Inventory of the John Edmunds Papers, [ca. 1930-ongoing]

Collection number: ARCHIVES EDMUNDS 1

The Music Library
University of California, Berkeley
Berkeley, California

Contact Information
Hargrove Music Library
University of California, Berkeley
Berkeley, California, 94720-6000
Phone: (510) 642-2623
Email: music_reference@berkeley.edu
URL: https://guides.lib.berkeley.edu/music_library_archives

Processed by:
John A. Emerson, May 1, 1987
Updated and revised by:
Matthew Weber; completed January 14, 1999; Revised May, 1999
Encoded by:
Xiuzhi Zhou

© 1999 The Regents of the University of California. All rights reserved.

Descriptive Summary
Title: John Edmunds Papers,
Date (inclusive): [ca. 1930-ongoing]
Collection number: ARCHIVES EDMUNDS 1
Creator: Edmunds, John, 1913-
Extent: 27 boxes
Repository: The Music Library
Berkeley, California 94720-6000
Shelf location: For current information on the location of these materials, please consult the Library's online catalog.
Language: English.

Provenance
Donor: Mrs. Vera Edmunds, Berkeley, wife of John Edmunds.
Date of gift: March 2, 1987.

Access
Collection is open for research.

Publication Rights
All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of the Music Library.

Preferred Citation
[Identification of item], John Edmunds papers, ARCHIVES EDMUNDS 1, The Music Library, University of California, Berkeley.

Biography
Edmunds [St. Edmunds], John (b San Francisco, CA, 10 June 1913). Composer. He was educated at the University of California, at the Curtis Institute under Scalero, at Columbia University, and at Harvard (MA 1941); subsequently he studied privately in England with Arnold Goldsbrough and Thurston Dart. Among his awards are Joseph H. Earns Prize (1937), a Fulbright scholarship (1951), a grant from the Italian government (1954-6), a Folger Shakespeare Library grant (1967), a fellowship from the American Council of Learned Societies (1968), and a Guggenheim Fellowship (1969). He taught briefly
at Syracuse University and at the University of California, Berkeley. From 1957 to 1961 he was in charge of the Americana collection in the New York Public Library. From 1968 to 1976 he worked in England, returning to San Francisco in 1977. He has concentrated on arranging and transcribing English song and poetry of the 17th century. The Major Epoch of English Song (1940-76) is an unpublished collection in 12 volumes of over 300 song arrangements for voice and piano, realized from the lute tablatures and figured basses, which seeks "to reassert the greatness of English song in that one great century -not as a mass of musicological data but as living music."

Edmunds is himself a songwriter of the first rank: Varhse noted his "happy combination of sensibility and technique," and other composers to have valued his work include Cowell, Rorem, Flanagan, and Bacon. English and Irish poetry have inspired most of his songs, especially Middle English poetry and the work of W. B. Yeats. His awareness of the past gives to many of his own works a special, otherworldly quality. Eight of the songs from Hesperides (1935-60) are built on ground basses as are his Psalms of David (1960), which includes "The Lord is my Shepherd" set to a 16th-century pavan rhythm (3/2+2/2+3/2). His accompaniments seldom give way to swift flights of imagery, as do those of Bacon or Rorem, but they are nonetheless evocative. Edmunds's intensely lyrical songs dating from the 1930s such as "O love, how strangely sweet", "Weep you no more, sad fountains," "Why canst thou not," and "Take, o take" have become favorites of the repertory.

"The Isle of Portland" (1935, A. E. Housman), revised in 1978 as "The Star-filled Seas," is especially notable as representing Edmunds's sensitive declamation, as is "Instinctively, unwittingly" (Lewis) for its perfect polyphony; surpassing all others of Edmunds's songs is perhaps "The Drummer" (Hardy), a requiem for a young soldier.

After 1960 Edmunds wrote mainly choral works and ballets. In the early 1980s his attention centered on language, in a revision of Housman (unpublished), based on the poet's notebooks in the Library of Congress, and a study of Heinrich Heine (The Firedrake, MS 1982). In 1946, with his wife Beatrice Quickenden and a colleague, Leonard Ralston, Edmunds founded the Campion Society in San Francisco. Its main purpose was the presentation of songs in English. Until is disbanded in 1953 its annual Festival of Unfamiliar Music at the San Francisco Museum of Modern Art and in recital halls throughout the Bay Area presented songs by Ives, Bacon, Diamond, Bowles, Nordoff, Chanler, Rorem, Thomson, Bernstein, and Pinkham.

