music for piano, the music is the same as that found on ff45-48.
- ff51-54 (pp. 101-108) have the same paper. They contain a piano part, the music is the same as that found on ff45-48.
- f55r (pp. 109-110): *Children of Lir || Sketch.*
- ff55-69 (pp. 109-138) contain sketches for *The Children of Lir* in piano reduction.

- ff74-77 (pp. 139-146) contain sketches for *The Children of Lir* in orchestral reduction.
- f82 (pp. 147-148) contains sketches for *The Children of Lir* in orchestral reduction.
- f82v: *Aug 20. 1938.*
- f83 (pp. 149-150) is blank.
- f84r (pp. 151-152): *Humoresque || for || Violoncello and Piano || Hamilton Harty.*
- f84-88 (pp. 151-161) contain sketches for *Humoresque for Violin and Piano.*
- f89v contains a crossed out musical incipit and the text *Sketches for || a Stranger's Grave.*
- ff90-91 (pp. 163-166) contain a piano reduction of an orchestra work, and a part for an unspecified instrument.
- ff92-98 (pp. 167-180) contain sketches for an unidentified orchestral work (ff90-91 contain a piano reduction of this work).
- f99 (pp. 181-182) contains a piano reduction of an unidentified work, and a part for an unspecified instrument.
- f100 (pp. 183-184) contains a piano reduction of an unidentified work, and a part for an unspecified instrument.
- f101 (pp. 185-186) contains a sketch for an unidentified work.
- f102 (pp. 187-188) contains a sketch for an unidentified work, scored for piano and an unspecified instrument.
- f103 (pp. 189-190) contains a sketch for an unidentified work, scored for piano and an unspecified instrument.
- ff104-105 (pp. 191-194) contains the following: f104r *Sketches for || Cello Concerto;* f105v contains a musical incipit.
- f106-111 (pp. 195-206) contain a piano reduction, also scored for an unspecified instrument.
- ff112-113 (pp. 207-210) contain a fully orchestrated sketch of an unidentified work.
- f114-120 (pp. 211-224) contain a fully orchestrated sketch of an unidentified work.
- f121 (pp. 225-226) contains an unidentified sketch for piano.
- ff122-124 (pp. 227-232) contain a piano reduction (with an additional part) of an unidentified work. f124r *Sept 8. 1914.*
- ff125-130 (pp. 233-244) contain a solo piano part along with an orchestral reduction for piano of an unidentified work.
- ff131-139 (pp. 245-262) contain a piano reduction (with an two additional parts) of an unidentified work. f139v *May 14 1912.*
- ff 140-143 (pp. 263-270) contain a fully orchestrated sketch for an unidentified work.
- ff144-147 (pp. 271-277) contain sketches for a Quintet, orchestrated for piano and four unspecified instruments. f144r *Quintet.*
- f148 (pp. 279-280) contains a four-bar sketch for piano reduction, derived from an unidentified orchestral work.
- f149 (pp. 281-282) contains an unidentified piece for piano.
- f150 (pp. 283-284) contains an unidentified piece for unspecified instruments.



- ff151-152 (pp. 285-288) contains an unidentified piece for piano. f152 is blank.
- ff153-154 (pp. 289-292) contains no music. The following titles appear: f153r: *Sketches for "Ireland" etc...* f154v: *Sketches for || The Tinker's Wedding.*
- ff155-162 (pp. 293-308) are blank.
- f163 (pp. 309-310) contains an empty template for two French horns and two timpani.
- f164 (pp. 311-312) contains a three chord sketch (f164v).
- f165 (pp. 313-314) is blank.
- ff166-168 (pp. 315-320) contain an empty template for full orchestra.
- ff169-182 (pp. 321-348) are blank.

Special features

Folios 70-73 (pp. 138b-138e) are photocopies of *The Children of Lir* sketch manuscript that is held in Hillsborough, Co. Down.

Folios 78-81 (pp. 146b-146e) are photocopies of *The Children of Lir* sketch manuscript that is held in Hillsborough, Co. Down.

The following folio is autographed by the composer: f84r *Humoresque || for || Violioncello and Piano || Hamilton Harty.*

Featured dates

f16r: Sept 1919.

f82v: Aug 20. 1938.

f124r: Sept 8. 1914

f139v: May 14 1912

Featured titles

f1r: *Sketches for || a Dirge for two Veterans.*

f55r: *Children of Lir || Sketch.*

f84r: *Humoresque || for || Violioncello and Piano || Hamilton Harty.*

f89v: *Sketches for || a Stranger's Grave.*

f104r: *Sketches for || Cello Concerto.*

f144r: *Quintet.*

f153r: *Sketches for "Ireland" etc...*

f154v: *Sketches for || The Tinker's Wedding.*

MS 14/1/58

***The Owl* [autograph]**

Date of composition

?????

Autograph ⁹	Front cover: <i>MSS (Unpublished) PART SONG "THE OWL" (TENNYSON) Hamilton Harty...</i> Inside cover: <i>Langdam? Partsong The Owl Works by Tennyson...</i> f4 fol □ 243:309 12 syst.
Instrumentation	SATB & Piano.
Special features	The autograph is bound with brown paper. One type of paper is used.
Number of movements	I
Type of composition	Part song with Piano accompaniment
MS 14/1/59	<i>A dieu, sweet Amaryllis</i> [autograph]
Date of composition	?????
Autograph	f1r <i>A dieu, sweet Amaryllis words anonymous music by John Dowland. circa 1600...</i> f1v <i>From an old manuscript in the possession of John Broodly ?? of Bristol...</i> fol 2 □ 271:355 30 syst.
Instrumentation	Voice (Soprano?) & Piano.
Special features	The autograph is unbound. One type of paper is used.
Number of movements	I
Type of composition	Song for Soprano (?) with Piano accompaniment.

⁹ This work is listed as an autograph in: David Greer, 'Appendix B: Harty's Works', *Hamilton Harty: His Life and Music*, David Greer (ed) (New York: Da Capo Press, 1980), p. 149.

MS 14/2/1a - 1ov.***Variations on a Dublin Air or Irish Variations***

[manuscript individual parts]

Key:

A = unknown hand A.

B = unknown hand B.

C = unknown hand C.

Date of composition

1912.

Autograph

See MS 14/1/38.

Instrumentation

Solo Violin, 2 Flutes, Piccolo, 2 Clarinets in Bb, Bassoons, Horns in F, Trumpets, Timpani, Triangle, Glockenspiel, Bass Drum & Strings.

Solo Violin

Front cover: [QUB stamp] || SOLO VIOLIN || VARIATIONS ON A DUBLIN AIR || *for VIOLIN and ORCHESTRA* || HAMILTON HARTY || [THE PROPERTY OF SIR HAMILTON HARTY]... F1r SOLO VIOLIN || VARTIATIONS || ON A || DUBLIN AIR FOR || VIOLIN AND || ORCHESTRA. || SIR HAMILTON HARTY...7 ff (A).

Special features

Solo Violin (1a)

There are numerous alterations on this individual part. On f7v there is a stamp: UNIVERSITY || LIBRARY || 16 OCT 1946 || BELFAST...

Manuscript individual parts (1bi - 1ov)

All parts feature the *THE PROPERTY OF* || *SIR HAMILTON HARTY* stamp on their front covers, and on f1r.

They are all individually bound with brown paper and numbered from 1-15 (with red pencil), the strings are numbered according to their instrument type (or in the case of the violins by 1st violin or 2nd violin).

All the parts include alterations by unknown hands and occasionally musical sketches appear, presumably written by the original performers.

All of the parts feature a QUB stamp: UNIVERSITY || LIBRARY || 28 DEC 1946 || BELFAST... With the exception of **1a**, which has a different date: UNIVERSITY || LIBRARY || 16 OCT 1946 || BELFAST...

Flute 1, (1bi), 4 ff (B).	Violin 2 (1li), 6 ff (B).
Flute 2 + Piccolo, (1bii), 4 ff (B).	Violin 2 (1lii), 6 ff (B).
Oboe 1 (1ci), 4 ff (B).	Violin 2 (1liii), 6 ff (B).
Oboe 2 (1cii), 4 ff (B).	Violin 2 (1liv), 6 ff (B).
Clarinet 1 (1di), 6 ff (B).	Violin 2 (1lv), 6 ff (B).
Clarinet 2 (1dii), 5 ff (B).	Violin 2 (1lvi), 6 ff (B).
Bassoon 1(1ei), 6 ff (B).	Violin 2 (1lvii), 6 ff (B).
Bassoon 2 (1eii), 6 ff (B).	Violin 2 (1lviii), 6 ff (B).
French horn 1 (1fi), 6 ff (B).	Viola (1mi), 7 ff (B).
French horn 2 (1fii), 5 ff (B).	Viola (1mii), 7 ff (B).
Trumpet 1 (1gi), 4 ff (B).	Viola (1miii), 7 ff (B).
Trumpet 2 (1gii), 4 ff (B).	Viola (1miv), 7 ff (B).
Timpani (1h), 4 ff (B).	Viola (1mv), 7 ff (B).
Triangle + Glockenspiel (1i), 4 ff (C)	Viola (1mvi), 7 ff (B).
Bass drum (1j), 3 ff (B).	Cello (1ni), 6 ff (B).
Violin 1 (1ki), 6 ff (B).	Cello (1nii), 6 ff (B).
Violin 1 (1kii), 6 ff (B).	Cello (1niii), 6 ff (B).
Violin 1 (1kiii), 6 ff (B).	Cello (1niv), 6 ff (B).
Violin 1 (1kiv), 6 ff (B).	Cello (1nv), 6 ff (B).
Violin 1 (1kv), 6 ff (B).	Cello (1nvi), 6 ff (B).
Violin 1 (1kvi), 6 ff (B).	Bass (1oi), 5 ff (B).
Violin 1 (1kvii), 6 ff (B).	Bass (1oii), 6 ff (B).
Violin 1 (1kviii), 6 ff (B).	Bass (1oiii), 6 ff (B).
	Bass (1oiv), 6 ff (B).
	Bass (1ov), 6 ff (B).

Number of movements

Type of composition

End notes1di

1gii

I

Variations for Violin and Orchestra.

(Clarinet 1) has the following written on f5r: In this variation the arpeggio figures in || the 1st clarinet should be played freely. Starting slowly in each || case. Then increasing the speed... This writing looks remarkably like Hamilton Harty's.

(Trumpet 2) has the following written on f4v: 20 MIN FOR(?) 10TH 1913...[pencil]. The signature and general handwriting on 1i (Triangle + Glockenspiel) is remarkably similar to Hamilton Harty's.

MS 14/2/2a - 2tiv.

**Piano Concerto in B minor for Pianoforte and Orchestra
[autographed published score (piano reduction)¹⁰ and manuscript
individual parts]**

Key	A = unknown hand A. B = unknown hand B. C = unknown hand C.
Date of composition	1923
Published score (bearing the composer's signature)	Front cover: Q.E. Baguley from Hamilton Harty 1923... followed by a publisher's catalogue of other works by Harty.
Instrumentation	Two pianofortes (the orchestra is represented by a piano reduction), for the full instrumentation see below.
Special features	
Published score (2a)	The front cover of the published score is autographed by the composer. There are few handwritten markings on the score. The score was published by C. E. Music Publishers co., 56 South William Street, Dublin.
Manuscript individual parts (2b-2tiv)	All the parts are paginated and numbered. All the parts include alterations by unknown hands and occasionally musical ideas are sketched, presumably written by the original performers. All of the manuscripts bear a QUB stamp: <i>UNIVERSITY LIBRARY 28 DEC 1946 BELFAST...</i> Flutes 1 + 2, and piccolo (2b), 12 ff (A). Oboes 1 + 2 and Cor Anglais (2c), 12 ff (A). Clarinets 1 + 2 (2d), 12 ff (A). Bassoons 1 + 2 (2e), 12 ff (A). French horns 1 + 2 (2f), 12 ff (A). French horns 3 + 4 (2g), 10 ff (A). Trumpets 1 + 2 (2h), 9 ff (A). Trombones 1 + 2 (2i), 9 ff, f4r has a piece of paper glued to it hiding the music beneath (A). Trombone 3 (2j), 6 ff (A). Tuba (2k), 6 ff (A). Timpani (2l), 6 ff (A). Side drum (2m), 4 ff (A). Bass drum (gran cassa) (2n), 4 ff (A). Bells (2o), 10 ff (A). Violin 1 (2pi), 8 ff, f7r has a piece of paper glued to it obscuring the original music beneath (A). Violin 1 (2pii), 8 ff, f7r has a piece of paper glued to it obscuring the original music beneath (A). Violin 1 (2piii), 8 ff, f7r has a piece of paper glued to it obscuring the music beneath (A). Violin 1 (2piv), 8 ff, f7r has a piece of paper glued to it obscuring the music beneath (A). Violin 1 (2pv), 8 ff, f7r has a piece of paper glued to it obscuring the music beneath (B).

¹⁰ This published score has a Queen's University Belfast pressmark of xfmHA44.C/1.

Violin 1 (**2pvi**), 8 ff, f7r has a piece of paper glued to it obscuring the music beneath (**B**).

Violin 2 (**2qi**), 10 ff, f7r has a piece of paper glued to it obscuring the music beneath (**C?**).

Violin 2 (**2qii**), 10 ff, f7r has a piece of paper glued to it obscuring the music beneath (**A**).

Violin 2 (**2qiii**), 10 ff, f7r has a piece of paper glued to it obscuring the music beneath (**A**).

Violin 2 (**2qiv**), 10 ff, f7r has a piece of paper glued to it obscuring the music beneath (**A**).

Violin 2 (**2qv**), 8 ff (**B**).

Violin 2 (**2qvi**), 8 ff, f6v has a piece of paper glued to it obscuring the music beneath (**B**).

Viola (**2ri**), 8 ff, f4r, f6v and f7r have a piece of paper glued to them obscuring the music beneath (**A**).

Viola (**2rii**), 8 ff, f6v has a piece of paper glued to it obscuring the original music beneath (**A**).

Viola (**2riii**), 8 ff, f6v and f7r have a piece of paper glued to them obscuring the music beneath (**A**).

Viola (**2riv**), 8 ff, f6v has a piece of paper glued to it obscuring the original music beneath (**B**).

Cello (**2si**), 10 ff, f6r has a piece of metal attached to it with the following printed on it: *16 OHM*. f8r has paper glued to it obscuring the original music beneath (**A**).

Cello (**2sii**), 10 ff, f1r and f7r have a piece of paper glued to them obscuring the music beneath (**C?**).

Cello (**2siii**), 10 ff, f5v, f8r and f9v have a piece of paper glued to them obscuring the original music beneath (**A**).

Cello (**2siv**), 10 ff, f8r has a piece of paper glued to it obscuring the original music beneath (**B**).

Bass (**2ti**), 8 ff, f5v and f7r have a piece of paper glued to them obscuring the music beneath (**C?**).

Bass (**2tii**), 8 ff (**A**).

Bass (**2tiii**), 8 ff (**B**).

Bass (**2tiv**), 10 ff, f8r has a piece of paper glued to it obscuring the original music beneath (**B**).

Number of movements

III

Type of composition

Piano Concerto.

	published individual parts]¹¹
Date of composition	1923
Date of Publication	1924
Published scores	<p>Score 1 (3ai): Front cover: <i>SCORE 1 MUSIC FOR THE ROYAL FIREWORKS HANDEL – HARTY...</i> (on the inside of the front cover there is a newspaper cut out entitled, 'Music for the Royal Fireworks'... 'Scott Goddard tells the story of Handel's 'Firework' music).</p> <p>Score 2 (3aii): Front cover: <i>SCORE 2 MUSIC FOR THE ROYAL FIREWORKS HANDEL – HARTY...</i></p> <p>Score 3 (3aiii): Front cover: <i>SCORE 3 MUSIC FOR THE ROYAL FIREWORKS HANDEL – HARTY...</i></p> <p>Score 4 (3aiv): Front cover: <i>SCORE 4 MUSIC FOR THE ROYAL FIREWORKS HANDEL – HARTY...</i></p> <p>Score 3 (3av): Front cover: <i>SCORE 5 MUSIC FOR THE ROYAL FIREWORKS HANDEL – HARTY...</i></p>
Instrumentation	2 Oboes, 2 Bassoons, 4 Horns in F, 3 Trombones in C, Timpani, Side Drum, Violin 1, Violin 2, Viola, Cello & Bass.
Special features	
Published scores	<p>(3ai,3aii,3aiii,3aiv,3av) There are numerous handwritten conducting instructions on the scores, with the exception 3aiii and 3aiv. There is a 'Property of Hamilton Harty' stamp on the front cover of each score and also on numerous other pages.</p> <p>The scores were published by Murdoch, Murdoch & Co., 23, Princes Street, Oxford Circus, W. 1.</p> <p>The scores are bound in brown paper.</p> <p>There is an advertisement on the last page of each score promoting Hamilton Harty's arrangement of Handel's <i>Water Music</i>.</p>
Manuscript individual parts	<p>(3bi, 3bii, 3ci, 3cii, 3di, 3dii, 3diii, 3div, 3ei, 3eii, 3eiii, 3f, 3g, 3hi, 3hii, 3hiii, 3hiv, 3hv, 3hvi, 3ii, 3iii, 3iiii, 3iiv, 3iv, 3ivi, 3ji, 3jii, 3jiii, 3jiv, 3ki, 3kii, 3kiii, 3kiv, 3li, 3lii, 3liii)</p> <p>All the parts below include a <i>THE PROPERTY OF SIR HAMILTON HARTY</i> and a <i>THE QUEEN'S UNIVERSITY OF BELFAST</i> stamp on their front covers and on f1r of each individual part.</p> <p>All the parts are numbered with red pencil.</p> <p>All the parts include handwritten musical instructions by unknown hands, presumably written by the original performers.</p> <p>All the parts were published in the same year 1924. As were the above scores, excluding: 4bi, 3bii, 3ci, 3cii, 3di, 3dii, 3diii, 3div, 3ei, 3eii, 3eiii, 3f,</p>

¹¹ Special Collections (QUB) pressmarks: xq MHA 44/6 (a); xq MHA 44/6 (a - b); and xq MHA 44.Su WATE.

