A major gift from Mrs H. S. Wohlfeld of sketch-books and other manuscripts of Sir Edward Elgar was received by the British Library in 1984. The sketch-books consist of five early books dating from 1878 to 1882, a small book from the late 1880s, a series of eight volumes made to Elgar's instructions in 1901, and two later books commenced in Italy in 1909. The collection is now numbered Add. MSS. 63146–63166 (see Appendix).

The five early sketch-books are oblong books in brown paper covers. They were apparently home-made from double sheets of music-paper, probably obtained from the stock of the Elgar shop at 10 High Street, Worcester. The paper was sewn together by whatever means was at hand; volume III is held together by a gut violin string. The covers were made by the expedient of sticking brown paper of varying shades and textures to the first and last leaves of music-paper and over the spine. Book V is of slightly smaller oblong format and the sides of the music sheets in this volume have been inexpertly trimmed. The volumes bear Elgar's numbering 'I' to 'V' on the covers, his signature, and a date, perhaps that of the first entry in the volumes. The respective dates are: 21 May 1878 (I), 13 August 1878 (II), 1 October 1878 (III), 7 April 1879 (IV), and 1 September 1881 (V).

Elgar was not quite twenty-one when the first of these books was dated. Earlier music manuscripts from his hand have survived but the particular interest of these early sketch-books is in their intimate connection with the round of Elgar's musical activities, amateur and professional, at a formative stage in his career. Here, intermingled and juxtaposed, written both ways up and from both ends of the volumes, are arrangements and transcriptions, technical exercises, and drafts of original compositions, some complete, some in outline, others but the briefest jotting of an idea. Even the technical exercises are of interest for they include Elgar's attempt at a symphony in G minor modelled on Mozart's Symphony No. 40. The imitation was never completed but Elgar wrote in 1904, 'I don't know any discipline from which I learned so much'.

Some of the earliest entries in these sketch-books relate to the 'Shed' music. The name comes from a shed behind the Elgar music shop in which Elgar's wind quintet met to rehearse on Sunday afternoons. The quintet was formed from family and friends in 1877 and consisted of two flutes (Hubert Leicester and Frank Exton), oboe (Elgar's brother Frank), clarinet (Hubert's brother Willie), and bassoon, which Elgar was then learning. There was no music for this unorthodox group, where a second flute made up the numbers
instead of a French horn, and Elgar therefore provided it. He arranged hymns and well-
known tunes such as Barnby’s ‘Sweet and Low’, and transcribed the classics, including the
first movement of Beethoven’s A minor Violin Sonata, Op. 23, but he soon turned to
original composition. He recalled in 1904 that ‘it was an understood thing that we should
have a new piece every week. The sermons in our church used to take at least half an hour,
and I spent the time composing the thing for the afternoon.’ He was at that time assistant
organist to St George’s Catholic Church, Worcester.

We know what the wind quintet played from the part-books, which survived in the care
of the Leicester family, and were acquired by the British Library in 1978. The part-books
are fair copies, written in several clear hands, including Elgar’s neatest autograph, and are
of great assistance in identifying the sometimes fragmentary or skeleton drafts in the
sketch-books. They antedate the sketch-books and include some music which is not in the
sketch-books, such as ‘Harmony Music’ nos. 1 and 2. Drafts of Harmony Music nos. 3–7
are to be found in the sketch-books, mostly under the homely title ‘Shed Music’. Shed
no. 7 appears without title in sketch-book IV in a version for string quartet and in 12/8
instead of common time. The relationship between the sketch-books and the part-books is
not altogether clear. Sketch-book I includes a score of the ‘Peckham March’ for wind
quintet, but this was an earlier piece composed at Christmas 1877 according to the date in
the part-books. Some of the series of light pieces called ‘Promenades’ are differently
numbered in the sketch-books. Promenade 4 in sketch-book II is numbered Promenade
6 in the part-books, where it is given the title ‘Hell and Tommy’. There are several ideas
for Promenade 5 in the sketch-books; one of these is the same as that in the part-books and
it is also the same theme as a minuet in the sketch-books which may be part of Elgar’s
symphony modelled on Mozart’s Symphony No. 40.6