WORKS


SONG SETS The Curlew (Yeats), 1935-6; The Fortunate Isles (Lydgate, Shakespeare, Dryden, others), 1935-60; Greenbuds (Housman), 1935-7; Hesperides (Herrick, Shakespeare, others), 50 songs, 1935-60 (1975), rev. 1983, incl. Oh love, how strangely sweet (Marston), Instinctively, unwittingly (Lewis), The Starfilled Seas (The Isle of Portland) (Housman), Take, o take those lips away (Shakespeare), Weep you no more, sad fountains (anon.), Why canst thou not (Danyel); The Phases of the Moon (Yeats), 1935-52 The Falcon (Middle Eng., Blake, Housman, Yeats, others), 24 songs, 1939-44 (1978), rev. 1983 [songs from previous collections]; The Rising of the Sun (Middle Eng.), 1939-60; Coventry (various), 1945-6; The Tower (Yeats), 1945-6; Byzantium (Yeats), 1948; The Fair City (Middle Eng.), 1958; 7 Psalms of David, Mez/Bar, pf, 1960, incl. The Lord is my Shepherd; Boreas, 32 songs, 1983, incl. The Drummer (Hardy) Folksong arrs.: Fleur-de-lis, 12 French songs, lv, pf, 1959-63; A Williamsburg Songbook, 18th century Virginian songs, 1964; The Williamsburg Cycle, 10 18th-century Virginian songs, S, Bar, B, obbl vv, insts, 1964; The Parson's Farewell, 12 American songs, lv, pf, 1936-65; Die friesche Welt, 24 German songs, lv, pf, 1958-65; The Flowers of the Field (American, Eng., Irish, Fr., Ger.), 64 songs, lv, pf, 1978 Principal publishers: Concordia, C. Fischer, Lawson-Gould, R. D. Row, World Library of Sacred Music.

EDITIONS Venetian Operatic Arias in the mid-17th Century, 1956-76, Uk The Major Epoch of English Song: the 17th Century from Dowland to Purcell, 1940-76, Uk The Garden of the Muses (New York, 1985) Many arias, cantatas, and songs by J. S. Bach, A. Scarlatti, Vivaldi, and others; many other unpubd edns

WRITINGS with A. Mann: Steps to Parnassus (New York, 1943, rev. 2/1965 was The Study of Counterpoint) [part trans. of J. J. Fux: Gradus ad Parnassum, Vienna, 1725] with G. Boelzner: Some Twentieth Century American Composers: a Selective
JEANNE BEHREND

[Mr. Edmunds died in Berkeley, December 9, 1986].

Scope and Content
Related collection: Ernst Bacon papers (ARCHIVES BACON 1); John Edmunds letters : to Cornel Adam Lengyel (ARCHIVES EDMUNDS-LENGYEL 1)

John Edmunds [St. Edmunds], b. San Francisco, b San Francisco, June 10, 1913; d Berkeley, December 9, 1986. 
Memorabilia, literary and musical writings, musical compositions and arrangements, and tapes of musical performances.

NB: Item no. 12 was removed and returned to Mrs. Vera Edmunds at her request. Additionally, the numbering of some items in this collection is irregular owing to the fact that a sizable portion of the collection arrived some six years after the original gift.

Items 1-25.
Part 1: Materials of a biographical and personal nature.

Items 26-49.
Part 2: Literary and musical writings of John Edmunds.

Items 50-61, 237.
Part 3: Published music of John Edmunds in this collection.

Items 62-122, 221-224.
Part 4: Recordings of music by John Edmunds.

Items 123-165, 230, 232.
Part 5: Major musical compositions of John Edmunds.

Items 166-183, 228, 236.
Part 6: Arrangements of music “set by” John Edmunds listed by major composers.

Items 184-185.
Part 7: Miscellaneous single songs.

Items 186-193.
Part 8: Miscellaneous collections of songs.

Items 194-198, 229.
Part 9: Miscellaneous notebooks with little or no music.

Items 199-216.

Part 11: Miscellaneous materials that came with the John Edmunds Papers.

Part I: Materials of a biographical and personal nature.

item 1.

a. Folder containing information pertaining to the acquisition of the John Edmunds Papers by the University of California Music Library.

b. Appraisal by Burton Weiss (Serendipity Books) of Vera Edmunds’ gift to the University of California, Berkeley. Spiral-bound photocopy.

c. Appraisal by Burton Weiss (Serendipity Books) of Vera Edmunds’ gift to the University of Wyoming. Spiral-bound photocopy.
Part I: Materials of a biographical and personal nature.


Additional Note
Towards the end of his life, before his final illness incapacitated him, Mr. Edmunds prepared this important bibliography of his life's work. This bibliography includes lengthy lists of works as well as examples of his music and copies of musical performances of his works. Mr. Edmunds states in the preface that his bibliography is not all inclusive, but details his principal achievements. Of critical importance to understanding this collection.

a. Typescript, 5 leaves, cover dated “April, 1978.” Lacks musical examples and copies of musical performances.

item 3. Personal journals of John Edmunds covering the period from September 24, 1962 through April 30, 1965. (Other journals have been deposited with the Library at the University of Wyoming). Bound notebooks, leaves not numbered, autograph hand.