3g, 3hvi, 3ivi, 3jiv, 3ki, 3kii, 3kiii, 3kiv, 3li, 3lii, 3liii, all of which were published in 1942.

Oboe 1 (**3bi**), 2 ff.

Oboe 2 (**3bii**), 2 ff.

Bassoon 1 (**3ci**), 2 ff.

Bassoon 2 (**3cii**), 2 ff.

French horn 1 (**3di**), 2 ff.

French horn 2 (**3dii**), 2 ff.

French horn 3 (**3diii**), 2 ff.

French horn 4 (**3div**), 2 ff.

Trombone 1 (**3ei**), 2 ff, on the front cover unknown hand has erased 1st

Trombone and replaced it with 1st Trumpet.

Trombone 2 (**3eii**), 2 ff, on the front cover unknown hand has erased 2nd

Trombone and replaced it with 2nd Trumpet.

Trombone 3 (**3eiii**), 2 ff, on the front cover an unknown hand has erased 3rd

Trombone and replaced it with 3rd Trumpet.

Timpani (**3f**), 2 ff.

Side drum (**3g**), 1 f.

Violin 1 (**3hi**), 2 ff.

Violin 1 (**3hii**), 2 ff.

Violin 1 (**3hiii**), 2 ff.

Violin 1 (**3hiv**), 2 ff.

Violin 1 (**3hvi**), 2 ff.

Violin 1 (**3hvi**), 2 ff.

Violin 2 (**3ii**), 2 ff.

Violin 2 (**3iii**), 2 ff.

Violin 2 (**3iiii**), 2 ff.

Violin 2 (**3iiv**), 2 ff.

Violin 2 (**3iv**), 2 ff.

Violin 2 (**3ivi**), 2 ff.

Viola (**3ji**), 4 ff.

Viola (**3jii**), 4 ff.

Viola (**3jiii**), 4 ff.

Viola (**3jiv**), 4 ff.

Cello (**3ki**), 2 ff.

Cello (**3kii**), 2 ff.

Cello (**3kiii**), 2 ff.

Cello (**3kiv**), 2 ff.

Bass (**3li**), 2 ff.

Bass (**3lii**), 2 ff.

Bass (**3liii**), 2 ff.



Number of movements IV (*Overture, Alla Siciliana (La Paix), Bourrée, Menuetto*).
 Type of composition Suite for orchestra.

MS 14/2/4a - 4oiv

***Orientale* [Manuscript score, manuscript individual parts, published individual parts]**

Date of composition 1911
 Autograph See MS 14/1/30a/30b/30c
 Manuscript Score (4a)¹² F1r: *Orientale* || for || Solo Oboe || and || Orchestra || Hamilton Harty... 14 fol □
 274:370 20 syst.
 Instrumentation 1 Piccolo, 1 Flute, 2 Clarinets (Bb), 2 Bassoons, 2 Horns (F), Timpani, Percussion, Solo Oboe, Strings & Harp.

Manuscript individual parts¹³

Piccolo (4b), 2 ff.	Violin II (4li), 2 ff.
Flute (4c), 2 ff.	Violin II (4lii), 2 ff.
Clarinet I (4ei), 2 ff.	Violin II (4liii), 2 ff.
Clarinet II (4eii), 2 ff.	Violin II (4liv), 2 ff.
Bassoon I, (4fi), 2 ff.	Violin II (4lv), 2 ff.
Bassoon II (4fii), 2 ff.	Violin II (4lvi), 2 ff.
Horn I (4gi), 2 ff.	Viola (4mi), 2 ff.
Horn II (4gii), 2 ff.	Viola (4mii), 2 ff.
Timpani (4h), 2 ff.	Viola (4miii), 2 ff.
Percussion (4i), 2 ff.	Viola (4miv), 2 ff.
Harp (4j), 3 ff.	Viola (4mv), 2 ff.
Violin I (4ki), 2 ff.	Viola (4mvi), 2 ff.
Violin I (4kii), 2 ff.	Cello (4ni), 2 ff.
Violin I (4kiii), 2 ff.	Cello (4nii), 2 ff.
Violin I (4kiv), 2 ff.	Cello (4niii), 2 ff.
Violin I (4kv), 2 ff.	Cello (4nv), 2 ff.
Violin I (4kvi), 2 ff.	Bass (4oi), 2 ff.
Violin I (4kvii), 3 ff.	Bass (4oii), 2 ff.
Violin I (4kviii), 2 ff.	Bass (4oiii), 2 ff.
	Bass (4oiv), 2 ff.

Published individual parts Oboe, (4d), 2 ff, Stainer and Bell Limited, 1911.
 Number of movements I
 Type of composition Piece for solo Oboe and Orchestra.

¹² This manuscript score carries the Queen's University Belfast pressmark xfmHA44/4

¹³ All of the manuscript individual parts carry the pressmark xfmHA44/4, and all contain copyright and publisher information.

MS 14/3/1a - 1c***The Singer of Shiraz* [libretti]**

Date of composition

1915

Autograph(s)

See MS 14/1/41.

Libretto 1 (1a)

F1r "*The singer of Shiraz*" || *A Persian Romance in Three Acts* || by || JAMES B. FAGAN || Act I... Libretto 1 also includes a letter from James B. Fagan (the librettist) to Hamilton Harty regarding the *The Singer of Shiraz*, dated 01/06/1915.

Libretto 2 (1b)

F1r *The singer of Shiraz* || ACT II

Libretto 3 (1c)

Flr *The singer of Shiraz* || ACT III

Special features

Libretto 1 (Act I)

The libretto is bound with dark-grey/ brown paper.

A hand written musical incipit appears on f3r.

There are numerous textural corrections by an unknown hand.

Libretto 2 (Act II)

The libretto is bound with dark-grey/ brown paper.

There are numerous textural corrections by an unknown hand.

Libretto 3 (Act III)

The libretto is bound with dark-grey/ brown paper.

There are numerous textural corrections by an unknown hand.

Number of movements

XIII

Type of composition

Incidental music for the play *The Singer of Shiraz*, based on James B. Fagan's play of the same name.

MS 14/3/2a - 2h**Songs [Autograph corrected proofs]**

These manuscripts all bear a Boosey and Hawkes stamp and are all dated. All of the manuscripts are printed versions of various works with annotations made by Hamilton Harty.

All the manuscripts bear the composer's signature to some extent. The envelop that encases the corrected proofs has the publisher's address: *BOOSEY & HAWKES, LTD., || 295.*

REGENT STREET, || LONDON, W.1. || TO WHOM RETURN IN CASE OF NON-

DELIVERY... The envelop also contains the following information: *CORRECTED PROOFS*

[in pen] || *Miss Olive E. Baguley, || 3 Palm Court, || 33 Brunswick Square, || Hove 2, ||*

Sussex... There are also two postage stamps (bearing the head of King George VI) and a

stamp with the following date: *LONDON || 10 || 26th APR 49 || 12.45 PM*

MS 14/3/2a

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

Antrim and Donegal

4 September, 1926.

See catalogue 1 (MS 14/1/47)

f1r 2 || Boosey and Co stamp || *another proof, please H.H.* [red pencil] || *Antrim and Donegal* [pencil] || *R...* f1v *THE TWO HOUSES...* fol 14 □ 251:319.

Voice & Piano.

This corrected proof is signed by the composer.

IV

Song for Soprano (?) with Piano accompaniment.

MS 14/3/2b

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

At Easter

13 October, 1938.

QUB do not hold this autograph.

f1r 1 || 13.10.38 || Boosey and Co stamp || ~~Van ? Hey E~~ (red pencil) || ~~Sir Hamilton Harty~~ (blue pencil) || Engrave text for p 3 (red pencil) || Revise || At Easter || (Hamilton Harty)... fol 4 □ 252:317.

Voice & Piano.

This corrected proof is signed by the composer.

It is unbound.

I

Song for voice (?) with piano accompaniment.

MS 14/3/2c

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

A Mayo Love Song

19 October, 1938.

QUB do not hold this autograph.

f1r 1 || 19.10.38 || Boosey and Co stamp || ~~Van ? Sir Hamilton Harty~~ [red pencil] || ~~??????~~ (blue pencil) || Revise (red pencil) || A Mayo Love Song || (Hamilton Harty)... fol 4 □ 257:316

Voice & Piano.

This corrected proof is signed by the composer.

It is unbound.

I

Song for Voice (?) with Piano accompaniment.

MS 14/3/2d

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

Denny's Daughter

19 October, 1938.

QUB do not hold this autograph.

f1r 1 || 19.10.38 || Boosey and Co stamp || ~~Van ? Sir Hamilton Harty~~ (blue and red pencil) || ~~??????~~ (blue pencil) || *Revise* (red pencil) || ~~punctuation~~ || 3 up... fol 4 □ 254:317.

Voice & Piano.

This corrected proof is signed by the composer

It is unbound.

I

Song for Voice (?) with Piano accompaniment.

MS 14/3/2e

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

The Sailor Man

19 October, 1938.

QUB do not hold this autograph.

f1r 1 || 19.10.38 || Boosey and Co stamp || ~~Van ? Sir Hamilton Harty~~ (blue and red pencil) || ~~??????~~ (blue pencil) || *Revise* (red pencil) || *The Sailor Man* || (*Hamilton Harty*)... fol 5 □ 254:319.

Voice & Piano.

This corrected proof is signed by the composer.

It is unbound.

I

Song for Voice (?) with Piano accompaniment.

MS 14/3/2f

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

A Mayo Love Song

19 October, 1938.

QUB do not hold this autograph.

f1r 2 || 4.11.38 || Boosey and Co stamp || ~~Sir Hamilton Harty~~ (blue and red pencil) || *Return to Mr Rosen* (blue stamp) || *Revise* (blue pencil) || *A Mayo Love Song* || 5... fol 4 □ 253:316.

Voice & Piano.

This corrected proof is signed by the composer.

It is unbound.

I

Song for Voice (?) with Piano accompaniment.

MS 14/3/2g

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

The Fiddler of Dooney

4 November, 1938.

QUB do not hold this autograph.

f1r 1 || 4.11.38 || Boosey and Co stamp || ~~Van~~ || ~~??????~~ || ~~Sir Hamilton Harty~~ (red pencil) || *Revise* (red pencil) || *The Fiddler of Dooney* || (Hamilton Harty) || H14985...
fol 3 □ 253:321.

Voice & Piano.

This corrected proof is signed by the composer.

It is unbound.

f1v has the following information: * *The words of this song are reprinted from "Collected Poems" || of W.B. Yeats by permission of the Author...*

I

Song for Voice (?) with Piano accompaniment.

MS 14/3/2h

Date of corrected proof

Autograph

Manuscript

Instrumentation

Special features

Number of movements

Type of composition

The Sailor Man

4 November, 1938.

QUB do not hold this autograph.

f1r 2 || 4.11.38 || Boosey and Co stamp || ~~Sir Hamilton Harty~~ (blue and red pencil) || *Return to Mr Rosen* (blue stamp) || ~~????~~ || *Revise* (blue pencil) || *The Sailor Man* || 20... fol 6 □ 256:319.

Voice & Piano.

This corrected proof is signed by the composer.

It is unbound.

f1v has the following information: * *From "Songs of the Glens of Antrim" || by permission of Moira O' Neill...*

I

Song for Voice (?) with Piano accompaniment.

MS 14/3/3

Date of composition

Instrumentation

Special features

Number of movements

Type of composition

***Piano Concerto I, in B minor* [printed copy of a clear manuscript copy]**

1923.

Piccolo, 2 Flutes, 2 Oboes, Cor Anglais, 2 Clarinets (A), 2 Bassoons, 4 French horns, 2 Trumpets, 3 Trombones, Tuba, Timpani, Side drum, Bass drum (gran cassa), Violin 1, Violin 2, Viola, Cello, Bass.

On the penultimate folio the following stamp appears *W. P. Rivers* || 22, *CYPRUS AV.* || *C/E, FINCHLEY, N...*

There are numerous musical annotations.

III

Piano concerto.

MS 14/4

Abbreviations used:

Correspondence

ACS: autograph card signed
ALCS: autograph lettercard signed
ALCU: autograph lettercard unsigned
ALS: autograph letter signed
ALU: autograph letter unsigned
ANU: autograph note card unsigned
APCS: autograph postcard signed
APCU: autograph postcard unsigned
ATr: autograph transcript
Ms./Mss. Manuscript/Manuscripts
n.d. no date
n.p. no place
p./pp. page/pages
TLS: typewritten letter signed
TLTS: typewritten letter, typewritten signature
TLU: typewritten letter unsigned
TTr: typewritten transcript

MS 14/4/1

- | | | |
|----|----------|---|
| 1. | 21/2/? | Letter from Walter S..? Brooklyn N. Y. TLS, 1 p. |
| 2. | n.d. | Letter "translation" Sir Jacob Behrens & sons, Telegraphic Address "Elephant" ALU, 2 pp. |
| 3. | 12/01/34 | Cablegram from Copley TTr, 1 p. |
| 4. | 21/01/27 | Letter from J. D. Gordon (ed) The Music Teacher, Montague House Russell Sq London WC1 ALS, 1 p. |
| 5. | 25/10/32 | Letter from ? 128 Adelaide Road, Hampstead NW3 ALS, 1 p. |
| 6. | 28/04/? | Note from ? n.p. ACS, 1 p. |
| 7. | 02/36 | Notecard in Irish Ascal nc Croise, Carraig Dubh, Baile Atha Cliath APCU, 1 p. |
| 8. | 12/04/38 | Letter from ? The University, Sydney TLS, 1 p. (removed from Silver Scrapbook (A) p.32) |

MS 14/4/2

Anonymous Correspondence

- | | | |
|----|----------|------------------------------------|
| 1. | 17/03/27 | Letter n.p. ALU, 1 p. |
| 2. | 17/03/37 | Postcard, postmark London W1 APCS, |
| 3. | n.d . | Letter n.p. ALU, 4 pp. |

MS 14/4/3**Correspondence surnames beginning with "A"**

1. 18/03/01 Constance Alsop
Ulverscroft 25 Bidston Road Birkenhead ALS, 3 pp., 1 p. (removed from Silver Scrapbook (A) p.14)
(Thanking Harty for his lectures at Liverpool University)
2. 10/03/32 Kenneth Allan
13 Ashwell Road, Heaton, Bradford, Yorks ALS, 1 p.
(Letter complimenting Harty's leading of Halle orchestra)
3. 07/03/35 Frank Austen
Yew cottage, Ruden Way, Epsom Downs, Surrey ALS, 2 pp.
(Complimentary letter on Harty's conducting of a concert heard on BBC radio)

MS 14/4/4**Correspondence surnames beginning with "B"**

1. 12/03/27 Sir Granville Bantock
n.p. ALS, 1 p. (removed from Silver Scrapbook (A) p.12) (Letter of sincere thanks re Harty's sympathetic understanding of Sir Granville's work)
2. 30/12/38 Alfred Barker (leader of the Halle Orchestra)
n.p. ALS, 2 pp. (removed from Silver Scrapbook (A) p.46) (Letter praising Harty's work. His illness is mentioned)
3. 24/12/38 A.E. Barclay
The Nuffield Institute for Medical Research, Woodstock Road, Oxford TLS, 1 p. (Letter re the Wild Geese. Mention of Harty's possible return to work)
4. 14/11/30 Moses Baritz
Edinburgh, T16 TTr, 1 p. (Telegram wishing Harty best wishes for a series show)
5. 04/02/? Edith A. Barstow
1 Minster Court, York, ALS, 2 pp. (Letter praising a broadcast of Handel)
6. 23/12/38 Richard Bates
Achnasaul, Wilmslow Park, Wilmslow, Cheshire ALS. 1 p. (Letter praising a performance. Mention of Harty's restored health)
7. n.d. J. Blackmore Beer
38 Parliament Street, Whitehall, London ALS, 4 pp. (Letter praising a concert from Liverpool)
8. 06/03/36 L. Bellis
32 Slade Lane, Lonsight, Manchester ALS, 1 p. (Letter congratulating Harty on the performance of "Messe des Morts")
9. 24/02/39 J. T. C. Bennett
Office 52 & 53 Cheapside, London EC2, TLS, 1 p. (Letter advising Harty of his election as a honorary member of The Royal Society of Musicians of Great Britain)
10. 07/03/36 Ellen Bordwick
17 Norfolk Road, NW8 ALS, 4 pp. (Letter thanking and praising Harty for the choir's p performance)

11. 17/09/27 Adelphe Boschot
20 St Edinbeurg, Paris 8 ALS, 2 pp. (Letter in French complimenting Harty)
12. 05/03/36 Fritz Brase
Willfield House, Sandymount Avenue, Dublin ALS, 2 pp. (Letter congratulating Harty's conducting)
13. 29/12/38 Fritz Brase
address as above ALS, 2 pp. (removed from Silver Scrapbook (A) p.48) (Letter expressing delight that Harty has returned to work)
14. 06/05/28 Havergahl Brian
16 Wykeham Mansions, Rosendale Road, West Dulwich SE21, ALS, 2 pp. (Letter wishing Harty well with his health and work)
15. 20/10/27 Adolph Brodsky
3 Laurel Mount, Bowdon Cheshire ALS, 1 p. (removed from Silver Scrapbook (A) p.41) (Letter thanking Harty for the performance of Wagner's Faust)
16. 16/06/36 Ernest Bryson
Yewtree Cottage, St. Briavels, Gloucestershire ALS, 1 p. (Letter thanking Harty for Sunday's recital)
- MS 14/4/5** **Correspondence surnames beginning with "C"**
1. 23/09/38 Alfred Chenhalls
115 Chancery Lane, London WC2 TLS, 2 pp. (Letter replying to Harty's invitation to dinner after his absence through illness)
2. 31/01/39 Alfred Chenhalls
Address as above. ALS, 1 p. (Letter asking Harty to meet Herbert van Thal re writing a book)
3. 30/01/38 Percy Clarke
Innisfree, 19 Melfort Avenue, Stretford, Lancashire, TLTS, 1 p. (Copy of a letter to Sir Adrian Bolt expressing thanks for a reassuring reference to Harty's health)
4. 04/03/36 Muriel Clitherow
23 Prince of Wales Terrace, Scarborough, ALS, 2 pp. (Letter praising a performance, "Messe des Morts")
5. 30/08/40 John Coatman
Broadcasting House, Piccadilly, Manchester1, ALS, 1. P. (removed from Silver Scrapbook (A) p.47) (Letter in reply to Harty's letter following a visit when he conducted the orchestra)
6. 08/03/36 H. C. Coleos
8 More's Garden, Chelsea SW3, ALS, 3 pp. (Letter discussing Berlioz)
7. 26/06/34 W. T. Conder
Broadcast House, 264 Pitt Street, Sydney TLS (Letter of appreciation from the Commission) (removed from Silver Scrapbook (A) p.50)
8. 21/03/33 A. Corbett Smith
Savage Club Adelphi, WC2, ALS, 2 pp. (Letter praising Harty's "Symphonie")