Fanciful titles are added to a number of the wind quintet pieces in the part-books. Shed
4 was called ‘The Farmyard’, Shed 5 ‘The Mission’, and the andante in this suite of
pieces was called ‘Noah’s Ark’. A movement entitled ‘Mrs. Winslow’s Soothing Syrup’,
a reference to a patent medicine,7 is to be found in the sketch-books under the more sober
heading of ‘Adagio Cantabile’ (fig. 1). This tempo marking occurs in the slow movement
of many a Haydn string quartet and the layout of the piece suggests a string quartet model.
Much of the writing for the wind quintet shows the influence of classical composers, in
particular Haydn and Mozart. The miniature pieces called ‘Intermezzi’ are more personal.
Elgar was aware of this difference. Later in life he used to borrow the part-books from their
custodian Hubert Leicester (Sir Hubert Leicester, Mayor of Worcester). On one of these
occasions he added a note in the bassoon part: ‘I like the Shed on the whole but the
“Intermezzi” are mine own children.’8

Works for the wind quintet are only part of the contents of the sketch-books which
relate to a wider world than amateur music-making in the shed. Elgar’s thoughts may have
strayed during the sermons but he did write music for his church. There are fragments of
hymns and settings of the Catholic liturgy in the sketch-books, including a Benedictus
for voices, strings, and organ. Several instrumental arrangements in the sketch-books,
such as a selection from Handel’s Ariodante, and an aria from Weber’s Oberon, must have

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been prepared for local performances, although it is not always possible to identify the occasion. A full score of the ‘Mozart’ Minuet, with parts added underneath in red ink for harmonium and piano, may relate to a performance at the Worcester Glee Club. Elgar played the violin in the band which supported the voices at the Glee Club and also acted as accompanist. It is known that Elgar at the piano and his uncle Henry at the harmonium would fill in missing instrumental parts of pieces played at Glee Club meetings. One composition can be exactly placed. The opening of an ‘Overture for Christys’ in sketchbook I relates to an early commission to write the overture for an amateur Christy Minstrel Show put on in Worcester Music Hall by the 1st Worcestershire Artillery Volunteers on 12 June 1878. There are a number of instrumental accompaniments for Christy Minstrel songs in the sketch-books. These entertainments imitated the troupe of ‘burnt cork’ minstrels founded by George Christy of New York in 1873.

The skills Elgar developed in these early engagements led to another connection. The post of musical director of the band formed from members of the staff at the County Lunatic Asylum at Powick fell vacant and Elgar was appointed in January 1879. Weekly concerts and dances were held to entertain the inmates and the duties of the musical director were not only to conduct the band but to provide suitable music for the instruments available. These seem to have included more wind than string instruments: flute, clarinet, cornets, euphonium, bombardon (bass tuba) were played and there were a few violins, bass, and piano. It seems likely that a minuet in sketch-book III scored for these instruments was performed at Powick. Elgar’s salary was £30 per annum and he was paid extra for his compositions at the rate of 1s. 6d. for an accompaniment to a Christy Minstrel song and 5s. per polka or quadrille. Sketches and drafts for some of these dances or song accompaniments are in the early sketch-books. Two loose sheets (formerly inserted in sketch-book IV) contain a set of five quadrilles entitled ‘L’Assomoir’. The last of these is startlingly familiar for it contains much of the music afterwards used by Elgar for ‘The Wild Bears’ in the second Wand of Youth suite.

This is not the first appearance of ‘The Wild Bears’. They, like ‘The Moths and Butterflies’ which flit through the sketch-books, come from far back, possibly from 1869 or 1871, when the Elgar children were preparing a play with incidental music. The plot was allegorical. ‘The Moths and Butterflies’ were to attempt to entice the ‘Old People’ (the children’s parents) across a stream to fairyland, a better world inhabited by the children. Elgar said of ‘The Moths and Butterflies’ ‘I do not remember the time when it was not written in some form or other’. The play was never considered ready for performance but Elgar later revised the music to form the two Wand of Youth suites published in 1907 and 1908. The parts of this enchanting music which occur haphazardly throughout the early sketch-books are mostly only fragments, but there is a complete draft of the March (fig. 2), which differs only in detail from the final published version which opens the second Wand of Youth suite.