9. 05/03/36 Wilf Crumblehulme
61 Rydal Road, Bolton, Lancs, ALS, 2 pp. (Letter praising the concert given at Queen's Hall)

MS 14/4/6 Correspondence surnames beginning with "D"

1. 17/11/32 Francis de Bourgogne
143 Rue Boura, Brussels, Belgium, ALS, 1 p. (Letter telling Harty that three principal papers have been found and that smaller ones will be searched)
2. 22/11/30 A. de Fl..?
Letter and envelope from A.de Fl...Ambassade de France, Londres , ALS, 1 p. (Letter stating admiration from the Ambassador)
3. 26/02/32 Frederick Delius
Grez-sue Loing, Seine et Marne, TLS, 1 p. (removed from Silver Scrapbook (A) p.37) (Letter of appreciation for Harty's understanding of Delius's music)
4. 07/03/32 Jelka Delius
Grez-sue Loing, TLS, 1 p. (Letter from Delius's wife re a catalogue of his work)
5. 26/02/32 Jelka Delius
Address as above, ALS, 2 pp. (Letter-personal exchanges)
6. 01/07/39 William Dixon
Mill Farm Cottage, Repton, Derbyshire, TLS, 1 p. (Letter praising the Handel-Delius-Elgar broadcast)
7. 21/01/27 I. Dislonger
Park House, Rutland Gate, S.W. ALS, 2 pp., (Letter expressing regret at the non-attendance of a concert)
8. 10/06/25 H. R. Doyd (Home Office)
Home Office, Whitehall, SW1, TLS, 1 p. (Letter re arrangements for conferring a knighthood)
9. 16/03/36 G. E. Draper
9 Carlton Avenue, Old Trafford Manchester, 16, ALS, 3 pp. (Letter of appreciation of Harty's work and special reference is made to his time with the Halle orchestra)
10. n.d. Edward Dent
77, Panton Street, Cambridge, ALS, 2 pp. (Letter requesting Harty to engage Ildebrand Pizzetti for a few concerts while he is in England)

MS 14/4/7**Correspondence surnames beginning with "E"**

1. 23/08/36 Sybil Eaton
Top Hall, Lyndon, Oathain, ALS, 2 pp. (Letter advising Harty that Harry has been very ill and passed away)
Edward Elgar (Letters re musical performances including performing for Princess Mary)
2. 04/03/26 NapletonGrange, Kemsey,Worcester, ALS.1 p.
3. 09/04/26 Napleton Grange, Kemsey,Worcester, ALS.2 pp.
4. 23/03/26 Kemsey, Worcester, ALS.1 p.
5. 14/11/29 Tiddington House, Stratford-upon-Avon TLS,2 pp.
6. 07/12/29 Marl Bank, Rainbow Hill, Worcester, ALS,1 p.
7. 11/04/32 Marl Bank, Rainbow Hill, Worcester, ALS, 1 p. (removed from Silver Scrapbook (A) p29)
8. 19/12/33 Nursing Home, Worcester ALS(dictated),1 p.
9. 02/11/24 ???
"Ronan" 27 ?andford Road, Dublin, ALS,6 pp. (Letter of admiration for Harty's work)
10. 05/03/36 Herbert L. Ellingford
19 Menlove Gardens West, Mossley Hill, Liverpool18 ALS, 3 pp. (Letter congratulating Harty on the Berlioz performance)
Vera Esposito
(Letters: on black edged paper describing the death and funeral of Miche and thanking Harty for his telegram at the time of the family's loss. Included is a card with the gravestone inscription which includes three bars of music)
11. 17/11/29 16 via Ira Guittone, Florence, ALS, 11 pp.
12. 19/11/29 16 Via Ira Guittone ALS, 3 pp. (removed from Silver Scrapbook (A) p5)

MS 14/4/8**Correspondence surnames beginning with "F"**

1. 05/01/36 Arnold Foerester
407E Chestnut Street, Glendale, California, ALS,1 p. (Letter asking Harty to autograph a picture which has been sent in the post)
2. 05/03/26 Cesare Fornuchi
Savoy Hotel London WC2, TLS, 1 p. (Letter expressing admiration for Harty's orchestra)
3. 15/15/35 John Fossato
Como TLTS, 1 p. (Letter, copy, praising Harty's interpretation of Berlioz and suggesting he strike a deal with a record company for the complete series of Berlioz's works.)
4. 16/03/25 M. W. J. Fry
Trinity College Dublin, TLS, 1 p. (Letter from the Registrar advising Harty that he is to be offered an honorary degree)

MS 14/4/9**Correspondence surnames beginning with "G"**

1. 28/11/33 Wyndham Goldie
2E Cathedral Mansions, Huskisson Street, Liverpool, ACS, 1 p. (Card of thanks)
2. 20/12/38 Richard T. Golding
Central Buildings, 41 North John Street, Liverpool 2, ALS, 2 pp. (Letter commenting on Harty's recent illness and his return to work)
3. 02/09/32 H. S. Gordon
Montague House, Russell Square, London WC 1, TLS, 1 p. (Letter stating the influence which Harty is having on the world of music)
4. n.d. Sidonie Giissens (the harpist) and Hyam Greenbaum (violinist and composer)
5 Wetherby Gardens SW5, ALS, 2 pp. (Letter of most grateful thanks for Harty appearing in court)
H. Plunket Green
5. 13/09/25 65 Holland Park Road, Kensington W14, ALS, 2 pp.
6. 20/09/25 65 Holland Park Road, Kensington W14 ALS, 2 pp.
(Both letters of praise for Harty's work)
7. 15/12/38 Sally Gunn
The Arts Club of Chicago, ALS, 1 p. (notes from Sally, Myra Hess, ? Swift and Bobsy sending good wishes)

MS 14/4/10**Correspondence surnames beginning with "H"**

1. 20/01/27 Halle Orchestra
Post Office South Kensington, TTr, 1 p. (Telegram wishing Harty and the chorus good luck for the performance tonight)
Hamilton Harty
2. 30/03/34 1 Norfolk Road, St John's Wood, London NW8, ALS, 4 pp. (Letter to Len describing his enjoyment at hearing the quartet)
3. 31/10/36 1 Norfolk Road, St John's Wood, London NW8, TLS, 1 p. (Letter from Harty thanking Julius Harrison for taking over the Philharmonic Concert for him)
C. E. Haslez
4. 30/06/39 Clwyd Lodge, Wash common, Newbury ALS, 1 p. (Letter of admiration for the "Enigma Variations" and mention of Nina Milkina, musician)
5. 10/11/32 T. Hayhurst
7 Solness Avenue Lowes Road Bury ALS, 1 p. (Letter admiring the concert given by the Halle orchestra)
6. Harry Hoyland
134 Parkfield Street, Rusholm, Manchester 14, ALS, 1 p. (Letter of thanks for the autograph and photograph received)
7. 24/10/30 Sir George Henschel
Cunard R.M.S. Laconia ALS, 1 p. (removed from Silver Scrapbook (A) p39) (Letter written on return trip from conducting the first orchestra of the fiftieth season in Boston)

8. 25/02? Helen Henschel
The Last House, Netherton Grove, Chelsea SW10, ALS, 1 p. (Letter expressing happiness that Harty is working again)
9. 13/12/31 Dame Myra Hess
8 Carlton Hill St John's Wood NW ALS, 2 pp. (removed from Silver Scrapbook (A) p. 34) (Letter of appreciation for a concert given)
10. 01/01/39 Lady Arthur Hill
3 Chesham Street, SW1 ALS, 3 pp. (Letter from Lady Arthur Hill thanking Harty for remembering her birthday and praise for radio recordings heard recently)
11. 19/02/? Joseph Holbrooke
Author's Club 2 Whitewell Court, SW1 TLS and ALCU, 2 pp. (Letter continued on card asking for the return of scores having given up on hearing No. 3 Ships Symphony; reference is made to the fashion of playing foreign music).
12. 19/12/32 Armin Horovitz
n.p. ALCU, (Armin Horovitz in print) 2 pp., (Card sending compliments of the season)
13. 03/01/40 Beatrice Harrison (Cellist)
Woolborough Farm. Outwood Farm, Surrey, ALS, 2 pp. (Letter expressing gratitude for Elgar's Symphony as heard on the radio)
14. 24/01/36 George C. Hunt
The Washington and Jane Smith Home, 2340 West 113th Place Chicago, TLS, 1 p. (Letter delighting in the music as played at a concert)
- MS 14/4/11** **Correspondence surnames beginning with "I, J. K"**
1. 03/03/36 John Ireland
The Studio 14a Gunter Grove, Chelsea S.W. ALS, 1 p. (removed from Silver Scrapbook (A) p33) (Letter of thanks for the splendid performance of the Walton Symphony)
2. 01/07/39 ? Jarrold
Blanchard House, Chislehurst ALS.1p (Letter of appreciation for the Elgar Variations as played the previous evening)
3. 13/08/40 Maurice Johnstone
B.B.C. Head Office Broadcasting house London W.1. TLS, 1 p. (removed from Silver Scrapbook p. 47) (letter inviting Harty to lunch with his old colleagues)
4. 22/03/33 J. Jones
n.p. TLS 1 p. (Letter from the Halle orchestra wishing Harty Bon Voyage as he leaves for London)
5. 18/04/37 Parry Jones
14 Criffel Avenue London S. W. 2 ALS, 2 pp. (Letter of thanks for the kind things Harty had said about the singing in Dr. Faustus)
6. ??/09/36 ? Kester
n.p. APCS, 1 p. (removed from Silver Scrapbook (A) p36) (Postcard praising the Irish Symphony orchestra)

7. n.d. ? Kessler
15 Malton Way? ACS, 1 p. (removed from Silver Scrapbook (A) p. 47) (Card hoping Harty is better. Small caricature in ink)
8. 20/03/39 Thomas B. Knott
The Royal Society of Musicians of Great Britain Office: 52&53 Cheapside, London EC.2 ALS. 1p (Letter from the society requesting Harty's permission for his name to be announced as a supporter of Lord Palmer at the 201st anniversary festival of the society)

MS 14/4/12

Correspondence surnames beginning with "L"

1. 13/08/35 Helen Donovan?
Highway Cottage London Road Camberley ALS. 2 pp. (Letter discussing a verse from "At Easter" which accompanied the loan of a book of Irish verse illustrated by? Dufferin)
2. 04/01/40 A. V. B. Littleton
Downside High Salvington Nr. Worthing ALS. 3 pp. (Letter of admiration for Harty's interpretation of Elgar's symphony followed by a discussion of the orchestra's playing)
Alfred Lomas
3a. 06/03/36 Ashfield Castleton Rochdale ALS. 3 pp.) (Letter asking if Harty would be prepared to return to Manchester to conduct the Halle)
3b. ATr: 1 p. (original on shorthand in pencil Harty's reply is brief stating that Alfred Lomas does not represent the committee and therefore he cannot give an answer)
Lord Londonderry
4. 24/04/33 Londonderry House Park Lane W. TLS1 p. (Letter informing Harty that Queen's University Belfast wishes to confer on him an honorary degree)
5. 16/10/34 Air Ministry Cwydyr House Whitehall S. W. 1. TLS 1 p. (removed from Silver Scrapbook (A) p. 25) (Letter from Lord Londonderry accepting the honour of accepting the gold medal.)

MS 14/4/13

Correspondence surnames beginning with "M, N"

1. 05/03/36 Rev. Dr. E. L. Maccassey
The Vicarage Mapledurham Oxon ALS1 p. (Letter of admiration for Harty's interpretation of Berlioz per recent broadcast)
Lynden Macassey
2a. 10/12/34 Treasury Middle Temple London E. C. 4 TLS 1 p. (Letter described as a private note which accompanied a formal invitation)
2b. ALCU 1 p. (Formal invitation from Master Sir Lynden Macassey to a dinner to be held in the Middle Temple Hall)
A.C. Mackenzie
3. 04/09/29 20 Taviton Street W. C.1 ALS 1 p. (Letter congratulating Harty on his music and commenting on his good company)
4. 14/10/34 20 Taviton Street W. C.1 ALS 1 p. (Letter apologising for not being able to attend Harty's receipt of an honour. This was due to old age and medicine)

- Edith K. Mc Adam
5. 14/03/36 London Lyceum Club 9 Chesterfield Gardens Curzon Street W.1 ALS1 p. (Letter of thanks for this evening's performance)
- John Mc Cormick
6. 03/07/41 Woodend South Ascot Berks ALS 2 pp. (removed from Silver Scrapbook (A) p. 49) (Letter from John, Lilly and Aunty praising the music as broadcast and how homesick they are. An invitation is issued asking Harty to come to stay for a few days)
7. 05/03/36 Monasterevan 37 TTr: 1 p. (Telegram from John, his wife and sister in law congratulating Harty on the superb concert)
- W. Mc Naught
8. 19/01/31 The Musical Times 160, Wardour street London W.1 ALS 2 pp. (Letter of apology re an error printed in the Musical Times. A letter of apology will be printed)
- J. E. B. Middleton
9. 05/03/36 London ACS (Card –praise and thanks for the Berlioz concert)
- J. Moreau
10. 17/09/37 Cooks Hill Mundesley Norwich ALS 2 pp. (Letter expressing disappointment at Harty's not wishing to accept a dedication)
11. 08/09/37 Ellerslie 9 Adams Road Cambridge ALS 7 pp. (Letter detailing Moreau's position re the publication and future performance of the symphony and who could/would conduct it and with which orchestra)
- ? H. Morrison
12. 30/04/36 The B. B. C. Broadcasting House Picadilly Manchester ALS 2 pp. (Letter thanking Harty for his understanding re the symphony and apologising for the first trumpet fluffing it and that there was not enough time to play the complete symphony)
- Robert Nichols (Poet)
1. 10/12/31 Yew Tree House Winchelsea Sussex ALS 2 pp. (removed from Silver Scrapbook (A) p49) (Letter of praise and thanks for Harty's music)
2. 18-9 /05/36 The Hotel Portmeirion Penrhyndeudraeth North Wales ALS 6 pp. (Letter – unable to decipher the writing)

MS 14/4/14**Correspondence surnames beginning with "O, P"**

1. 29/12/38 L. O.
n.p. ALS 2 pp. (Letter delighting the fact that Harty has returned to conducting)
2. 30/10/35 Vincent O' Brien
37 Parnell Square Dublin ALS2 pp. (Letter thanking and praising Harty for the concert on Sunday night and also thanking Arty on behalf of himself and Alun for the photographs)
3. 06/03/36? M? F. Orfords
9 Ivy Road Cricklewood N.W. 2 ALS 2 pp. (Letter filled with praise for the concert at Queen's the previous evening.)
4. 15/08/35 Robert Powell
Elders & Fyffes Limited Steamship Department Avonmouth Dock Bristol ALS 3 pp. (Letter thanking Harty for his advice and observations on the selection of music played on cruise ships. The company will review their choice as a result of Harty's letter.)
5. 25/11/35 C? P?
Royal Albion Hotel Brighton TLS 1 p. (Letter inviting Harty to dinner and on to a boxing tournament at the Albert Hall in aid of the Royal Free Hospital)
6. 21/01/27 William Primrose
Manchester TTr: 1 p. (Telegram congratulating Harty on a triumph and inviting him to dinner that evening)

MS 14/4/15**Correspondence surnames beginning with "R"**

1. 30/06/38 R. Lindsay Rea
101 Harley Street TLS1 p. (Letter from Harty's surgeon thanking him for the cheque but so grateful that he is better)
2. 21/01/27 Reginald S. Reeve
39 Harriet Road Kilburn N.W. 6 ALS 2 pp. (Letter of congratulations on the previous evening performance of Berlioz's "Messe de Morts")
Lord J.C. W. Reith (Director General B. B. C.)
3. 01/10/26 Savoy Hill London W. C. 2 ALS 1 p. (removed from Silver Scrapbook (A) p6) (Letter congratulating Harty on the previous evening's opening concert)
4. 10/03/36 Broadcasting House London W1 TLS1 p. (Letter of reply acknowledging that Harty believes that the BBC is doing a real service to music)
5. 05/03/36 Maurice H. Rowlestone-Jones
225 Carlton Road S. E. 7 TLS 1 p. (Letter of thanks and appreciation for the previous evening's performance of "Grande Messe des Morts" and Symphonie Funebre")
6. 16/01/35 John F. Russell (Manchester Public Libraries)
Henry Watson Music Library Central Library St. Peter's Square Manchester 2 TLS 1 p. (removed from Silver Scrapbook (A) p. 36) (Letter of thanks to Miss Olive Baguley for the copies of Harty's scores which have been donated to the Library)

MS 14/4/16**Correspondence surnames beginning with "S, T"**

1. 31/12/21? Ernest Schelling
(26 July 1876 - 8 December 1939, American pianist, composer, and conductor)
863 Park Avenue New York ALS 1 p. (Letter inviting Harty to dinner while he is in New York)
2. 04/02/36 Alexander P Schorsch, C. M. Dean
Office of the Dean De Paul University The Graduate School 64 East Lake Street Chicago TLS
1 p. (Letter expressing happiness in having been instrumental in having Harty honoured and
inviting him to dinner at his mother's)
Bernard Shaw (1856–1950, Irish playwright)
4 Whitehall Court (130) London S.W.1 TLS 1 p. (Letter delighting in a concert attended and
an apology for side tracking mail which contained concert tickets for the entire season)
3. 25/01/30 4 Whitehall Court (130) London S.W.1 (removed from Silver Scrapbook (A) p. 29)ALS 2 pp.
(Letter apologising for not being able to attend a forthcoming concert of Berlioz due to his
wife's accident and nicely reprimanding Harty for having provided Shaw with tickets for the
season)
4. 13/11/30 Charles A. Sink
School of Music of the University of Michigan Ann Arbor TLS 1 p. (Letter inviting Harty to
donate a book which he has read and that has meant something to him personally. This book
would be placed in a memorial library with books donated by other famous people.)
Sacheverell Sitwell (15 November 1897 – 1 October 1988)
English writer, best known as an art critic.
5. 20/09/35 Weston Hall Towester Northants ALS 2 pp. (Letter imploring Harty to record "Chasse Royale"
from Les Troyens" as Sitwell believes it to be "one of the most inspiring things in the world")
6. 18/11/30 Weston Hall Towester Northants ALS 1 p. (Letter expressing delight at having met Harty and
thanking him for taking Sitwell to meet Sir Alexander Mackenzie)
7. 24/12/33 Weston Hall Towester Northants ALS 1 p. (Letter filled with praise for last night's concert and
a suggestion for a concert next year)
8. 07/03/35 Weston Hall Towester Northants ALS 1 p. (Letter delighting in the fact that Harty has returned
to work)
Nesta Skrine (1904-1996)
Writer, known as Molly Keane and "M. J. Farrell".(Her mother was Moira O' Neill (1864 –
1955), a popular Irish-Canadian poet who wrote ballads)
9. 23/12/38 Ballyrankin House Ferns Co Wexford ALS 1 p. (Letter thanking Harty for his letter and
agreeing to his proposal re the suppliers Boosey and Hawkes)
10. 02/08/38 Ballyrankin House Ferns Co Wexford ALS 1 p. (Letter thanking Harty for a cheque)
11. 27/08/38 Gordon Slater
3 Pottergate Lincoln TLS 1 p. (Letter telling Harty that his Mystic Trumpeteer had been
performed by many of his old friends from the Halle and they send warmest greetings)
12. 27/11/38

13. 20/12/34 James Smith
28 Wilton Crescent London W.1 ALS 2 pp. (Letter suggesting dates to meet to discuss the possibility of doing the Berlioz "Enfance du Christ" and that the performance should be for charity)
14. 29/07/36 Snowdon
Eden Lodge Tilford Surrey TLS 2 pp. (Letter inviting Harty to lunch including the offer for him to be met from the train by a car)
William Henry Squire
15. 06/07/36 St. John's Wood N.W.8
(removed from Silver Scrapbook (A) p. 48) APCS (Card listing the highlights of 1901 diary)
16. 09/01/41 Marlands Whipton Exeter ALS 4 pp. (Letter filled with chat and jokes to Harty)
17. 09/03/33 Edward Stansfield
15 Granby Street Princes Park Liverpool 8 ALS 1 p. (Letter wishing Harty good health and success which accompanied the gift of a baton case)
18. ??/??/24? ?? St..d?
12 Lowndes Street S. W 1 ALS 2 pp. (Letter discussing music)
19. 29/03/33 Leslie Steains
Greeba Harboro Road Ashton-upon –Mersey ALS 2 pp. (Letter of appreciation from the author and his wife to Harty for all that he has done for music particularly his time with the Halle)
20. 05/04/33 Arthur Stutely
Hilaro 8 Menlove Avenue Mossley Hill Liverpool ALS 1 p. (Letter of thanks for all that Harty had done for the author while under his leadership for two seasons)
21. n.d. Guilhermina Suggia (1885-1950) Cellist
(Sunday) 15 Queen Anne's Gate ALS3 pp. (removed from Silver Scrapbook (A) p39) (Letter of thanks and appreciation to Harty following a performance)
Lionel Tertis
22. 09/04/35 Smalltown Belmont Sutton Surrey AL part missing (Letter beginning with admiration for Harty's conducting skills)
23. 29/03/37 Smalltown Belmont Sutton Surrey ALSc 3 pp. (removed from Silver Scrapbook (A) p33) Letter to Harty thanking him for his advice re the author's music and encouraging Harty during his own ill health)

MS 14/4/17**Correspondence surnames beginning with "V"**

Bernard Van Diernen (27 December 1887 – 24 April 1936)

Dutch composer.

1. 15/11/30 35a St George's Road West Hampstead N.W.6 ALS 2 pp. (Letter thanking Harty for a superb performance of "Messe des Morts" on the previous evening. Letter continues with a discussion about Berlioz)
2. 12/02/31 35a St George's Road West Hampstead N.W.6 ALS 2 pp. (Letter discussing the journalism of the day re music and a further discussion about Berlioz)
3. 03/05/36 Bernard Van Diernen (1910-74)
Bramcote Hall Notts ALS 2 pp. (Letter responding to Harty's letter following the death of the author's father)
4. 07/06/35 Harry Verney
Private Secretary to H. M. The Queen.
Buckingham Palace TLS 1 p. (removed from Silver Scrapbook (A) p38) (Letter acknowledging and thanking Harty for his thoughtfulness upon the receipt of the transcription for modern orchestra of "Music for the Royal Fireworks").
5. 19/10/36 Iola Verschoyle
29 Riverview Gardens Barnes London S.W.13 ALS 2 pp. (Letter reminding Harty that they had met in Ireland and praising the that the Rachmaninoff concert)
6. 23/12/38 Edward Vincent
Grove House Filey Yorkshire ALS 2 pp. (Letter expressing lifelong admiration for Harty's work and hoping that his health continues to improve)
Heinz von Bongardt
7. 05/03/31 Neu Strelitz Germany TLS 3 pp. (translation from German) (Letter discussing "Don Quixote", the number of disappointing recordings of the work and suggesting that Harty makes a gramophone record of it)
8. 25/03/31 n.p.ACS 1 p. (Card (in English) thanking Harty and asking for 2 copies of the recording of "Don Quixote" to be sent to him)

MS 14/4/18**Correspondence surnames beginning with "W"**

1. 01/02/33 Edith H. Waite
Younger member of the choir.
Eothen 6 Dalveen Avenue Davyhulme ALS 2 pp. (Letter filled with gratitude and respect for what Harty has achieved especially during his time at the Halle and how much he will be missed).
2. 05/02/36 Claude W. Wall
Dalkey House Dalkey Co. Dublin ALS 2 pp. (Letter following a concert of the Philharmonic in Dublin praising Harty for his talent)

- William Walton
3. n.d. Casa Angolo Ascona ALS 3 pp. (removed from Silver Scrapbook (A) p. 34) (Letter in response to a letter from Harty Walton is completing his symphony and hopes that it is worthy of a conductor such as Harty)
4. 07/11/?? 56a South Eaton Place (removed from William Walton Sym.1) (Letter of sincere thanks to Harty for the trouble and care taken with the performance of last night's performance)
5. 21/01/27 Peter Warlock
Eynsford Kent ALS 4 pp. (removed from Silver Scrapbook (A) p. 37) (Letter of praise for the previous Thursday's performance of the "Requiem" followed by his thoughts on Harty's interpretation of Berlioz)
6. 25/05/25 Robert Waterhouse
10 Downing Street Whitehall S. W. 1 TLS 2 pp. (Letter advising Harty that he is to be honoured in the Birthday Honours)
7. 08/03/37 Stephen Williams
Evening Standard 47 Shoe Lane London E. C. 4 ALS 2 pp. + article from newspaper attached. (Letter accompanying the article from the paper in which Williams's opinion of the symphony as performed was nothing like Harty's)
8. Lady Alice Wimborne
Wimborne House Arlington Street St. James S. W.1 ALS 4 pp. (removed from Silver Scrapbook (A) p.34) (Letter thanking Harty for performing at the house, some discussion about her love of Ireland and sending good wishes for the New Year)
9. ??/04/24 Her Majesty Queen Mary
Buckingham Palace ALS 1 p. (Letter thanking Harty for his part in making the Dolls House such a perfect present and that by exhibiting it at the British Empire Exhibition that many charities will have the means of raising funds)
10. 17/03/31 Ernest Winterbotham
63 Netherall Gardens Hampstead N. W. ALS 2 pp. (Letter expressing disappointment at Harty's giving up his London concerts)
11. 08/02/41 Ernest OMurragh Winterbotham
Tan-y-Bryn West Lavington Midhurst Sussex ALS1 p. (Letter from two friends remembering the past and commiserating with Harty on his health problems)
12. 03/05/37 Constance Wood
Radium Beam Therapy Research at the Radium Institute 16, Riding House Street Portland Place London W.1 ALS1 p. (Letter in response to Harty's letter of thanks and a reassurance that the doctors will work together to help him.)
Henry J. Wood
13. 03/09/37 4 Elsworthy Road London N. W. 3 TLS1 p. (Letter requesting Harty's support in organising a concert to commemorate Wood's Jubilee as a paid conductor, at the Albert Hall, to raise funds for a hospital bed for musicians)
14. 4 Elsworthy Road London N. W. 3 ALS 1 p. (Letter thanking Harty for his support for Wood's Jubilee Concert)

15. 15/02/41 Cromwell Hotel Stevenage Herts. ALS 2 pp. (Letter expressing sorrow that Harty is too unwell to have conducted the Philharmonic Concert and sending good wishes and telling Harty that Wood's home has been bombed)
16. 06/03/36 Mrs Maimie Woods
Myrtle Bank Poppythorn Lane Prestwich M/C ALS 5 pp. (Letter of praise and admiration for Wednesday's concert, comparison of the Halle today and when Harty was there and a personal thank you for Harty's kindness and encouragement)
17. 30/12 38 Kenneth A. Wright
Programme Division Broadcasting House London W.1 TLS 1 p. +autograph postscript (removed from Silver Scrapbook (A) p. 44) (Letter thanking Harty for his letter in which he had sent information to be used in a talk. The autographed postscript is filled with admiration for his work over the years)



QUEEN'S
UNIVERSITY
BELFAST

MS 14/5 Harty Writings

MS 14/5/1 n.d. **Unpublished memoir [undated] Manuscript on lined paper. 33 pp.**

MS 14/5/2 Writing on Composers and composition

1. 16/02/1929 "Variations on a theme by Haydn: Brahms." Royal College of Organists.
2. n.d. "On listening to music."
3. 28/08/1928 "The discouragement of English music." National Union of Organists' Congress, Lancaster.
4. 2/03/1936 "Berlioz." B.B.C. London.
5. n.d. "The problem of Berlioz."
6. "The art of pianoforte accompaniment."
7. n.d. "Modern composers and modern composition."
8. n.d. "Beethoven's orchestra: a conductor's reflections."
9. [1929?] "Some problems of modern music." Black ink on lined paper.
10. 09/1926 "The approach to Berlioz." Published in The Music Teacher.
11. 18/11/1935 "Music in England."

MS 14/5/3 Alsop Lectureship. A series of lectures. Tied together with string.

MS 14/5/3/1

- a. 13/10/1931 Lecture notes: "Session 1931-32. The modern orchestra: Lecture I." pp. 1-18 [p.19 is blank]. Typescript with corrections in black ink. (University of Liverpool)
- b. 20/10/1931 Lecture notes: "Session 1931-32. The modern orchestra: Lecture II." pp. 20-26 [p27 is blank]. Typescript with corrections in black ink. (University of Liverpool)
- c. 3/11/1931 Lecture notes: "Session 1931-32. The modern orchestra: Lecture III." pp. 28-31 [p32 is blank]. Typescript with corrections in black ink. (University of Liverpool)
- d. Title page only for "Session 1931-32. The modern orchestra: Lecture IV" pp. 33.
- e. 17/11/1931 Lecture notes: "Session 1931-32. The modern orchestra: Lecture V." pp. 34-51. Typescript with corrections in black ink. (University of Liverpool)

MS 14/5/3/2 A list of Harty's published works. Listed by Orchestral, instrumental, and songs. Typescript with notes and corrections in ink and pencil.

Typescript copies from lectures & articles in possession of Miss O. Baguley of Hove.

1. "The Alsop Lectureship, University of Liverpool, Session 1931-32. The modern orchestra.: Lecture I" 14 pp.
2. "The Alsop Lectureship, University of Liverpool, Session 1931-32. The modern orchestra.: Lecture II" 5 pp.
3. "The Alsop Lectureship, University of Liverpool, Session 1931-32. The modern orchestra.: Lecture III" 4 pp.
4. [Lecture IV is missing]
5. "The Alsop Lectureship, University of Liverpool, Session 1931-32. The modern orchestra.: Lecture V" 15 pp.
6. 18/11/1935 "Music in England." 3 pp.
7. n.d. "On listening to music." 7 pp.
8. 16/02/1929 "Variations on a theme by Haydn: Brahms." Delivered at Royal College of Organists. 11 pp.
9. 28/08/1928 "The discouragement of English music." Delivered at the National Union of Organists Congress, Lancaster. 14 pp. [Incomplete – stops at p13.]
10. 2/03/1936 "Berlioz." B.B.C. talk. 7 pp.
11. 9/1926 "The approach to Berlioz." Article from The music teacher, 8pp.
12. n.d. "The problem of Berlioz." B.B.C. talk. 4 pp.
13. n.d. "The art of pianoforte accompaniment." Article. 6 pp.
14. n.d. "Modern composers and modern composition." 14 pp.
15. n.d. "Beethoven's orchestra: a conductor's reflections." 7 pp.

MS 14/6

Programmes and Reviews (scrapbooks)

- MS 14/6/1** 1932 Press clippings from the Hollywood Bowl concerts.
Bound in a silver programme cover. 28 pp.
- MS 14/6/2** 1934 Press clippings from Harty's visit to Australia.
To conduct a series of symphony concerts for the A.B.C. 65 pp. Hard board covers, bound with ribbon.
- MS 14/6/3** 21/11/1935 Press clippings from the première of Arnold Bax's 6th Symphony in C Minor.
Queen's Hall. Includes 2 notes from the composer about the performance. 10 pp.
Bound in card and brown paper.
- MS 14/6/4** 2/12/1935 Press clippings from the English première of Bizet's Symphony in C Major.
Queen's Hall. 8 pp. Bound in card and brown paper.
- MS 14/6/5** 4/03/1936 Press clippings from performance of Berlioz's "Grande Messe des Morts", and
"Symphonie Funebre et Triomphale".
Queen's Hall. 10 pp. Bound in card and brown paper.
- MS 14/6/6** 1935 & 1936 Press clippings from the première of Walton's Symphony No 1.
Queen's hall, November 6 1935, and Chicago, January 24 1936. 26 pp. Bound in
card and brown paper.
- MS 14/6/7** 1/03/1939 Ring bound scrapbook concerning the premiere of The Children of Lir
The scrapbook was presented to the library by Miss O. Baguley. Included are:
p. 1 Concert programme.
p. 2-4 Press clippings about the performance.
pp. 5-34 Telegrams from friends and prominent musicians congratulating Harty on the
success of the performance, and his comeback including one from Sir William
Walton (1902-1983).
pp. 35-85 Notes and letters; includes a letter from war poet Robert Nichols (1893-
1944)
- MS 14/6/8** Black autograph album belonging to Harty.
A collection of photographs, autographs and letters from musicians, composers and
other notable names including W.B. Yeats (p. 103), John McCormack, Ivor Novello,
Arthur Rubinstein, and Joseph Szigeti. The album also contains a handwritten
[undated, no addressee] thank you note from Winston Churchill (p. 84), and one from
his wife, Clementine Spencer Churchill (p. 85), dated 3 March 1970, thanking Miss

Baguley for her offer of a tablecloth for Chartwell. The book is inscribed "Nellie A. Baguley" on the flyleaf. 147 pp. Gift to the library from Miss O. Baguley.

MS 14/6/9

Scrapbook covered in brown and maroon silk with AH embroidered on the front.

Contains cuttings of posthumous articles about Harty. Includes the unveiling of the Blue Plaque at Hillsborough and the centenary of the Hallé Orchestra. 13 pp.

MS 14/6/10

Small album covered in maroon silk and embroidered with HH.

Contains obituaries and tributes to Harty, and clippings on the internment of his ashes at Hillsborough church, 3 September 1947. 78 pp.

MS 14/6/11

1934-1936

Press clippings from Harty's concerts in Chicago.
Bound in brown paper. 22 pp.

MS 14/6/12

1934-35

Press clippings from Harty's concerts in Rochester, NY.
Bound in brown paper. 36 pp. [many loose].

MS 14/6/13

3/1933

Purple scrapbook containing press clippings about Harty's departure from the Hallé Orchestra.
Bound in card. 67 pp.

MS 14/6/14

1920's

Silver scrapbook (A) containing press clippings about Harty's awarded Honorary Degrees from UCD, University of Manchester, QUB. Concert reviews and programs, congratulatory correspondence. Commemorative plaque at Hillsborough Parish Church (1964). Photograph of the Harty Room at Queen's. Bound in silver material (HH embroidered initials). 66 pp.

MS 14/6/15

Silver scrapbook (QUB) containing type written correspondence to Olive Baguley and mementos' from her Honorary Graduation (1960).
Brief history of QUB Music Department. Bound in silver material (QUB embroidered initials). 35 pp.

MS 14/6/16

Green scrapbook containing press clippings concerning Harty's connection with Hillsborough village and Parish Church.
A general early 20th century history of Hillsborough itself. A Collection of six anthems performed in Hillsborough Church – composed by Michael Thomson. (Choir Master 1774 - 80). Bound in green material (Hillsborough embroidered). 64 pp.

MS 14/6/17	1979-80	Blue hardback notebook. Indexes to Scrapbooks and Autograph Book Compiled by Patricia Greer 1979-80.
MS 14/6/18	4/12/1879-19/02/1941	Blue hardback diary. Sir Hamilton Harty. A diary begun by Patricia Greer from the Hillsborough Parish Magazine and documents at Queen's University.
MS 14/6/19		Red hardback BBC notebook. List of contents of Hamilton Harty Scrapbooks and Autograph book by Margaret Tudor Evans (Mrs Mais).
MS 14/6/20	1925-71	Red document file. 'Transcriptions of Reviews'
MS 14/6/21	1951-79	Harty: Scripts of Programmes as recorded by the BBC.