The Wand of Youth was not the only published work to emerge from these early sketch-books. A movement in book V, written down for piano trio and dated 4 September 1882, when Elgar was staying with a friend, Dr Charles Buck, at Giggleswick near Settle, was
Fig. 2. March, later used for *The Wand of Youth* Suite No. 2. Add. MS. 63148, fol. 19. Reproduced by courtesy of the Sir Edward Elgar Will Trust
published in 1915 as *Rosemary*, a piece for small orchestra. More than half a century after he composed his ‘Mozart’ Minuet, he wrote under the date ‘October 1: 1878’ in book III, ‘Copied ... 13th March 1930’; and he published part of it in the Minuet of the *Severn Suite* for brass band. He looked through the books again for material for *The Nursery Suite*, published in 1931; ‘The Merry Doll’ is to be found (without title) in book V, with the date ‘Oct 1930’ added. Sometimes the reuse of earlier material was unconscious. On looking through his sketch-books after he had completed *The Black Knight* Elgar was surprised to find that the opening of the work already existed in book IV: ‘How strange’, he noted on 18 April 1892.15

More straightforward than the early sketch-books is a small black sketch-book, bearing the label of the Elgar shop, probably compiled about 1888. It contains fairly extensive drafts of an early string quartet. This was never completed but Elgar transcribed the third movement ‘Intermezzo’ for organ and it was published by Orsborn and Tuckwood in 1891 as no. 3 of *Eleven Vesper Voluntaries*.16

The main series of sketch-books consists of eight large oblong volumes made by Novello’s in 1901 to Elgar’s instructions. Elgar’s letters to A. J. Jaeger of Novello’s record the details.17 By this date Jaeger had been accepted as a close friend and confidant in musical matters. His personification as ‘Nimrod’ in the *Enigma Variations* was already of two years standing. Elgar’s letters to him are slangy and full of outrageous puns. On 6 November 1901 Elgar wrote from Craig Lea, Malvern, to say that his sketch-books were ‘rotten’ and that he needed new ones. He asked Jaeger to obtain twelve quires of oblong paper and ‘have each 3 quires bound in buckram or art linen or some decent coloured cloth (all different colours) & send ‘em down to me within 3 daze ...’. The matter of the colours was important to him and a postscript reiterated ‘4 different colours of binding, mind you, & no beastly colours either—something artistic . . . I pray thee let one sketch book be bright scarlet!’ Jaeger must have queried these instructions: on 9 November Elgar wrote ‘Now as to the sketch books: you are a duck, 1 inch will be too thick so please make 8 books 4 limp & 4 stiff . . .’. On 13 November he gave his last instructions: there was to be no lettering but he wanted large roman numbers on the spine or on the middle of the front. Surprisingly soon the books were in Elgar’s possession; he dated the flyleaf of book II ‘Malvern Nov 14: 1901’. His acknowledgement (postmarked 17 November) was enthusiastic: ‘Oh! those books are lovely & I have been using one cruelly hard.’

The sketch-books still retain their original binding, albeit in weak condition, and these show how exactly Elgar’s instructions were carried out (see Appendix). Book III is bound in scarlet, book VII is dark turquoise (or in Elgar’s words ‘Mosshead-Blue’, a reference to one of his nicknames for Jaeger). The latter book also contains a note by Elgar, ‘Poem 2 reds, 3 greens, 2 blues and a slate’, which appears to relate to the colours of the bindings of the eight volumes. Book IV bears an affectionate memory of Jaeger, who had died of tuberculosis on 18 May 1909: ‘Mem: Old Daddy Jaeger had these Books made for me—(I paid for them) Alas!’

The first pages in volume I of the new sketch-books are headed ‘Ynys Llochtyn’, an island off the coast of Cardiganshire, near Llangranog, where Elgar spent a short but
musically very fruitful holiday in the late summer of 1901. The ideas from his Welsh holiday which he transcribed here, perhaps from one of his ‘rotten’ sketch-books, include the germs of several motifs in The Apostles. It seems that, as was the case in the early sketch-books, the musical ideas came first and were noted down to await a chance to be used. A commission to write a major choral work for the Birmingham Festival of 1903 was expected and arrived early in December 1901, but there is ample evidence to show that for much of 1902 there was no definite libretto for the work which was to become The Apostles. These Ynys Llochtyyn sketches were possibly being considered for the new work in the first few months of 1902.

Book I does not only relate to The Apostles. A strange mixture of works is to be found even in the first twenty leaves of this sketch-book. Interspersed with the Ynys Llochtyyn/Apostles material are ideas marked ‘Rabelais’, a project for a ballet which was never completed; there follow a partial working out of another reminiscence of his Welsh holiday, a theme based on a falling minor third, which he afterwards used in the Introduction and Allegro, work in progress on the Coronation Ode (commissioned in March 1901) and draft settings of poems from the Greek Anthology. Elgar’s page 17½ contains the earliest draft of ‘Land of Hope and Glory’, the vocal setting to words by A. C. Benson of the big tune from the trio of Pomp and Circumstance March No. 1: according to a note at the foot of the page the setting was ‘embodied in the (Coronation) Ode at the suggestion of H.M. King Edward VII’. The previous two pages contain familiar but much earlier work, a condensed score, dated 14 February 1902, of ‘The Tame Bear’, afterwards published in the Wand of Youth Suite No. 2, annotated ‘from a very old book’; the piece derives from the very early music for the children’s play already mentioned. Book I is thus a mixture of earlier work, re-working of some of this material, and completely new work. Many of the drafts are hastily written in pencil, much altered and crossed through, and this was probably the book that was being ‘cruelly’ used.