QUEEN'S
UNIVERSITY
BELFAST

MS 14/7/1

1. n.d. Studio portrait of Hamilton Harty as a young man.
2. 1923-1924 The Hallé Orchestra, Season 1923-1924, conductor Hamilton Harty
3. 26/06/1925 Harty in academic gown, note on reverse "Doctor of Music, Trinity College Dublin, Friday 26th June 1925"
4. 18/02/1926 Studio portrait inscribed "Raoul Girard du Theatre Royal de la Monnaie de Bruxelles, Manchester, 18th Feb. 1926."
5. 1931 Studio portrait inscribed "With Kindest thoughts & pleasant memories of our work together from Frank Titterton 1931"
6. 1934 City centre scene of pedestrians on footpath, dated on reverse 1934.
7. 24/08/1934 Watercolour by Beatrice S. Levy of orchestral performance of Mozart G Minor.
8. Sir Hamilton Harty with the Florian Lady Singers (?) 14th, 36.
9. Snowden of Ickneshaw, studio portrait inscribed to Sir Hamilton Harty.
10. Colonnaded courtyard with central fountain. Note on back "273 White (Grant?) 3/8 (?) 13½"

MS 14/7/2

1. 1875-85(?) (a) "Mrs Harty 1875-85?". Mounted
(b) "Mrs Harty". Enlarged
2. 1900 Sir Hamilton Harty. Studio portrait, 1900
3. 1905 a) Sir Hamilton Harty. Photo drawing "Harold Speed 1905"
(b) Sir Hamilton Harty. Photo drawing "Harold Speed 1905"
(c) Sir Hamilton Harty. Photo drawing "Harold Speed 1905"

Photographs MS 14/7/2/4 - MS 14/7/2/17 were in folder entitled "Early days in London around 1904 & 1914"

4. Sir Hamilton Harty in garden with dog
5. Sir Hamilton Harty in garden with dog
6. Sir Hamilton Harty seated in garden
7. Sir Hamilton Harty, posed
8. Sir Hamilton Harty in uniform; inscribed on back "[On the back of the original from which this copy was made Harty wrote-] Freddie took this, but I'm nicer now!"
9. Female at desk
10. Female holding cat
11. Female holding cat and dog
12. Esposito with male and female, outdoors
13. "The Mill House, Digswell, Herts"
14. Photocopy of postcard showing Le Havre addressed to "Mr Hamilton Harty" from "WARL"
15. Envelope of negatives

16. Envelope of negatives
17. Envelope of negatives
18. 1900-1910 (a) Photograph of man seated by a table on pier by the sea. Reverse reads, "MR HARTY 1900-1910?"
(b) Photograph of man seated by a table on pier by the sea. Reverse reads, "Mr Harty"
19. 1910? "1910? William Harty outside organist's house"
20. 1917 Sir Hamilton Harty, 1917 "Navy"
21. 1918 "William Harty's memorial tablet".
"To the dear memory of WILLIAM HARTY
For 40 years Organist and Choirmaster of this Church
Obit All Saints' Day 1918"
22. 1920 Sir Hamilton Harty. Studio portrait "1920 on appt. to the Hallé"
23. 1920 Sir Hamilton Harty "Studio portrait 1920"
24. 1920 Sir Hamilton Harty "Studio portrait 1920"
25. 1922 a) Sir Hamilton Harty. Studio portrait. Reverse reads, "ALLIED NEWSPAPERS Ltd.,
COPYRIGHT PHOTOGRAPH. Ref no. 27293A. 1922?"
(b) Sir Hamilton Harty. Studio portrait. "1922?"
26. 1922 Sir Hamilton Harty. Studio portrait. Reverse reads, "ALLIED NEWSPAPERS Ltd.,
COPYRIGHT PHOTOGRAPH. Ref no. 27293B. 1922?"
27. 1924 Sir Hamilton Harty. Studio portrait. "Miss Nell Baguley from Hamilton Harty 1924"
28. 1924 Sir Hamilton Harty. Studio portrait. 1924. Signed: "A.S.Kay"
29. 1925 Sir Hamilton Harty conducting. Drawing. Signed "Rutherford". "Hallé period 1925?"
30. 20/12/1925 Large group of men seated at a number of long tables set for a meal. Sir Hamilton Harty seated middle top table. Inscription, "Complimentary Dinner to The Hallé Orchestra from- Sir Hamilton Harty Season- 1925-1926". Added in pencil "20th December 1925"
31. 1925 (a) Sir Hamilton Harty conducting; Broadcasting, 1925
(b) Sir Hamilton Harty conducting; Broadcasting, 1925
(c) Sir Hamilton Harty conducting; Broadcasting, 1925
32. 1925 Sir Hamilton Harty with orchestra; "1925. Dublin concert connected with Mus. D. Trinity Coll?
Conferred 26th June (Friday)."
33. 1925? Sir Hamilton Harty conducting orchestra; Broadcasting, 1925?
34. 1926 Michele Esposito 1926. Mounted photograph
35. 1926 (a) Manchester Doc of Music, 1926
(b) Manchester Doc of Music, 1926
Names listed: Prof. S. Alexander, The Earl of Crawford and Balcarres, W.H. Moberley, Mr C.E. Montague, Sir Hamilton Harty, Mr A.C. Seward, Mr A.E. Tutton, Mr S.L. Pearse
36. 1927 Menu card. Savàge Club. "ARTHUR BROOKS IN THE CHAIR OCT 1927"

37. 1928? (a) "During the interval Sir Hamilton Harty- Guilhermina SUGGIA - Alfred Baker"
(b) During the interval; Sir Hamilton Harty- Guilhermina Suggia - Alfred Baker", 1928?
38. 1928 "SIR HAMILTON HARTY A caricature by the late Oswald Barrett ("Batt"), drawn in 1928"
39. 1929? Studio portrait of Sir Hamilton Harty with baton at podium. "Warwick Brookes Studios. Manchester". Originally contained in folder with pencil comment, "Concert at Nottingham. After a performance with Alfred Baker. 1929?"
40. 1929? Studio portrait of Sir Hamilton Harty with baton at podium. "Warwick Brookes Studios. Manchester". Originally contained in folder with pencil comment, "Concert at Nottingham. After a performance with Alfred Baker. 1929?"
41. 1929? Studio portrait of Sir Hamilton Harty. "Warwick Brookes Studios. Manchester". Originally contained in folder with pencil comment, "Concert at Nottingham. After a performance with Alfred Baker. 1929?"
42. 1929? Studio portrait of Sir Hamilton Harty at piano. "Warwick Brookes Studios. Manchester". Originally contained in folder with pencil comment, "Concert at Nottingham. After a performance with Alfred Baker. 1929?"
43. 1929? Studio portrait of Sir Hamilton Harty looking at music score. "Warwick Brookes Studios. Manchester". Originally contained in folder with pencil comment, "Concert at Nottingham. After a performance with Alfred Baker. 1929?"
44. 18/06/1929 The Combined Manchester School-Children's Choir. 18th June 1929.
Reproduction of Photograph taken by Guttenbergs Ltd, at Manchester Free Trade Hall, at time of recording "NYMPHS AND SHEPHERDS" Columbia 12" 78rpm No. 9909. Choir accompanied by HALLE ORCHESTRA, under the baton of Sir Hamilton Harty.
45. 1929? Sir Hamilton Harty with orchestra, 1929?
46. 1920's (a) Caricature. Sir Hamilton Harty. Gavin Gordon. 1920's: supplied by John Warrack
(b) Caricature. Sir Hamilton Harty. Gavin Gordon. 1920's: supplied by John Warrack
47. 1930? Sir Hamilton Harty seated with Alfred Barker, 1930?
48. 1933 "Sir Hamilton Harty. Portrait in bronze by Muriel Liddle. Sculpt 1933"
49. 1933/34? Large group of men seated or standing at tables set for a meal. Sir Hamilton Harty standing at top table. Reverse reads, "1933/34? Columbia occasion"
50. 1941 Library; Hove, 1941
51. (a) Unveiling of plaque which reads: "SIR HAMILTON HARTY 1879-1941 Musician and Composer lived here"
(b) Unveiling of plaque which reads: "SIR HAMILTON HARTY 1879-1941 Musician and Composer lived here"
52. Programme of "WORKS STUDIED IN THE FIRST FIVE YEARS APRIL 1955 TO APRIL 1960"
53. 15/06/1973 Birdbath, Hillsborough; 15th June 1973
54. 15/06/1973 Birdbath, Hillsborough; 15th June 1973
55. 1973 "HILLSBOROUGH HILLSEAT & ORGANIST'S GATE" [1973]
56. "Esposito". Photograph of artistic impression

57. Esposito seated beside shrubbery with cigarette. Typed heading reads, "COMMENDATOR MICHELE ESPOSITO". Hand written, "Love you Michele"
58. Photograph of Sir Hamilton Harty with orchestra at Hollywood Bowl. Inscribed, "To Sir Hamilton Harty In appreciation of a great service rendered to the Hollywood Bowl." Signed George Brookwell
59. "Hallé orchestra (Conductor Sir Hamilton Harty) Taken in Free Trade Hall, Manchester. Bust in foreground is that of Sir Charles Hallé, founder of the Hallé Orchestra"
60. a) Photograph of large group of 38 men and women, formally dressed, in front of a large building; "Mr & Mrs Harty"
(b) Photograph of large group of 38 men and women, formally dressed, in front of a large building; "Mr & Mrs Harty" mounted on card
61. "Mr Harty"
62. Photograph of nine people, formally dressed, some wearing a corsage. Mr & Mrs Harty surrounded by adults and children mounted in card display wallet
63. Formal photograph of male in a group with women and children
64. Sir Hamilton Harty bronze bust with handwritten notes on back
65. (a) Sir Hamilton Harty bronze bust in profile
(b) Sir Hamilton Harty bronze bust in profile
66. Sir Hamilton Harty's hands in bronze
67. (a) Sir Hamilton Harty in profile- plaque
(b) Sir Hamilton Harty in profile- plaque
68. Decorative item with image of bird. "Made by Frank Knight Goldsmith (possible title page device)"
69. Strip of negatives "Mr & Mrs Hart"
70. Negatives and small prints relating to MS 14/7/2/62, 63
71. Sir Hamilton Harty conducting violinist and harpist. Caricature drawing. Signed [?]ON
72. Pen line drawing. "Supposing it had been this way how would you have liked it?"
73. Pen line drawing of Sir Hamilton Harty. On the back "From Gordon Bloom 486 Clinton Ave South Rochester"
74. [Sir Hamilton Harty] conducting. Line drawing
75. (a) Sir Hamilton Harty conducting. Pen line drawing
(b) Sir Hamilton Harty conducting. Pen line drawing
76. Sir Hamilton Harty conducting wearing blue suit. Pen line drawing. Signed "S.P." Pencil drawing of female face on reverse
77. Pencil drawing of Sir Hamilton Harty in profile. Signed by Glendora Glendon. Inscription on reverse reads "To Sir Hamilton Harty- In appreciation of an artist. Glendora Glendon"
78. Sir Hamilton Harty. Pen line drawing- angular style

MS 14/7/3**Folder One**

1. Photographic postcard G. M. Palmer, Cottage, Sandycove
2. Janice (stage photograph?)
3. 1974 Leonard Hirsch dated 1974
4. New Organ in the Harty Room, QUB
5. Gentleman, signature illegible
6. Arthur Hammond
7. Eric Gilbert
8. Edward Heath signed by Philip Cranmer
9. 10/1958 The Queen Mother, Morley College, Oct.1958
10. Commendatore Michele Esposito
11. Violinist, signature illegible (Ben..)
12. Fred Brough
13. Alfred Brown
14. 24/11/1925 Member of orchestra "with the happiest memories of playing under your baton" signature
Illegible.
15. 01/08/1911 Vincent de Rubertis (composer), Hollywood, California.
16. 03/06/1947 Charles Collier
17. 1932 Gentleman with cigarette, signature illegible, Xmas 1932
18. 1930 Photographic postcard of orchestra inscribed Buxton 1930
19. Josef Hofmann, pianist and composer
20. Harold Dawber
21. Harold Dawber
22. 14/03/1950 Josephine H. Thomson and W.W.D. Thomson on their way to Buckingham Palace.
23. W. Thomson
24. Hollywood Bowl
25. 1929 Norman Allin (Bass singer)
26. Musicians at the recording of the Hamilton Harty pianoforte concerto
27. Harriet "In remembrance of Goya and Madrid" (stage photograph?)

MS 14/7/3**Folder 2**

1. 1941 Harty's room in Hove near Brighton, dated 1941, showing shelves with books and musical scores.
2. Bulldog on lead "Hermolaeus"
3. 08/1931 [Otto Hegel] member of [S.F.] Symphony Orchestra
4. [Alfred] Halliwell, under photograph musical notes for tune entitled Romanza and inscription
"To my friend Olive"
5. 08/1963 Photograph of violinist inscribed "To Olive with all good wishes from Clifford August 1963"
6. Photographic postcard of a group of gentlemen labelled "Sir Alexander Mackenzie's 80th
Birthday"
7. Photograph inscribed "To Dear Olive with happy and affectionate memories of the Halle 1920-

- 1933 Reg Boothwood
8. Photograph of graduate in robes inscribed "To Olive with all my love Jim"
 9. 1959 Photograph of Noel Watson in clerical collar, inscribed Hamilton Harty Scholarship 1959.
 10. Willem Gezink, Tympanist
 11. Two photographs on board of dog and cat called Jimmy and Michael.
 12. Group of five gentlemen with individual signatures: Manuel Gomez, [Daniel S. Wark], W.M.(surname illegible), Edwin F. James, A. Bossdarf
 13. 07/1935 Adrian Boulton
 14. Photograph of lady, signature illegible
 15. Musician, signature illegible (initials A.C.)
 16. Photograph of dog inscribed James Pong
 17. 05/1965 Photograph of gentleman, dated May 1965, signature illegible.
 18. Photograph of Lady inscribed "To Sir Hamilton Harty with all my love [Mayes "de Laguel"]
 19. Gentleman in academic robes.
 20. 18/06/1975 Civic reception at Manchester Town Hall, 18th June 1975. Seated by Olive Baguley's elbow is Harold Jones ex sub leader of Halle Orchestra
 21. Photograph of organist. Inscribed to Miss Baguley, signature illegible.
 22. Small colour photograph of Hillsborough.
 23. 4/3/1926 Stage photograph Cesare Formichi in Falstaff. Inscribed "To Miss Baguley in kind remembrance. Manchester 4/3/1926"
 24. 4/3/1926 Stage photograph as 23 but inscribed to "Sir Hamilton Harty with my greatest estimation. Manchester 4/3/1926"

MS 14/7/3

Folder 3

1. Photograph inscribed "To my dear old friend Hay. Souvenir of many happy hours spent together, and in admiration of his superb talent. Ever yours Billy."
2. Photograph of orchestra signed by each member.
3. 1926 Halle Orchestra 1926
4. Photograph of drawing entitled The Halle Orchestra A Rehearsal with Sir Hamilton Harty.
5. Studio photograph of Harty by Byron Morgan, Rochester, NY.
6. Studio photograph of Harty by Sasha, Pall Mall, London
7. 7/07/1960 Graduation procession led by Lord Alanbrooke (Chancellor) 7th July 1960. Following are Honorary graduates: Sir Walter Drummond, Miss Olive Baguley and Miss Esme Mitchell.
8. 06/1934 Harty seated at War Memorial Carillon, Sydney University, June 1934
9. 1895? Harty as a young man, seated at the piano, pencil note on reverse " 1895?"
10. Photograph Labelled "University of Dublin- Sir Hamilton Harty, the Rev.W.J.Lowe, and Professor Macalister who received honorary degrees."
11. Honorary Degrees at Manchester University.
Front Row: Professor S. Alexander, who presented the recipients: The Earl of Crawford and Balcarres, Chancellor: and Vice-Chancellor W.H. Moberley.

Back Row: Mr. C. E. Montague (Dr. of Letters), Sir Hamilton Harty (Dr. of Music), Mr. A.C. Seward (Dr. of Science), Mr. A.E.H. Tutton (Dr. of Science), Mr. S.L. Pearce (Dr. of Science).

12. 1935 Harty on board SS President Roosevelt, dated 1935.
13. The Halle Orchestra, photograph on board
14. 20/06/1934 Principals, choir and orchestra who took part in the performance of "Elijah" in the Sydney Town Hall 20th June 1934, conducted by Sir Hamilton Harty. Principals are Laelia Finneberg, Walter Kingsley, Evelyn Hall and Lionello Cecil.

Items 15-20 contained within a folder entitled '**Harper Photography**'

15. 'University of Exeter' headed envelope addressed to Professor David Greer with 17 assorted photographs and post cards, some dated in range 1929-1937, enclosed including:
'Sir Charles Hallé'
'Father and His three boys!'
'Mr and Mrs Dyer, Peggy & Self'
'The Catterall Quartet'
'Lilian Carr! For your personal archives'
16. 1937/8?? Wallet "Your snapshots printed on 'VELOX' Voyage to Jamaica 1937/8??" containing 10 black and white photographs and postcards
17. 11/1976 Yellow KODAK envelope 'AT UNVEILING OF HOVE PLAQUE Nov 1976?' containing 10 coloured photographs
18. 1964 Workmen erecting memorial plaque in Hillsborough, dated 1964
19. 1918 (a) Plaque 'To the dear memory of WILLIAM HARTY For 40 years Organist and Choirmaster of this Church. Obit All Saints' Day 1918.'
(b) Plaque 'To the dear memory of WILLIAM HARTY For 40 years Organist and Choirmaster of this Church. Obit All Saints' Day 1918.'
20. (a) Birdbath [Hillsborough Fort]
(b) Birdbath [Hillsborough Fort]
(c) Birdbath [Hillsborough Fort]
(d) Birdbath [Hillsborough Fort]
21. 1926 Manchester Dr. Music 1926
22. 06/1929 June 1929
23. 3 negatives in envelope
24. 'Melbourne Town'
25. Interior of church (hall)

MS 14/7/3**Folder 4**

1. 06/1929 Harty in garden in Florence June 1929
2. Isobel McLaren
3. Unnamed man in uniform
4. Photo on postcard, 3 unidentified men digging
5. Photo on postcard, of group of men on filled sandbags
5. Photo on postcard of 2 men in same field as 4 & 5
6. 3 men in uniform of hotel doorman, bell-boy and one other
7. Harty in garden
8. Harty wearing naval cap
9. Harty and lady in garden
10. a & b: 2 identical photos of Harty's sculpted head in relief
11. Photo of orchestra
12. Photo of musicians and group on platform possibly choir
13. Unidentified group of men
14. Group of men including Harty
15. Unidentified gentleman
16. Studio family portrait

MS 14/7/4

1. 1936 Grand Messes des Morts Symphonie Funebre et Triomphale Berlioz, Queen's Hall London 1936. BBC Symphony Orchestra, conductor Sir Hamilton Harty.
2. Cake in the form of a harp, side showing "With the Wild Geese"
3. Cake in the form of a harp, side showing "The Mystic Trumpeter"
4. Harty in morning suit with another gentleman photographed in a park
5. 16/08/1922 Edward Stansfield, double bass player, inscribed "From your sincere friend, August 16, 1922"
6. 15/09/1927 Edward Stansfield, 15/9/27
7. 1930? Edward Stansfield, (pencil note 1930?)
8. 1936 Stansfield with Harty, inscribed "To Miss Olive Baguley, Yours Sincerely Edward Stansfield, 1936"
9. Harty playing double bass with Stansfield's guidance
10. Edward Stansfield
11. Stansfield with frame of double bass
12. Stansfield's workshop
13. Harty and Stansfield
14. Harty and Stansfield
15. (a) Harty with three pianists, Myra Hess, Irene Sharrer and Harold Samuel. Note on reverse "Bach 3 keyboard concertos"
(b) Larger copy of photograph one
16. Hallé Orchestra
17. Orchestral group (possibly Manchester)

18. Postcard photograph of Harty (note 1930 see Nell Baguley's autograph book)
19. 1930 Orchestral group (possibly Manchester 1930?)
20. (a) Harty at piano with Dame Myra Hess (stamped Manchester Guardian and Evening News copyright photograph)
- 1931? (b) Smaller copy of photograph one (note see H.H. scrapbook Dec.1931?)
21. 1931 Poor quality studio portraits, 1931 (numbered a-e)
22. 1931? Photograph of Harty with orchestra (pencil note Cardiff 1931?)
23. Photograph of Harty with J. Mathieson, Bacon and Harry Lauder
24. 1933 Photograph of Hamilton Harty stamped Belfast Telegraph copyright. Note property of Music Dept QUB. Query taken at time of Queen's Honorary Doctor of Laws 1933?
25. Similar to photograph one but different pose
26. 1933? Harty with another gentleman. Harty's address on reverse, 1 Norfolk Road, London NW8.
27. 7/07/1933 Graduation Day 7th July 1933. Harty with Ms Edith Evelyn White, Doc. Laws
28. 1933 (a) Studio Portrait, Rochester USA, 1933
- (b) Studio Portrait, Rochester USA, 1933, cropped to head and shoulders
29. 23/03/1933 Farewell concert with Hallé, 23rd March 1933, 10 small photos (numbered a-j)
30. Alfred Barker, Leader of the Hallé Orchestra presenting a gold cigarette case to Sir Hamilton Harty after their last rehearsal
31. 1933? Harty with three other gentlemen
32. 1933? Harty with three other gentlemen
33. Two identical photos of Harty with four gentlemen and a lady (numbered a,b)
34. 1933 Concert with the Hallé
35. Hallé Orchestra at the Northern Promenade Concert, Free Trade Hall, Manchester
36. Image of engraving of a Hallé rehearsal
37. 1933/34 Occasion at Colombia Records
38. 07/1934 Hollywood Bowl
39. Hollywood Bowl (note on reverse "Miss Olive Baguley was offered the post of administrator of the Bowl circa 1935)
40. 07/1937 Hollywood Bowl, July 1934. Harty conducting with sun umbrella for shade.
41. Different view of scene in 40
42. Harty in light coloured suit at Hollywood Bowl
43. Hollywood Bowl. Harty with Vincent de (Robertos?)
44. Hollywood. Left to right: Harty, Vincent de (Robertos?), Father Finn, E. McGroarty
45. Pen drawing of Hollywood Bowl, 3rd proof
46. (a) Harty with Henry Wood, the English conductor, and others (b) & (c) copies on glossy paper
47. Harty with John McCormack at a recording session in Hollywood
48. 1934 World's Fair Chicago, 1934. Left to right: Harty, Mrs Eric DeLamarter, Mr Charles Swift, Dr. Henry Hadley, Mr. Eric DeLamarter
49. 1934 (a) Rehearsal at World's Fair Chicago, 1934
- (b) smaller copy of same

50. 07/1937 Harty, World's Fair Chicago, 1934
51. 07/1934 Studio pose, Los Angeles, July 1934
52. 07/1934 Studio pose, Los Angeles, July 1934
53. 07/1934 Studio pose, Los Angeles, July 1934
54. 07/1934 Studio pose, Los Angeles, July 1934
55. 07/1934 Studio pose, Los Angeles, July 1934
56. 07/1934 Studio pose, Los Angeles, July 1934
57. 07/1934 Studio pose, Los Angeles, July 1934
58. 07/1934 Studio pose, Los Angeles, July 1934
59. 1934 Harty with Mrs Charles Lloyd Jones, wife of the Chairman of the Australian Broadcasting Corporation at the N.S.W. Musical association reception, 1934
60. N.S.W. Musical Association Reception. Left to right: Harty, Mrs Charles Lloyd Jones and Mr Charles Lloyd Jones, Chairman of the Australian Broadcasting Commission. Major W.T. Conder, General Manager of the Australian Broadcasting Commission is standing.
61. 5/06/1934 Sir Hamilton Harty signing the Visitor's Book at the Lord Mayor's Chambers, Perth, Western Australia, after having been accorded a Civic Reception by the Lord Mayor and Councillors of the City of Perth on June 5th, 1934. Four identical copies (a), (b) ,(c) & (d)
62. 1934? Harty conducting a rehearsal, pencil note Australia? 1934?
63. Studio portrait of Harty, Melbourne
64. 1934? (a) Harty conducting, (1934?)
(b) smaller copy
65. 1934? (a) Harty at the piano (1934?)
(b) smaller copy
66. 1935? Open air concert in grounds of the British Musicians Pension Society, Holmwood, Surrey, 1935? Note see Nell Baguley's autograph book.
67. 1935? Open air concert in grounds of the British Musicians Pensions Society, Holmwood, Surrey, 1935? Note see Nell Baguley's autograph book.
68. 1935? Harty conducting. British Musicians Pension Society, Holmwood, Surrey, 1935? Note see Nell Baguley autograph book.
69. 1935? Harty conducting. British Musicians Pension Society, Holmwood, Surrey, 1935? Note see Nell Baguley autograph book.
70. 1935? Harty conducting. British Musicians Pension Society, Holmwood, Surrey, 1935? Note see Nell Baguley autograph book.
71. 1935? Harty conducting. British Musicians Pension Society, Holmwood, Surrey, 1935? Note see Nell Baguley autograph book.
72. 1935? Harty conducting. British Musicians Pension Society, Holmwood, Surrey, 1935? Note see Nell Baguley autograph book.
73. 2/1935 Harty in conducting pose. Rochester Feb 1935.
74. 1934? Harty and another gentleman.
75. 1935 Sir Hamilton Harty photographed by Sasha in 1935. Copyright of Radio Times Hulton Picture Library. Four copies in different sizes numbered (a), (b), (c) & (d).

76. 1935? Harty at the piano
77. Group photograph, left to right (?) de Busscher, Ethel M de Busscher, Old father Kastner and his wife, Alfred Brown and (?) Bronson and (M?). 3601 Holboro Rd., Los Feliz Hills , LA
78. 1935 Harty with group in Los Angeles, 1935. Two copies numbered (a) and (b).
79. 1935 Harty with group in Los Angeles, 1935
80. 1935 Harty with group in Los Angeles, 1935
81. 1935 Harty, Los Angeles, 1935
82. 1935 Harty, Los Angeles, 1935
83. 1935 Harty, Los Angeles, 1935
84. 1935 Harty, Los Angeles, 1935
85. 1935 Gentleman posed in same location as 81-84, Los Angeles, 1935
86. 1935 Figures in distance same location as 81-85, Los Angeles, 1935
87. 1935 Two figures on board ship (S.S. President Roosevelt?) Two copies numbered (a) and (b)
88. 1935 Harty on board S.S. President Roosevelt with the captain.
89. 1935 Harty on board S.S. President Roosevelt with the captain.
90. 1935 Harty on board S.S. President Roosevelt with the captain and Eric de Larmarter (?).
91. Harty, possibly taken on board S.S. President Roosevelt, portholes in background. Two copies numbered (a) and (b)
92. Harty, possibly taken on board S.S. President Roosevelt, portholes in background.
93. 1935 Studio portrait signed Fayer, address 2127 Rodney Drive.
94. 1935 Studio portrait signed Fayer, address 2127 Rodney Drive.
95. Studio portraits, stamped on reverse Charles Linke, 5404 W. Monroe St Chicago, ILL. Three copies numbered (a), (b) and (c)
96. Studio portrait, stamped on reverse Charles Linke, 5404 W. Monroe St Chicago, ILL.
97. 1935 Studio portraits on glossy paper. Two copies numbered (a) and (b).
98. 1935 "Grande Messe des Morts" Symphonie Funebre et Triomphale Berlioz, Queen's Hall London, 1936. B.B.C. Symphony Orchestra, Conductor Sir Hamilton Harty.
99. 1938 Studio portrait wearing glasses, Elliott & Fry Ltd. Baker Street, London, W1, 1938. Three copies numbered (a), (b) & (c)
100. 1938 Studio portrait wearing glasses, different pose from 99.
Elliott & Fry Ltd. Baker Street, London, W1, 1938. Three copies numbered (a), (b) & (c)
101. 1939? In garden of 1 Norfolk Rd.

MS 14/7/5

1. John McCormack, tenor.
2. Agnes Nicholls, soprano
3. 25/17/1923 Agnes Nicholls, inscribed "Harold" with best wishes, July 25th, 1923
4. 1931? Harty at piano with Dame Myra Hess
5. 7/1934 Hollywood Bowl, July 1934
6. 7/1934 Hollywood Bowl, Harty under sunshade , July 1934
7. Harty in light coloured suit with Panama hat
8. 1935 Harty with Captain on board S.S. President Roosevelt.
9. Harty in naval uniform
10. 1935? Harty conducting. British Musicians Pensions Society, Holmwood, Surrey.
11. 1935? Harty conducting. British Musicians Pensions Society, Holmwood, Surrey.
12. 1935? Harty conducting. British Musicians Pensions Society, Holmwood, Surrey.
13. 1935? Harty conducting. British Musicians Pensions Society, Holmwood, Surrey.
14. 1935? Harty conducting. British Musicians Pensions Society, Holmwood, Surrey.
15. Michele Esposito, composer, conductor and pianist
16. Studio portrait of Harty as a young man
17. 1920? Studio portrait of Harty.
18. Studio portrait of Harty.
19. 1934? Studio portrait of Harty.
20. 1934? Studio portrait of Harty.
21. 1934? Studio portrait of Harty.
22. 1934 Harty at N.S.W. Musical Association Reception.
23. 1935? Harty at the piano.
24. Harty at the piano.
25. Photograph taken outdoors. Note on reverse "from James Moore"
26. 1934? Harty taken in conversation (1934?) see MS 14/7/4/74
27. Studio portrait wearing glasses (see MS 14/7/4/99)
28. St. Barnabas' Church, Belfast
29. Christ Church, Bray
30. 1910 William Harty, father, at Organist's House, Hillsborough.
31. 1939? Harty in garden of 1 Norfolk Road (1939?), see MS 14/7/4/101

MS 14/7/6

1. c. 1920 Sir Hamilton Harty. Enlarged studio portrait mounted on black card.
Enlarged version of MS 14/7/1/1.
2. 1929? Sir Hamilton Harty. Enlarged studio portrait mounted on black card.
Enlarged version of MS 14/7/2/41.
3. 1929? Sir Hamilton Harty at piano. Enlarged studio portrait mounted on black card.
Enlarged version of MS 14/7/2/42.
4. 1929? Sir Hamilton Harty looking at music score. Enlarged studio portrait mounted on black card.
Enlarged version of MS 14/7/2/43.
5. 1935 Sir Hamilton Harty in conductor pose. Enlarged studio portrait mounted on black card.
Enlarged version of MS 14/7/4/73.

MS 14/7/7

1. 1935? Sir Hamilton Harty conducting orchestra, broadcasting; Enlarged studio portrait mounted on black card. Enlarged version of MS 14/7/2/33.
2. 1930? Sir Hamilton Harty with orchestral group (possibly Manchester 1930?). Enlarged studio portrait mounted on black card. Enlarged version of MS 14/7/4/19.
3. 193? Sir Hamilton Harty with Hallé Orchestra at the Northern Promenade Concert, Free Trade Hall, Manchester. 193? Enlarged studio portrait mounted on black card. Enlarged version of MS 14/7/4/35.
4. 1934? Sir Hamilton Harty conducting. Enlarged studio portrait mounted on black card. Enlarged version of MS 14/7/4/64.
5. Sir Hamilton Harty in conductor pose. Enlarged studio portrait mounted on black card.

MS 14/7/8

1. 1933? Sir Hamilton Harty in concert with the Hallé Orchestra (possibly in Manchester Free Trade Hall); mounted on black card. Version of MS 14/7/4/34.
2. 1933? Sir Hamilton Harty in concert with the Hallé Orchestra (possibly in Manchester Free Trade Hall); mounted on black card. Version of MS 14/7/4/34.
3. 1933? Sir Hamilton Harty in concert with the Hallé Orchestra (possibly in Manchester Free Trade Hall); mounted on black card. Version of MS 14/7/4/34.
4. 1933? Sir Hamilton Harty in concert with the Hallé Orchestra (possibly in Manchester Free Trade Hall); mounted on black card. Version of MS 14/7/4/34.
5. 1933? Sir Hamilton Harty in concert with the Hallé Orchestra (possibly in Manchester Free Trade Hall); mounted on black card. Version of MS 14/7/4/34.

MS 14/7/9

1. 18/16/1929 "The Combined Manchester School-Children's Choir. 18th June 1929.
Reproduction of Photograph taken by Guttenbergs Ltd, at Manchester Free Trade Hall, at time of recording "NYMPHS AND SHEPHERDS" Columbia 12" 78rpm No. 9909. Chior accompanied by HALLE ORCHESTRA, under the baton of Sir Hamilton Harty."; mounted on black card.
Enlarged version of MS 14/7/2/44
2. 1933/34? Sir Hamilton Harty at occasion at Colombia Records, 1933/34?; mounted on black card.
Enlarged version of MS 14/7/4/37
3. 1934 Sir Hamilton Harty with orchestra in 'ORCHESTRA "SHELL" HOLLYWOOD BOWL', 1934; mounted on black card. Enlarged version of MS 14/7/2/58.
4. 1936 Grand Messes des Morts Symphonie Funebre et Triomphale Berlioz, Queen's Hall London 1936. BBC Symphony Orchestra, conductor Sir Hamilton Harty; mounted on black card.
Enlarged version of MS 14/7/4/1



QUEEN'S
UNIVERSITY
BELFAST

MS 14/8 Personal Artefacts

MS 14/8/1 Hamilton Harty Silk hat and original box

1. Silk hat original cardboard box measuring 33 x 24 x 27cm. One side of box is damaged. Text on top cover of box: Hatters, Harman & Son, 87, New Bond St, London, W.1.
2. Hamilton Harty silk hat. Text on inside of hat: Extra quality, Harman & Son Hatters, 87. New Bond Street. Established 1850.

MS 14/8/2 Hamilton Harty collapsable opera hat box and hat

1. Oval original hat box. 33 x 28 x 7cm. Logo of Harman & Son plus text: Harman & Son, late of 87, New Bond St, 65. Jermyn St. S.W. (one door from St James St)
Label stuck on to cover of box:
From Harman & Son, Ladies' and Gentlemen's Hatters.
To Sir Hamilton Harty, 1 Norfolk Rd, N.W.
Address beneath.
2. Collapsable top hat
Initials H. H. in gold on inside of hat with the Harman & Son logo beneath.

MS 14/8/3 Framed selection of autographs, 14 in total.

Some of the autographs include fragments of music.
26 x 39cm. Sellotape placed in and around the autograph, scanned copy available. Autographs include: Charles Villiers Stanford, Pabla de Sarasate, Antonín Dvořák, Peter Ilich Tchaikovsky, Camille Saint-Saëns, Engelbert Humperdinck, Édouard de Reszke, A.C. Mackenzie, Arthur Sullivan, Ignacy Jan Paderewski, Jean de Reszke, Edward German, Frederic H. Cowen & Fritz Kreisler

MS 14/8/4 11/10/1934 Framed letter from the Finnish composer and violinist Jean Sibelius to Hamilton Harty.

Jean Sibelius expresses his thanks to Harty for his letter and for the interest he has shown in his own music. He sends his best regards.

MS 14/8/5 Wooden metronome

Presumably owned and used by Sir Hamilton Harty. No brand name visible. Donated January 2015.

MS 14/8/6 Gramophone record case and 18 records.

1. Winel Gramophone Record Case. 3 x 33 x 11cm. Includes cardboard dividers 1 – 25. Records listed on the inside of the box:
2. Individual records

Dividers

- | | | |
|-------|-----------|---|
| 1-6 | Walton: | Symphony 1-12 |
| 7 | Berlioz: | Le Carnival Romain Ov. 1, 2 |
| 8 | Schubert: | Rosamunde Overture 1, 2 |
| 9 | Liszt: | Hungarian Rhapsody No. 12 1, 2 |
| 10 | Berlioz: | Rakoczy March 1
Dance of the Sylphes 2 |
| 11-12 | Berlioz: | "The Corsair" Overture 1, 2
(Le Corsaire)
(Test records 78 n.p.m. single sided) |
| 13 | Sibelius: | Valse Triste, Op. 44
(Test record 78 n.p.m. single sided) |
| 14-16 | | Blank |
| 17-19 | Berlioz: | King Lear Overture Pt. 1, 2, 3
Test records 78 n.p.m single sided |
| 20-23 | | Blank |
| 24-25 | Harty: | With the Wild Geese 1, 2, 3, 4 |

MS 14/9 Miscellaneous

Included in this section are contracts, assignments, memoranda of agreement, reviews, tributes and correspondence.