Book II was being used concurrently. Elgar’s cross-references, for example ‘Copied into II p 22’ on one of the Ynys Llochtyyn pages in book I, point to some of the connections. The detailed development of some sections of The Apostles can be followed through. For instance, a rough draft in book II of the introduction to the scene ‘By the Wayside’ in The Apostles is fair copied into book I (figs 3, 4). All the musical material in the clean copy is present in the rough draft although the order is not clearly indicated by Elgar’s system of lines and arrows. In its turn the clean copy was crossed through; in the published vocal score the introduction to this scene follows the clean draft as far as the vocal cue ‘Blessed’ (part of the remainder is used later in the scene). Book II was started as an orderly repertory of themes. At first these were noted down tidily in ink, sometimes six or more to a page. Some of the ideas were subsequently annotated: ‘jolly good’ ‘P & C 5’ (but the fragment seems closer to Pomp and Circumstance March No. 3), ‘rather cheap’, ‘Tristan!’ Others were circled—an indication that Elgar wished to keep the idea in mind for use—or marked with a specific reference to the work for which they were being considered: ‘Antioch’, ‘Judas’, ‘Gospel’, ‘Christ’, ‘Fellowship’, all relate to The Apostles. Some of the references were entered much later: ‘Masque’ or a purple stamp ‘COLISEUM MASQUE’ refer
to the music for *The Crown of India*, commissioned in 1912; one of these annotations was later crossed out and the fragment was then marked ‘FAN’ (it was used in the ballet *The Sanguine Fan* of 1917).

The large ‘K’ written over many fragments and drafts meant ‘Koppid’. Elgar explained the term in book I (his page 18½): ‘Mem: the ridiculous word ‘Koppid’ meant that I had copied it fairly enough for anyone to read: I used the word to prevent confusion with the word ‘copied’ which was used by the professional copyist denoting that he had made a correct & finished copy for the printer’ (fig. 5). Sometimes these ‘koppid’ fragments can be followed through the sketch-books. A two-bar motif marked ‘K’ in book II (Elgar’s fol. 54) is to be found in the music for the ‘Entrance of Delhi’ from *The Crown of India* in book 10 (see below), where a marginal cross-reference ‘54/II’ leads back to the first noting down of the idea. A mixed page (Elgar’s fol. 32) in book II (fig. 6) demonstrates the problems in dating the entries in the sketch-books. At the top are two drafts for the ‘Dawn’ scene in *The Apostles*; the material was not used for the final version, although the ‘Apostles’ motif can be discerned at the end of the lower draft. Below are six bars marked ‘dolce’ and impressed with the purple ‘COLISEUM MASQUE’ stamp. Elgar’s commission to write incidental music for *The Crown of India*, an imperial masque to celebrate the visit of King George V to India, was accepted and completed in a very short time early in 1912. The stamped impression dates from 1912 but the music had been composed earlier and was one of the fragments being considered for inclusion in the masque. It was not used in this form in the completed work. An annotation by Elgar over the ‘dolce’ fragment, possibly added many years later, reads: ‘Fools wd say this is like “Land of Hope”.’ Finally, in the lower right-hand corner of page 32 is a neat ink note of a tune sung or whistled by an Italian street-boy in Alassio. Much of the material written down in Alassio in the winter of 1903/4 was used in the overture *In the South*, published in 1904. This tune does not appear, and the way in which it is written down here suggests an attempt to work it in three-part counterpoint. This is not the first writing down of the tune and the entry cannot therefore be exactly dated.

Book II also contains a record of the earliest music by Elgar known to exist: ‘A tune from Broadheath 1867’ (on Elgar’s fol. 56v), called ‘Humoreske’. This was originally composed when Elgar was ten and on holiday at Broadheath, the village where he was born, three miles from Worcester. Forty years later he made use of the tune for the opening bass line in ‘Fairies and Giants’ in the first *Wand of Youth* suite.