Abbreviations used: n.d. no date

MS 14/9/1

Miscellaneous

a		List of alterations and additions to music listed in catalogue.
b	07/1971	Feature review from Hi-F News by Basil Ashmore of Harty's Berlioz
c	08/1971	Review article from The Gramophone by Robert Layton of World Record Club (EMI) Mono SH 148 "Sir Hamilton Harty Conducts Berlioz"
d		Photocopy of entry in autograph book of Miss Anne Moore 24 Bushfoot Road Portballintrae said to be a quotation from "home Sweet Home"
e	n.d.	Copy of An Irish Symphony by Hamilton Harty, a review. n.d. anonymous
f	n.d.	Tribute to Harty as plans to erect a plaque in his honour at Fairford House are released. Anonymous.
g	n.d.	University College Cork, The Hamilton Harty Music Library, The Queen's University Belfast, a description of the library which was presented to Queen's in 1946 by an anonymous donor. Anonymous.
h	4/12/1979	Harty Society "A Centenary Celebration in Words and Music" flyer for a concert to be held at Hillsborough Castle.
i		An extract re Sir Hamilton Harty from an autograph of Reminiscences by Very Rev. Leslie Creery Stevenson MA, (1878-1961), father of Patric Stevenson RUA. The extract related to the time Dean Stevenson was at Trinity College Dublin (1897-1901). Typed by Patric Stevenson from the manuscript in his possession December 1967
j	n.d.	Tribute (photocopy) to Sir Hamilton Harty from C. K. 99 Framingham Road Brooklands Sale Cheshire M33 3RL.
k	n.d.	Tribute (photocopy) Sir Hamilton Harty by Reginald Stead.
l	n.d.	Tribute (photocopy) Sir Hamilton Harty by Ernest Hall.
m	n.d.	Tribute (photocopy) from William Walton La Mortella 80075 Forio D'Ischia Italy.
n		Correspondence (photocopy) n.d. from Sir Hamilton Harty 1 Norfolk Road ST. John's Wood London N.W.6 book review of Mr Julius Harrison's new book about Brahms Symphonies.
o (i-iii)	17/09/1937	Letter (photocopy) to Sir Hamilton Harty from J. Moeran, Cooks Hill, Mundesley Norwich clarifying a misunderstanding re the violin concerto which Moreau is currently composing. He had hoped to dedicate it to Harty who has declined the honour.
p (i-iii)	08/09/1937	Letter (photocopy) to Sir Hamilton Harty from E. J. Moeran discussing the "symphony", its publication by Nobello & Co. and the fact that Harty is not well enough to conduct the first performance.
q		Photocopy of a New Year card to Len from Sir Hamilton Harty with a personalised note.
r	08/05/1975	Letter (photocopy) to Isobel; to Archie from L requesting a short paragraph for a

		chapter in a book about Harty as a conductor.
s	14/05/1975	Letter (photocopy) to Leonard from Clifford 99 Framingham Road Brooklands Sale Cheshire M33 3RL delighting in the fact that Leonard has been asked to contribute to a book and stating how difficult it will be for him to limit his contribution to 50 lines.
t	51/05/1975	Letter (photocopy) to Leonard from Isobel 524 Stretford Road Manchester M16 9AF replying to his letter requesting a brief tribute to Sir Hamilton Harty.
u	23/05/1975	Letter (photocopy) to Leonard Hirsch from William Walton Sir William and Lady Walton La Mortella 80075 Forio which accompanied a tribute to Sir William Harty.
v	28/05/1975	Letter (photocopy) to Leonard Hirsch from Eva Turner 26 Palace Court London W2 4HZ recalling various memories of Sir Hamilton Harty.
w	09/06/1975	Letter (photocopy) to Leonard from Charles 10 Westside Hendon N.W.4 4XB a tribute to Sir Hamilton Harty.
x	17/05/1928	Letter (photocopy) to Mr Whitby from A. H. Harty Rathmines Castle Dublin mentioning Harty's viola. (The letter of certification is in the possession of Ruth Bebb , Ulster Orchestra who plays Harty's viola).
y	21/09/1933	Letter (photocopy) to Leonard from Sir Hamilton Harty 1 Norfolk Road St. John's Wood London N. W. 8 persuading Leonard to come to visit him while he is in Folkestone and failing that to come to his new address in London.
z	30/3/1934	Letter (photocopy) to Len from Sir Hamilton Harty 1 Norfolk Road St. John's Wood London N. W. 8 written before his departure for Australia congratulating Len on his quartet and the splendid reviews and on a personal note encouraging his moving to London.
aa	14/12/1931	Letter (photocopy) to Leonard from Sir Hamilton Harty Ballinderry Ellesmere Park Eccles Manchester, offering his services to him and his colleagues and suggesting the Hirsch Quartet. Harty passes on the compliments which he has heard re Leonard's playing of Brahms in a recent concert.
ab (i-iii)	28/01/1934	Letter (photocopy) to Sir Hamilton Harty from E. J. Moeran 54 Elm Park Mansions Chelsea S. W. 10 expressing his thanks and appreciation of the performance of the Rhapsody.

MS 14/9/2

a	22/04/1942	Letter to Miss Olive Baguley from Boosey and Hawkes re hiring fees for works published by Universal Edition Vienna. Reply letter on reverse side.
---	------------	---

Contracts

b	22/08/1933	Contract for Concerto in D major for Orchestra by G. J. Handel.
c	23/12/1938	Contract for The Children of Lir, Poem for Orchestra.
d	4/12/1959	Letter to Miss Olive Baguley from The performing Right Society Ltd. replying to an enquiry regarding the fees for the title "Urbis Fortitudinis".
e	07/08/1903	Copy of a memorandum from Augener & Co. re the copyright for a song entitled, "Rose Madness".
f	15/10/1903	Copy of a memorandum from Augener & Co. re the copyright for a song entitled, "The Devon Maid".
g	02/03/1903	Copy of a memorandum from Augener & Co. re the copyright for, "Romance and Scherzo for Cello with Pianoforte accompaniment op.8.
h	18/10/1913	Copy of a memorandum re the rights for the mechanical reproduction of Harty's compositions by Augener Ltd. published by them to date .
i	n.d.	Copy of assigning of the rights to, "Fantasia" in Ireland, to Hawkes & Son stating that fees accruing from gramophone and performing rights are to be divided.
j	06/09/1935	Assignment made with Boosey & Hawkes re "Fantasia" in Ireland.
k	11/11/1938	Assignment made with Boosey & Hawkes for the rights to, "At Easter" poem by Helen "Lanyon" (Helen Donovan)"Denny's Daughter" and " The Sailor Man" poems by Moira O' Neill (Nesta Skrine), "A Mayo Love Song" poem by Alice Milligan.
l	11/11/1938	Assignment made with Boosey & Hawkes for the rights to, "The Fiddler of Dooney" (poem by W. B. Yeats).
m	03/11/1959	Letter to Miss Olive Baguley from Boosey & Hawkes re application for the renewal period of copyright in line with U. S. copyright law.
n	12/04/1932	Assignment, made with Boosey & Hawkes for the rights to, G. F. Handel's "Polonaise, Arietta and Passacaglia".
o	30/09/1926	Copy of assignment made with Messrs' Boosey & Co. for the rights to "Antrim and Donegal".
p	15/06/1933	Copy of assignment made with Boosey & Co for the rights to "An Irish Symphony".
q (i)	n.d.	Assignment made re various songs, "Bonfires", "Colleen's Wedding Song", "Come o' Come my Life's Delight", " Now is the month of Maying", " Three Tradl: UlsterSongs", "The Ould Lad", "Sea Wrack", "The Song of Glen Dun", "Song of the Constant Lover", "Song of the Three Mariners", "Tell me not sweet", "Three Flower Songs ", "Lane o' the Thrushes", "Scythe Song" (with a footnote to the effect that Mr Hughes would be paid one penny from the Royalty)
q (ii)		Forms "A", "B", "C", "D"
r (i)	19/05/1933	Letter to Sir Hamilton Harty from Boosey & Co. reviewing the original agreement for "An Irish Symphony".
r (ii)	31/12/1932	Statement of royalties earned from "An Irish Symphony".
r (iii)	27/04/1926	Copy of assignment of rights to Messrs Boosey & Co for "An Irish Symphony".
s	1939	Assignment of copyright to Hawkes & Son for, "John Field's Suite for Small Orchestra".
t	24/01/1934	Letter to Sir Hamilton Harty from British & Continental Music Agencies Ltd,

		sole agency for Breitkopf & Hartel , re a query over royalties due for “Ode to a Nightingale published 1907.
u (i)	28/08/1939	Letter to Sir Hamilton Harty from Chappell & Co. Ltd. re renewing American copyrights for an old song.
u (ii)	23/08/1939	Letter to Sir Hamilton Harty from Chappell & Co. Ltd. re-signing a form for copyright of “To the King”.
v	03/07/1908	Copy of copyright agreement with Chappell & Co. Ltd for “An Irish Love Song”
w	16/10/1908	Copy of copyright agreement with Chappell & Co. Ltd for” Your Hand in Mine, Beloved”.
x	07/05/1924	Copy of a memorandum of agreement with J. Curwen & Sons Ltd. for the rights to “Londonderry Air” arranged for Strings.
y	16/10/1933	Copyright agreement with Forsyth Brothers Ltd. for the rights to two cello pieces, “Woodstillness” and “Butterflies”.
z	18/04/1955	Copyright form from Mechanical Copyright Protection Society Ltd. for “Gorse”.
aa	09/01/1953	Copyright form from Mechanical Copyright Protection Society Ltd. for “Funeral March” by Berlioz, arranged by Harty.
ab	22/05/1936	Agreement with Mechanical Copyright Protection Society Ltd. signed by Harty.
ac	30/08/1924	Copy of an agreement with Murdoch, Murdoch & Co. re Royalties paid for “Handels’ Suite from The Music for the Royal Fireworks transcribed by Harty.
ad	01/03/1922	Copy of an agreement with Murdoch, Murdoch & Co. re Royalties paid for, Suite for orchestra from the “Water Music” by Handel.
ae	20/06/1913	Copy of a memorandum of agreement with Nobello & Co. Ltd. for five songs: “the Stranger’s Grave”, “The Rachray Man”, “A Cradle Song”, “A Drover”, “Across the River”.
af	31/01/1911	Copy of a memorandum of agreement with Nobello & Co. Ltd. for a song entitled, “Homeward”.
ag	29/09/1913	Copy of a memorandum of agreement with Nobello & Co. Ltd. for “ The Mystic Trumpeter”, poem set to music by Walt Whitman for baritone solo, chorus and orchestra by Hamilton Harty.
ah	12/06/1914	Copy of a memorandum of agreement with Nobello & Co. Ltd. for two songs, “The Wake Feast”, and “A Ram of Wandering”.
ai	12/06/1914	Copy of a memorandum of agreement with Nobello & Co. Ltd. for, “With the Wild Geese” poem for orchestra.
aj	04/12/1915	Copy of a memorandum of agreement with Nobello & Co. Ltd. for, ” Spring Fancies” two preludes for harp solo.
ak	26/11/1928	Copy of a memorandum of agreement with Oxford University Press for, “The Irish Tunes” solo songs series.
al	11/07/1928	Memorandum of agreement with Schott & Co. for “Suite for Cello and piano”, “An Irish Prelude”, “A wistful Song”, “Humoresque”, Scherzo Fantasy”.
am	12/08/1919	Memorandum of agreement with Schott & Co. for, three pieces for violin and piano

		by G. F. Handel, "Polonaise", "Siciliano", Allegro Giocoso".
an	12/08/1919	Memorandum of agreement with Schott & Co. for a suite of Handel pieces for violin and piano containing, "Rigaudon", Arietta", Hornpipe", Passacaglia".
ao	16/11/1935	Copy of memorandum of agreement (in German) for "Comedy Overture" for orchestra
ap	21/02/1934	Copy of memorandum of agreement with Stainer & Bell Ltd. for "A La Campagne", "Chansonette", "Orientale" oboe solos.
ar	29/03/1939	Assignment of copyright to Universal Edition London for, "John Field's Suite for Small Orchestra".
as	03/02/1940	Letter to Miss Olive Baguley from Boosey & Hawkes re copyright with Universal Edition for Handel's, "Concerto in D".
at	01/08/1935	Copy of memorandum of agreement in German for Handel. 'Bearbeitung von Handel "Introduction & Rigaudon" für Orchester.'

MS 14/9/3

A programme from Hillsborough Parish Church, which held a Festival of Flowers as part of Hillsborough's celebrations of the centenary of the birth of Sir Hamilton Harty.

The flower arrangements were based on his life and music and entitled, "One Man's Pilgrimage".

MS 14/9/4

a	1978	Letter March to Miss Olive Baguley from Stanley 62, Shawdene Road, Northenden Manchester M22 4AL saying that it is time to circulate the No. 10 Bulletin of the Nymphs and Shepherds Choral Association.
b	1929	Members Bulletin 10 Nymhs and Shepherds Choral Association.
c	1929	Members Bulletin 9 Nymhs and Shepherds Choral Association.
d	1929	Members Bulletin 8 Nymhs and Shepherds Choral Association.
e		Letter to Miss Olive Baguley from Stanley 62, Shawdene Road Northenden Manchester M22 4AL typed at the top of another letter, 12/08/77 to honorary associate Mr Leonard Hirsch keeping her informed of a correspondence in which she has an interest.
f	01/05/1977	Letter to Miss Olive Baguley from Stanley 62, Shawdene Road Northenden Manchester M22 4AL acknowledging the receipt of a donation to association funds.
g	1929	Members Bulletin 7, Nymhs and Shepherds Choral Association.
h	09/03/1977	Letter to Miss Olive Baguley from Ben Beechwood Sunnyside Todmorden Lancs. OL14 7AP expressing delight in her interest of his memoirs.
l	27/01/1977	Letter to Prof. Greer from Stanley 62, Shawdene Road Northenden Manchester M22 4AL describing the outline of the collective biography which he is currently writing. On the reverse is a letter to Miss Olive Baguley from Stanley updating her on the year's activities as she had been ill in 1976?
j (i)	27/07/1975	Letter to Miss Olive Baguley from Stanley 62, Shawdene Road Northenden

Manchester M22 4AL, offering her the office of vice president of the Nymphs and Shepherds Choral Association.

j (ii) Photograph is enclosed with the letter, of the private meeting held with the Lord Mayor at the Civic Reception which she had attended

k	05/08/1975	Letter to Miss Olive Baguley from Stanley 62, Shawdene Road Northenden Manchester M22 4AL, thanking her for the gift of the Harty recording of the works of Berlioz and for her subscription to the funds of the newly formed Association.
l	11/1976	Letter to the boys and girls of the Nymphs and Shepherds Association from Gertrude Riall Dulas Court Pontrilas Hereford HR2 0HL extending greetings of the season to them.
m	n.d.	Letter to Miss Olive Baguley from Stanley 62, Shawdene Road Northenden Manchester M22 4AL, sending a ticket for the reunion Halle concert which has crossed in the post with Miss Baguley's letter to Stanley explaining that she is unable to attend.
n	09/01/1977	Copy of the first letter to Gertrude and Tom R. Bromley at Dulas Court from Stanley 62, Shawdene Road Northenden Manchester M22 4AL congratulating them on their recent marriage and to wish them season's greetings. Stanley is hoping to borrow a programme from the 1929 March Concert with the Halle for the collective biography.
o	10/07/1976	Letter to Miss Olive Baguley from Stanley 62, Shawdene Road Northenden Manchester M22 4AL asking Olive if she might be well enough to consider attending the 1976 Musical Reunion and to advise her that the Southern area co-ordinator lives close by and might be able to bring her by car or give a first-hand account of the concert if she does not attend it.
p	n.d.	Letter to the, "Boys and Girls of the Old Choir" from Gertrude Riall 3 Croft Lane, Bredons Norton, Tewesbury Glos. GL20 7HB thanking them for all the part played by them in putting on the shows in the recent months.
q	n.d.	Note to Miss Olive Baguley from Stanley proposing a "get together" with Gertrude
r	10/07/??	Letter to Miss Olive Baguley from E. Gertrude Bromley, 3 Croft Lane Bredons Norton Tewkesbury, Glos GL20 7HB discussing the impending publication of the book about Harty and reassuring Olive that they (Gertrude and Tom) intend to keep up the friendship despite illness and distance.
s	10/04/1975	Letter to Miss Olive Baguley from E. Gertrude Bromley, 3 Croft Lane Bredons Norton Tewkesbury, Glos GL20 7HB informing her of an upcoming event , sponsored by Mr Stanley Rose to celebrate the choir who sang on the record Nymphs and Shepherds. The event will probably take the form of a reunion meal and it hoped that Miss Baguley will be able to attend.
t	25/04/1975	Letter to Miss Olive Baguley from E. Gertrude Bromley, 3 Croft Lane Bredons Norton Tewkesbury, Glos GL20 7HB thanking her for the folder on Hillsborough parish church and to update her on the forthcoming reunion. The plan is to hold a

civic reception for the Nymphs and Shepherds of 1929 and to date there are 224 members of the original choir.

u 24/05/1975 Letter to Miss Olive Baguley from E. Gertrude Bromley, 3 Croft Lane Breadons Norton Tewkesbury, Glos GL20 7HB thanking her for all the snippets and cuttings which she had sent and updating her on the celebration which is going to be a reunion including the Halle players of the time.