Books III–VIII contain on the whole more connected and extended drafts. All except book V, which was written partly in Careggi in 1909, contain material for *The Apostles* and *The Kingdom*, and there are some drafts for the projected third oratorio. Book IV includes drafts for a late work, the *Severn Suite* of 1930, and at the reverse end of book VI is an extended draft for the opera *The Spanish Lady*, based on a play by Ben Jonson, on which Elgar was working at the end of his life. A number of fragments dispersed through the volumes are marked ‘BJ’.

Elgar’s use of these sketch-books was intensive throughout his life. Their present condition is not only worn but weak since he detached a number of leaves for presentation
Fig. 5. The meaning of 'Koppid', by Elgar. Add. MS. 63153, fol. 19v. Reproduced by courtesy of the Sir Edward Elgar Will Trust.
to friends and removed others for reasons we do not know. Some leaves were punched through in the margins and there are sometimes indications that they were tied together. These were probably sections of drafts and sketches which he regarded as obsolete. This practice is confirmed by a note in book VI. ‘Sealed up pro tem: OLD SKETCHES 1st February 1933’; the note relates to a large section of drafts for *The Apostles* and *The Kingdom*, which he stapled together.

There are many trails which can be followed through these books. First there are sketches and drafts relating to particular works; as might have been expected there is much relating to the major dramatic roles of Mary Magdalene and Judas in *The Apostles*. There is the reuse of existing work in new guise: the two *Wand of Youth* suites and *The Crown of India* have been mentioned. Elgar’s critical revisory hand can often be traced, crossing out, annotating, and adding cross-references. Then there are personal and extra-musical references.

Some of the personal references are immediately clear. The words ‘Hans himself’, written over sketches for the second subject of the Finale of the Second Symphony (fig. 7) refer to the conductor, Hans Richter. He had conducted first performances of several of Elgar’s major works, and the First Symphony had been dedicated to him. Now, in the privacy of his sketch-book, as it were, Elgar gave him a musical portrait; he was too recent a friend to have been enshrined in the *Enigma Variations*, although he had conducted the first performance on 19 June 1899. This sketch is also of interest in showing one of the loose sheets of paper, on which Elgar wrote down sketches out of doors, pasted into his sketch-book. In this case the sketch has grown and overflowed from the scrap of paper on to the surrounding page of sketch-book and the facing page. Not all of Elgar’s references are so straightforward. A trio for violin, mandoline, and guitar in book VIII, annotated ‘for the Barbers’, was not intended for a family of musical friends. It was written down in Capri, on 15 June 1907, as Elgar’s contribution to the local practice of music-making among the customers waiting in barbers shops.

Other extra-musical references are to be found in the last two sketch-books in the present collection, two upright books numbered by Elgar ‘9’ and ‘10’, commenced in Careggi near Florence when the Elgars were staying at the villa of Julia Worthington in the spring of 1909. In book 9 a drawing of the head and upper body of a rabbit, dated Careggi 1909, is not a doodle but a reference to ‘Pietro d’Alba’ alias Peter Rabbit, the white angora rabbit owned by Elgar’s daughter Carice. The life and demise (in 1910) of this rabbit are chronicled in Elgar’s correspondence but Elgar came to use the name ‘Pietro d’Alba’ as an *alter ego*. He dedicated his strange part-song ‘Owls’, Op. 53, No. 4, written in Rome in 1907, to ‘Pietro d’Alba’. The words were his own and the setting is chilling in atmosphere. Elgar passed it off in a letter to Jaeger of 26 April 1908: ‘As to “Owls” — it is only a fantasy & means nothing. It is in a wood at night evidently & the recurring “Nothing” is only an owlish sound.’ Here in book 9 ‘Pietro d’Alba’ stares across to the facing page where there is an opening fragment of another part-song, headed ‘Night’.

One of Elgar’s purple stamps with the words ‘THE SOUL’ is applied to two pages in book 9 (Elgar’s pages 14, 15). Page 14 (fig. 8) was later presented to Adela Schuster, who together
Fig. 8. ‘The Soul’. Drafts relating mainly to The Music Makers. Add. MS. 63161, fol. 8v. Reproduced by courtesy of the Sir Edward Elgar Will Trust
with her brother Frank, was among the friends who encouraged Elgar to continue work on
the Violin Concerto in 1910. Any occurrence of the word ‘soul’ immediately suggests a
reference to the celebrated Spanish inscription on the score of the Violin Concerto, but
these pages appear to relate mainly to The Music Makers. Buried in the elaborately
worked-out ‘Lento’ at the top of page 14 seems to be a reminiscence of the Nimrod theme
from the Enigma Variations which is quoted in The Music Makers at the words ‘But on one
man’s soul it hath broken’. At the foot of the page and continuing to page 15 is a theme
used in The Music Makers at the words ‘our souls with high music ringing’. Not all the
pencil annotations on this page have been elucidated but they include a reference to The
Music Makers and very faintly, at the foot of the page, the name of the author of the words,
‘A O’Shaughnessy’. But there may be a further connotation to the words ‘the soul’.
A rough draft of the Lento on page 14 of book 9 occurs on a torn page in book V (Elgar’s
page 75). Part of book V was also written at Careggi, when the Elgars were staying with
Julia Worthington, and this book of all the sketch-books has the most gaps where leaves
have been removed.

The last of the sketch-books, no. 10, was apparently started in Careggi in 1909 but much
of it was filled up later after Elgar’s return to England. At the front of the book the music
for The Crown of India is drafted in outline, together with excerpts from the libretto and
personal comments, ‘NB. There is far too much of this political business’. A note regarding
the Second Symphony (on Elgar’s page 38) may have connections with home: ‘I wish I
could get the (1000000) frogs in the Vineyard into the score of Sym II—a fine sound.
Aristophanes etc.’ The reference is possibly not only to the Frogs of Aristophanes but to
real ones near Elgar’s house at Hereford, for Vineyard Road ran by the side of Plas
Gwyn. Elgar noted on the flyleaf of book 10: ‘Sketches & scraps from bicycle and fishing
bags.’ Many of the drafts of The Crown of India in this book are on scraps of paper which
have been pasted in; other scraps relate to The Music Makers. Elgar wrote in 1931: ‘I fished
the Wye round about Mordiford and completed many pencil memoranda of compositions
on the old bridge of which I hold many affectionate memories.’ On page 72 beneath a
pencil sketch for The Music Makers, which includes a version of the Enigma theme, is a
note of the day’s fishing: ‘Mem: four trout (decent) three (small) put back. Mr. D hooked
a salmon & lost it Mordiford.’ There was a system in Elgar’s use of the sketch-books. On
page 81 of book 10 are two fragments of Falstaff, in the midst of drafts for The Music
Makers. These are circled and annotated ‘Wrong page’ ‘Falstaff other book’. It seems
that he had intended to write down these ideas in book 9, where there are drafts for
Falstaff. He found his mistake when he was drafting The Music Makers and came to a page
that was already partly occupied. He isolated the intrusive fragments by his circles and
continued drafting The Music Makers around them.

The remainder of the present gift of Elgar manuscripts consists of a small group of
miscellaneous manuscripts. The earliest is an incomplete vocal score, with the keyboard
part sketched in, of a Credo set to themes from Beethoven’s symphonies nos. 5, 7, and 9.
The work was composed in July 1873 for performance at St George’s, Worcester; a full
score, with rehearsal markings, survives in the Jesuit archives. Another work for
St George's, a setting for bass solo of 'O salutaris hostia', is dated 17 April 1882 and is the latest of Elgar's three settings in E flat of the words. Last of all come a few pages relating to Elgar's unfinished Piano Concerto. These consist of fragmentary and disjointed sketches for the first and third movements and a rather more connected draft of the slow movement.

In presenting this valuable collection of source material the donor has followed the example of Elgar's daughter, Mrs C. I. Blake, of whose estate she is the residuary legatee. In 1934, shortly after her father's death Mrs Blake placed on loan in the British Museum the autograph scores of five major works. To these she later added by gift and bequest sketches and manuscripts of many other works. The notable gift just made by Mrs Wohlfeld relates closely to the collections already here and will greatly facilitate further detailed study of the composer's works and, in particular, of his methods of working.

APPENDIX

EARLY SKETCH-BOOKS


Add. 63146. Covers annotated 'I' 'Edward W™ Elgar' ‘May 21: 78’. Incomplete pagination in ink by Elgar, from the front '1–9', from the back '1–12'; the remainder unpaginated. Part of an unnumbered leaf (BL fol. 9) is missing from the front section and Elgar's pages 5, 6 from the back. BL foliation: ii + 21. Brief lists of contents by Elgar on the front and back paste-downs.

Summary contents: transcriptions and arrangements of music by Beethoven, Handel, Weber, Leybach, etc., for wind quintet, or other instruments; Overture (opening only) for Christy Minstrels concert; instrumental accompaniments for popular tunes, some marked 'Christys'; original compositions (mostly fragmentary) for wind quintet, including Promenades 1–3, Harmony Music 3 (Shed 3), 'Peckham March'; part of a string quartet in D minor; church music including two hymns and a Credo; notes on Greek scales.