MS 14/9/5

a (i)	04/12-1979	Programme for Harty's centenary concert at Hillsborough Castle.
a (ii)	24/05/1979	Newspaper clipping: Article about the song, "In the gloaming" by Annie Harrison. Belfast Telegraph.
a (iii)	09/11/1979	Newspaper clipping: Details of a talk by David Greer about Harty marking the centenary of his birth.
a (iv)	11/11/1979	Newspaper clipping: Review of David Greer's lecture on Harty. Newsletter.
a (v)	17/12/1979	Newspaper clipping: on the publication of Harty's unfinished autobiography, edited by David Greer. Belfast Newsletter.
b (i)	25/04/1964	Newspaper clipping: Harty's love for Hillsborough. The Ulster Star.
b (ii)	25/04/1964	Newspaper clipping: Unveiling of Blue Plaque in Harty's honour. The Ulster Star.
c	n.d.	Newspaper clipping: Brief biography with mention of a concert in the Ulster Hall.
d	10/01/1930	Programme for The Hamilton Harty symphony concerts (First Season, Fourth concert).
e		Book of raffle tickets: The Hallé Orchestra pension fund.
f	21/03/1936	Death notice for Maitre Alexandre Glazounov.
g		Receipt for Durtnalls Ltd. (Removal & Storage contractor and Railway & shipping agent).
h	16/11/1934?	Newspaper clipping: A pen-portrait of Harty on the day he was presented with The Gold Medal of the Royal Philharmonic Society. Radio Times.
i	04/09/1931	Newspaper clipping: "Music in America and England; Sir Hamilton Harty's comparisons" Guardian.
j (i)	11/06/1979	Newspaper clipping: "The Hamilton Harty years" Belfast Telegraph.
j (ii)	11/06/1979	Newspaper clipping: Review of the Harty centenary concert. Belfast Telegraph.
j (iii)	11/06/1979	Newspaper clipping: On the Ulster Orchestra recording of the Ulster Hall Harty concert. Belfast Telegraph.
k (i)	11/06/1979	Newspaper clipping: "The Hamilton Harty years" Belfast Telegraph.
k (ii)	11/06/1979	Newspaper clipping: Review of the Harty centenary concert. Belfast Telegraph.
k (iii)	11/06/1979	Newspaper clipping: On the Ulster Orchestra recording of the Ulster Hall Harty concert. Belfast Telegraph.
l		Handwritten chapter from "Danger My Ally" by F.A. Mitchell hedges in which the author remembers evenings spent drinking with "dreamy-eyed music student" Hamilton Harty.
m		"Queens! Student's song". Photocopy, bound with paper clip. 10 pp.

n		"Ballymoney: a ballad of Ireland" by Melfort Davies. 7 pp.
o		Sonaten fur pianoforte und violin. By L. van Beethoven. 50 pp.
p	1935	Rumba: for orchestra and pianofore. By Clifton Parker (1935). 19 pp.
q (i)	14/01/1973	Pen sketch of James Loughran. Signed Peter Joseland [?].
q (ii)	1976	Pen sketch of Isobel Baillie. Signed Peter Joseland[?].
q (iii)	26/01/1973	Pen sketch of Norma Burrowes. Card frame. Signed Peter Joseland [?].
q (iv)	n.d.	Pen sketch of Herbert Menges OBE. Card frame. Signed Peter Joseland [?].
r		Small copy of a portrait of Denis Richards by Ruskin Spears. "Olive and Nell – with love always from Denis" written in ink. B&W.
s		Sheet of paper with a cartoon of a man with umbrella. Bears the motto, "Aureolum qui meruit ferat".
t	1936	Copy of a portrait of Schubert. Pencil sketch. Signed Naneware 1936

MS 14/9/6

a (i)		Laminated photocopy of a piece of music signed by Hamilton Harty. "From the autograph book of the late Miss Nell Baguley" in pen on reverse.
a (ii)		Photocopy of MS 14/9/6/ai.
b		Photocopy of a few bars, "The wrack was dark and shining where it floated in the sea", signed by Hamilton Harty.
c		Laminated photocopy of a memorandum to Hamilton Harty from Sir Edward Elgar O.M. Master of the King's Musick, Ceremonial Department St. James's Palace S. W. 1, thanking Harty for his recent phone call.
d (i)		Laminated photocopy of "Page from original MS of "Ode to a Nightingale" in pencil on reverse.
d (ii)		Second copy of MS 14/9/6/di.
e		Photocopy of the opening bars of "Nocturne". "Caption the opening bars of the autograph score of the same Nocturne (A John Field Suite) in pen on reverse.
f (i)		Photocopy of a page of Harty's copy of Field's Nocturne with a note in pencil, "pencil marks must be shown"; in pen on reverse "Caption-a page from Harty's copy of Field's Nocturne in B flat (Queen's University, Library) with his pencilled annotations concerning the instrumentation.
f (ii)		Photocopy of MS 14/9/6fi.
f (iii)		Second copy of MS 14/9/6fi.
g (i)		Photocopy of some early childhood memories in Harty's hand.
g (ii)		Laminated copy of MS 14/9/6gi. On reverse in pen, "Caption-the first page of Harty unpublished memoirs".
g (iii)		Second laminated copy of MS 14/9/6gi.
h	15/07/1904	Photocopy of marriage certificate for Herbert Hamilton Harty and Agnes Helen Nicholls married.
i		Invitation card to Miss Olive Baguley from the Lord Mayor and the Council of the City

of Manchester inviting her to a reception in the Town Hall, to mark the Golden Jubilee of the formation of the Manchester Combined Schoolchildren's Choir and the 46th Anniversary of the recording by the choir of their version of the "Nymphs and Shepherds" with the Halle Orchestra.

j (i)		List of names entitled, "Invitations Sent To".
j (ii)		Annotated copy of "Invitations Sent To".
k		Typewritten list, 3 Palm Court, 33 Brunswick Square, Hove, Sussex BN3 1ED, names and addresses of people, who should receive invitations, with annotated notes. "Mrs Beckett" in pen at end of list.
l		Postcard, stamp removed, Sunday n.d., to Miss O. Baguley 3 Palm Court, 33 Brunswick Square, Hove, Sussex, from Jim, thanking her for an enjoyable time Yesterday.
m	10/09/1976	Letter in pen, to Miss Olive Baguley from Philip, The Associated Board of the Royal Schools of Music, 14 Bedford Square, London WC1B 3JG, confirming his intention to attend and informing her, that his chapter had been posted.
n	18/09/1976	Letter in pen, to Miss Olive Baguley from Leonard, Loughrigg, 51 Church Road, Sneyd Park, Bristol BS9 1QT offering help with the organising or on the day itself.
o	19/09/1976	Letter in pen to Miss Olive Baguley from Kenneth Bredon, 58 Osborne Villas, Hove, Sussex BN3 2RB explaining that he will be unable to attend the unveiling of the plaque as he will be abroad.
p	19/09/1976	Letter in pen, to Miss Olive Baguley from Muriel, 126 Park Hill, Moseley Birmingham 13, confirming her intention to attend and also to help afterwards.
q	20/09/1976	Letter, typed, to Miss Olive Baguley from Anthony Dale, The Regency Society of Brighton and Hove, 33 Roedean Crescent, Brighton confirming that both he and his wife will attend the party after the plaque's unveiling.
r	22/09/1976	Letter, in pen, to Miss Olive Baguley from J. A. Hunt 31 Seafield Road, Hove, Sussex BN3 2TP explaining that Eric Gillett had passed on an invitation to the unveiling of the plaque and that he would be attending with his wife.
S	22/09/1976	Letter, typed, to Miss Olive Baguley from Victor P Corringe, Editor- in- Chief The Southern Publishing Co. Ltd, 50 North Street, Brighton, Sussex apologising that he is unable to attend but will be sending a photographer and reporter to cover the event.
t	22/09/1976	Letter, in pen, to Miss Olive Baguley from John Orpen, 19 Buckland Place, Brighton BN1 3TD accepting her invitation on behalf of himself and his wife.
u	23/09/1976	Letter, in pen, to Miss Olive Baguley from Raymond, 7 Redland Terrace, Bristol BS6 6TD accepting her invitation but advising her that his wife will not be able to attend.
v	24/09/1976	Letter, typed, to Miss O. Bagerlees from Robert Gunnell, Manager, BBC Radio Brighton, Marlborough Place, Brighton, Sussex BN1 1TU thanking her for the invitation and confirming his intention to attend (Signature in ink).
w	07/10/1976	Letter, in pen, to Miss Olive Baguley from Jackie Beckett, Muskoka, 37 Cissbury

		Road, Ferring-by-Sea, Sussex BN12 6QL, hoping to attend the unveiling on the October 16 th .
x	07/10/1976	Letter, in pen, to Miss Olive Baguley from Ivor and Anne apologising for the late reply as they had been abroad and confirming that they will be attending.
y	14/10/1976	Letter, in pen, to Miss Olive Baguley from Kerry, Willowdown, Meggs Lane, Chipperfield, Herts apologising for the delay in replying and the fact that due to work commitments she is unable to attend.
z	11-30/10/1976	Price list, autographed sketches, of concert celebrities on sale, in The Foyer, BBC Radio Brighton, Marlborough Place, Brighton. 25% of all sales will be donated to Old Market Arts Centre.
aa (i)	15/10/1976	Receipt from Threshers Wine Merchants.
aa (ii)	15/10/1976	Receipt from Threshers Wine Merchants, wine which had not been charged for.
ab	20/09/1976	Account paid for secretarial duties carried out re Sir Hamilton Harty plaque.
ac		Note in ink, thanking Eric for all his help. Signed by Olive.
ad (i)		Newspaper clipping and photograph of the Sir Hamilton Harty plaque.
ad (ii)		Second copy of MS 14/9/6adi.
ae	n.d.	Christmas card with small portrait photographs signed Joyce, Archie, Kerry and Anthony.
af	17/03/1932	Card "In commemoration of the founding of the mission of the Saint Patrick in Ireland 432 AD", presented by Albert M Bender, to his guests, on Saint Patrick's Day.

Twenty five programmes from concerts, all but one were conducted by Harty, in the Free Trade Hall Manchester; twenty one programmes are from the 68th season 1925-26.

MS 14/10/1		Memories of the Free Trade Hall by Neville Cardus, 3pp. typewritten account of attending concerts in the Free Trade Hall including a couple of paragraphs about Hamilton Harty and the Halle Orchestra.
MS 14/10/2	3/02/1921	Programme, Free Trade Hall Manchester, The Halle Concerts Society, Sixty Third Season 1920-21. Fifteenth Concert, Thursday, conductor, Mr Hamilton Harty.
MS 14/10/3	22/10/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, First Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/4	29/10/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Second Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/5	5/11/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Third Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/6	12/11/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Fourth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/7	19/11/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Fifth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/8	26/11/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Sixth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/9	3/12/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Seventh Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/10	10/12/1925	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Eighth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/11	7/01/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Tenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/12	14/01/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Eleventh Concert, Thursday, conductor, Sir Hamilton Harty.

MS 14/10/13	21/01/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Twelfth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/14	28/01/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Thirteenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/15	4/02/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Fourteenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/16	11/02/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Fifteenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/17	18/02/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Sixteenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/18	25/02/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Seventeenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/19	4/03/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Eighteenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/20	11/03/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Nineteenth Concert, Thursday, conductor, Sir Hamilton Harty.
MS 14/10/21	18/03/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Twentieth Concert, Thursday, conductor, Sir Hamilton Harty.
a		Halle Orchestra Pension Fund- donations received since those acknowledged in the last Pension Fund Concert Programme.
bi, bii	18/03/1926	Ticket portions for seats 21 and 22, row 28, from the Halle Concerts, Thursday
MS 14/10/22	25/03/1926	Programme, The Halle Concerts Society Sixty Eighth Season, 1925-26, Pension Fund Concert, Thursday, conductor, Sir Thomas Beecham.
MS 14/10/23	26/01/1928	Programme, The Halle Concerts Society Seventieth Season, 1927-28, Thirteenth Concert, Thursday, conductor, Sir Hamilton Harty.

MS 14/10/24 22/03/1928 Programme, The Halle Concerts Society Seventieth Season, 1927-28, Pension Fund Concert, Thursday, conductor, Sir Hamilton Harty.

a Halle Orchestra Pension Fund- donations received since those acknowledged in the last Pension Fund Concert Programme.

MS 14/10/25 23/03/1933 Programme, The Halle Concerts Society Seventy Fifth Season 1932-33, Pension Fund Concert, Thursday, conductor, Sir Hamilton Harty.



QUEEN'S
UNIVERSITY
BELFAST

MS 14/11 Harty Songs

46 Songs set to music by Sir Hamilton Harty.

30 parts (in 40 items, housed in two boxes). Catalogued at Harty/ q MHA43.S AAVP (Barcode – 63504855) but stored at MS 14.

Songs

Box 1

1	Across the Door
2,3	Antrim and Donegal x2
4	Bonfires
5	By the Bivouacs Fitful Flame
6	Colleen's Wedding Song
7	Come, O Come, my Life's Delight
8	The Devon Maid
9	A Drover
10,11	Three Flower Songs x2
12	Homeward
13	Three Irish Folk Songs x2
14	An Irish Love Song
15	A Mayo Love Song
16	At Easter
17	The Sailor Man
18	Denny's Daughter
19	The Fiddler of Dooney
20	Lane O' the Thrushes

Box 2

21	My Lagan Love
22	Now is the Month of Maying
23,24	The Raghray Man x2
25, 26	A Rann of Wandering x2
27	Rose Madness
28	The Sea Gypsy
29	Sea Wrack
30	The Song of Glen Dun
31-33	Song of the Constant Lover x3
34	Song of the Three Mariners
35	Six Songs of Ireland
36	The Stranger's Grave
37	Tell me Not, Sweet
38	To the King
39	The Wake Feast
40	Your Hand in Mind Beloved

MS 14/12 Greer Family Donation (June 2019)

Sir Hamilton Harty artefacts donated by the wife of Professor David Greer, Harriet, and his children Joanna, Alistair and Nigel.

Professor Greer was the Hamilton Harty chair of music at Queen's from 1972-1984. His interest in the Sir Hamilton Harty collection gave rise to two published volumes:

Hamilton Harty : his life and music / edited by David Greer

Early memories / (by) Hamilton Harty ; edited by David Greer

MS 14/12/1 Cushion cover with old Queen's University Belfast crest.

MS 14/12/2 A collection of books 'Hamilton Harty – Early Memories'

1 with dedication 'to Aunt Margaret with love, David 4 Dec 1979'

1 containing a loose newspaper clipping: Back to the Ballad Days. 24/01/1986. Newspaper unknown.

MS 14/12/3 4 x Photos of sheet music. Two copies of two separate pages of sheet music. One copy of each has notes on the back.

Notes written on back:

p. 80 LIR. ILL 2. x82%. ILL 22. Return to Prof D.C. Greer. The Music School. Palace Green.

Dursham. DH1 ERL.

p. 87 LIR. ILL 3. X82%. ILL 23. Return to Prof D.C. Greer. The Music School. Palace Green.

Dursham. DH1 ERL.

MS 14/12/4 3 x photos of [carving/ engraving/ sculpture etc.]. Two have notes on the back.

Notes on the back:

[illegible] 2 versions available. Return to Prof D.C. Greer. Photo by D.A.C. Gould. T.N. Hollywood 3478. No 13. p57. 45%

p. 78. LIR. ILL 2. X62%. ILL 21. Return to Prof D.C. Greer. Photo by D.A.C. Gould. T.N. Hollywood 3478. No 13. p57. 45%

MS 14/12/5 Photos of Harty conducting the Halle Orchestra (identical)

Small, loose

Large, in folder marked "1938?"

MS 14/12/6 Set of Silver Cups

Largest engraved "Sir Hamilton Harty. From his A.B.C. (Sydney) Symphony Orchestra. 1934"

Other (3) engraved "H.H."

Please note: A framed picture of Sir Hamilton Harty was also donated to Music in the School of Arts, English and Languages. It was requested by the donors that the picture be hung in the McMordie Hall at Queen's University.

Appendix 1

Performance Sets/ Scores with Orchestral Parts (copies available for lending)

Title	Number of Parts	Manuscript Number	Published Items - Shelfmark
1. A La Campagne for oboe and orchestra.	Score + 40 parts.	MS 14/1/29c	Harty/ f MHA44 ALAC
2. Children of Lir	Score + 49		Harty/ q MHA44.T CHIL
3. Comedy Overture: for orchestra	Score, 44		Harty/ q MHA44.O COME
4. Concerto for orchestra with organ by HANDEL	Score + 35		Harty/ q MHA4.Cn HAND
5. Concerto in D minor for violin and orchestra	Score + 40		Harty/ q MHA44.Cv CEMP
6. Fantasy Scenes: (from an Eastern romance)	Score, 35		Harty/ q MHA44 FANT
7. Introduction and Rigaudon by Handel	Score + 35		Harty/ q MHA44 HAND
8. Irish Symphony	Score + 47		Harty/ q MHA.S.BOOS
9. (Irish Symphony): Two movements from 'An Irish Symphony'	38		Harty/ q MHA44.S WOOD
10. John Field Suite: transcription for a small orchestra	Score +32		Harty/ q MHA44.S WOOD
11. Londonderry Air	Score +25		Harty/ q MHA44.Cv CHES
12. Ode to a Nightingale (Keats) for soprano (or tenor) and orchestra	Score, 57	MS14/1/22	Harty/ q MHA43 ODE**
13. Orientale for oboe and orchestra	Score + 40	MS 14/1/30a/30b/30c	Harty/ f MHA44 ORIE
14. Piano Concerto in B Minor	Score + 40	MS 14/2/2a-2tiv	Harty/ f MHA44 ORIE
15. Polonaise, Arietta, and Passacaglia – Handel	Score, 33		Harty/ q MHA44.POLO
16. Proud Maisie	18 parts + 16 Curtain parts	MS 14/1/36i (i)-(xviii) MS 14/1/36j Curtain Music	
17. Quartet in A for two violins, viola and cello: Op. 5	4	MS 14/1/7	Xq MHA45.Q3 PHOT Pts. 1-4
18. Suite from the Water Music – Royal Fireworks music by Handel	38		Harty/ q MHA44.Su/WATE
19. Variation on a Dublin Air for violin and orchestra = = Irish Variations	49	MS 14/2/1a-1ov (old number MS 14/24)	[score mha44/4]
20. With the Wild Geese: Poem for orchestra	Score, 59		Harty/ q MHA44.T WITH