Summary contents: wind quintet music including Promenade 5 (several different pieces), Promenade 6 (here numbered 4), Shed 4, Adagio Cantabile; part of a symphony modelled on Mozart's G Minor Symphony (No. 40); fragments of string quartets; fragments later used for 'Moths and Butterflies' in The Wand of Youth; church music including a Magnificat and a hymn for children.


Summary contents: wind quintet music including Shed 5, and a suite (imperfect); fragments of string quartets; Menuetto and Trio in B flat (two arrangements); fragments later used for The Wand of Youth ('Moths and Butterflies', March, 'The Wild Bears'); Menuetto (Scherzo) later used in the Severn Suite; accompaniments for Christy Minstrel tunes and popular songs; arrangements made for friends (F. Pedley, O. Grainger); church music including Intonations, Magnificat.

Add. 63149. Covers annotated 'IV' 'Edward W™ Elgar' ‘April 7: 1879’. Paginated mostly in
pencil (mostly modern) ‘(1)–60’. Missing pages: part cut from 6, 7; three stubs after 11. Pages 46–9 found loosely inserted in this book are now numbered Add. 63151. BL foliation: ii + 29.

Summary contents: wind quintet music including Shed 5, 6, Intermezzi 3–5; fragment of ballet music; fragment later used for The Black Knight; part of ‘The Wild Bears’ (later used for The Wand of Youth); church music including a Gloria and an anthem ‘Domine salvum fac Reginam Victoriam’.


Summary contents: quadrilles and polkas for Powick Asylum; music later used for The Wand of Youth (Minuet), The Nursery Suite (‘The Merry Doll’), The Starlight Express, Rosemary, The Black Knight; Benedictus.

Add. 63151. Two leaves found with Add. 63149. Size: c. 260 x 360 mm. Paginated in pencil (not by Elgar) ‘46–49’ (in wrong order) and ‘12–15’. BL foliation: 2.


Contents: drafts in short score of four movements of an early string quartet.

**LATER SKETCH-BOOKS**


‘Mem: Old Daddy Jaeger had these Books made for me—(I paid for them) Alas!’ Paginated in
pencil by Elgar ‘1–141’. Missing pages: 24, 25, 28, 29 (‘perhaps to pippa?’ [Mrs Julia
Worthington]), 32–9, 42, 43, 50–3, 56–63; part of 22, 23 cut away. BL foliation: i + 59.
Summary contents: The Apostles, The Kingdom, Introduction and Allegro, Severn Suite, Sospiri,
The Music Makers; fragments (many unidentified), relating to a suite (Prelude), an opera (?), etc.

pages: 16–53, 58–63; top of 74, 75 torn away. BL foliation: 51.
Summary contents: chants, Carissima, Angelus, ‘Oh, Soft was the Song’; fragments (many
unidentified) including Tuscan fantastico, The Starlight Express, an unidentified Pomp and
Circumstance March.

Add. 63158. Bound in lime green. Stamped ‘VI’. Paginated in pencil (mostly) by Elgar
‘1–146’; also incomplete pagination ‘1–79’ from reverse end. Missing pages: 46–53, 140, 141.
BL foliation: 70.
fragments include Callicles.

1902’ (Bound in Mosshead-Blue) [a reference to Jaeger] ‘Poem 2 reds, 3 greens, 2 blues and a
slate’. Front paste-down annotated: ‘Ode 93’. Paginated by Elgar in pencil ‘1–150’. Missing pages:
8–15 (given to Dr George Sinclair, organist of Hereford), 46, 47, 54, 55, 60, 61, 66, 67, 78–81, 148,
149. BL foliation: ii + 66.
Summary contents: The Apostles, The Kingdom, The Music Makers, Pleading, ‘For the Fallen’;
fragments include Rabelais, Longfellow settings, Piano Concerto, The Spanish Lady.

Mixed pagination/foliation in pencil by Elgar ‘1–124’ (1–17 foliated, 18–21½ mixed pagination/
foliation, 22–124 paginated). Missing pages: 36–9, 42, 43, 86, 87, 90, 91, 100–5, 122, 123. BL
foliation: i + 64.
Summary contents: Coronation Ode, The Apostles, The Kingdom, The Prince of Sleep,
trio for ‘the Barbers’; fragments include Callicles, Second Symphony, Violin Concerto, ‘For Dot’s nuns’, In
Memoriam, In Smyrna, Bret Harte part-songs.

Add. MSS. 63161, 63162. Two upright folio books started in Careggi, near Florence, 1909.

Add. 63161. Home-made binding of plain boards and black cloth spine. Size: 295 × 220 mm.
In pencil on front board ‘I Book—9’. Inside front board red pencil note of contents. Tipped inside
back board the words of a poem ‘Ballata’, beginning: ‘Of True and False Singing’ (translated by
D. G. Rossetti). Paginated in ink and pencil by Elgar ‘1–76’ (some irregular pagination). Missing
pages: 71, 72; lower part of 57, 58 torn away. BL foliation: iv + 39.
Summary contents: Coronation Offertory, Coronation March, Falstaff, Violin Concerto,
Polonia, Go song of mine; fragments of a choral suite (including ‘In a Vineyard’), Angelus, settings of

Add. 63162. Bound in marbled boards and half vellum. Size: 298 × 230 mm. Label on front
Tipped inside front cover two annotated typed lists of numbers in The Crown of India, together
with a loose sheet of notes relating to the same. Front cover annotated: ‘Mem: Gave this book to
Robt. K.G. & much good may it do him May 1923’ ‘Edward Elgar. His book Firenze (No xxiii)’


OTHER MANUSCRIPTS


Add. 63164. ‘O salutaris hostia’; 17 April 1882: Size 340 × 265 mm. BL foliation: 2.


Add. 63166. Miscellaneous notes on the sketch-books; twentieth century. BL foliation: 18.

1 Dr P. M. Young made considerable use of the sketch-books in Elgar, O.M. (London, 1955); see also D. McVeagh, Edward Elgar. His Life and Music (London, 1955), pp. 105, 106, for the early sketch-books.
2 The Strand Magazine (May 1904), p. 539.
4 The Strand Magazine (May 1904), p. 540.
5 Add. MSS. 60316 A–E.
6 J. N. Moore, op. cit., p. 81. Elgar’s Minuet is not so close to his model as his first movement.
7 Ibid., p. 80
8 Add. MS. 60316 E, fol. 39.
9 J. N. Moore, op. cit., p. 82.
11 OED., s.v. Christy.
12 J. N. Moore, op. cit., pp. 82f.
13 The reference is to Zola’s novel about the decline in the fortunes of tradespeople (ibid., p. 88). It may have had personal connotations for Elgar at the time.
14 Ibid., pp. 47–8.
16 P. M. Young, op. cit., p. 348.
18 J. N. Moore, op. cit., p. 381.
19 But the idea of setting the music to words seems to have come from Clara Butt. Ibid., pp. 364–5.
20 Elgar considered the work a pot-boiler. He made use of much existing music including the piano piece In Smyrna of 1905. G. M. S. Kennedy, op. cit., p. 211; J. N. Moore, op. cit., pp. 627f.
21 Ibid., pp. 33–5.
22 P. M. Young, op. cit., pp. 366–73, lists a number of sketches for The Spanish Lady.
23 P. M. Young, op. cit., p. 336.
26 Letters to Nimrod, p. 273.
27 ‘Aquí está encerrada el alma de …’ (‘In here is enshrined the soul of …’). Attempts to identify the soul continue (N. Reed, The Musical Times, August 1984, pp. 430–4, restates the case for Julia Worthington) but Elgar may not have been thinking of one person (P. M. Young, op. cit., p. 335; J. N. Moore, op. cit., pp. 586–7). In view of his delight in aural puns the occurrence of the name ‘Adela’ (with elision of ‘a’ at the end of ‘encerrada’) in the Spanish inscription would not have escaped his notice.
28 P. M. Young, op. cit., p. 335. There is also a possible reference to the Second Symphony on which Elgar was working at the same time (see C. Kent, Proceedings of the Royal Musical Association, ciii, 1976–7, p. 54).
29 Some of the missing pages may have been
sketches for the Violin Concerto. W. H. Reed recalled playing through sketches of the work in 1910 from scraps of manuscript pinned to chairs and propped up on the mantelpiece in Elgar's London flat. W. H. Reed, op. cit., p. 101.


31 Quoted by P. M. Young, op. cit., pp. 233–4.
32 Ibid., p. 234.
34 For instance, a cross-reference '52/I' in drafts for the Introduction and Allegro in Add. MS. 47903, fol. 132, refers to a continuation of this passage in book I of the later sketch-books (Add. MS. 63153).