  Journal IVa, July 25, 1971-Sept. 8, 1975; probably belongs to another series of journals.

item 4. Additional diaries and calendars.

  a. Appointment calendar for the year 1955. Small bound volume with a green cover. Bears the title page inscription “John Edmunds, Villa Il Poderino, Via del Giuggiolo 4, Firenze.” Contains daily entries about Mr. Edmunds’s research trip to Italy.
  b. 1968 Calendar. Spiral-bound notebook containing a number of entries dating from June 6, 1968-Jan 19, 1969.
  c. 1985 diary. Bound notebook with a green cover containing a few scattered entries.
  d. Commonplace book (II). Bound notebook with a green marbled cover containing various quotes and comments.
  e. Record. Bound notebook with a gray cover containing entries dating from January 2, 1940-March 1 [?] 1943.

item 5. Graduation diplomas.

  a. Harvard University, March 1, 1943; Master of Arts.
  b. Columbia University, June 1, 1954; Master of Library Science.

item 6. Twenty (20) student counterpoint and harmony exercises and essays, 1939-1953. Written for classes at the Curtis Institute of Music, Harvard University, and Columbia University. Among the professors were Rosario Scalero, Walter Piston, and G. Wallace Woodworth.
Part I: Materials of a biographical and personal nature.

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Scrapbook containing items dated, 1942 through 1949. Large volume, green cover with the inscription &quot;Scrap Book.&quot; 70 pages numbered in ink. Pages 36 through 69 are particularly important since they contain many programs of music and reviews associated with the musical activities of John Edmunds in the San Francisco Bay Area and in particular the Campion Society. Pages 1 through 35 are clippings from the <em>Christian Science Monitor</em> and the <em>Cornell Daily Sun</em> of short prose and poetry by Edmunds under various pseudonyms (among them Edmund Scott and Roger Challis).</td>
</tr>
<tr>
<td>242</td>
<td>Photocopy of item #7.</td>
</tr>
<tr>
<td>8</td>
<td>Scrapbook containing items dated, 1946 through 1950. Binder with a black cover, unnumbered leaves. An important scrapbook covering the musical activities of John Edmunds, particularly with the Campion Society and the Carmel Festival of Songs in English, in the San Francisco Bay Area. (See also item 22).</td>
</tr>
<tr>
<td>243</td>
<td>Photocopy of item #8.</td>
</tr>
<tr>
<td>9</td>
<td>Scrapbook containing items dated, 1951 through 1955. Binder with a brown cover. Unnumbered leaves. In particular covers the activities of the Campion Society in the San Francisco Bay Area. (See also item 22).</td>
</tr>
<tr>
<td>244</td>
<td>Photocopy of item #9.</td>
</tr>
<tr>
<td>10 a-b</td>
<td>Two scrapbooks containing items pertaining mostly to the Tchaikovsky Piano Competition in Moscow, April and May, 1962. Mr. Edmunds served as an American Observer and was sponsored by the Institute of International Education. These two scrapbooks contain many letters, programs, snapshots, etc. (See also item 20c, a report on the competition).</td>
</tr>
<tr>
<td>245</td>
<td>Photocopy of part 1 of item #10a.</td>
</tr>
<tr>
<td>246</td>
<td>Photocopy of part 2 of item #10a.</td>
</tr>
<tr>
<td>247</td>
<td>Photocopy of part 1 of item #10b.</td>
</tr>
<tr>
<td>248</td>
<td>Photocopy of part 2 of item #10a.</td>
</tr>
<tr>
<td>11</td>
<td>Biographical information about John Edmunds and lists of his musical compositions and arrangements. This folder contains a substantial number of documents.</td>
</tr>
<tr>
<td>12</td>
<td>John Edmunds. Three (3) studio photographs. &quot;Returned to Vera Edmunds at her request.&quot;</td>
</tr>
<tr>
<td>13</td>
<td>John Edmunds. Snapshots (9 items).</td>
</tr>
<tr>
<td>14</td>
<td>Professional correspondence. Folder contains about 60 items.</td>
</tr>
<tr>
<td>15</td>
<td>Correspondence with Peter Yates (1909-1976). The folder contains a bound photocopied volume of the letters from Peter Yates written to John Edmunds from 1952 to 1968. Also enclosed are about 8 original letters (some are incomplete).</td>
</tr>
<tr>
<td>16</td>
<td>Correspondence with Arnold Goldsbrugh, 1892-1964. 13 letters, dated ca. 1953-1957.</td>
</tr>
<tr>
<td>17</td>
<td>Correspondence: personal and family. About 40 letters.</td>
</tr>
<tr>
<td>18</td>
<td>Correspondence: letters relating to contributions made by John Edmunds to the Thurston Dart Memorial Fund, University of London Library. Three (3) items plus a letter regarding a contribution made to the Irving Lowens Fund, The Sonneck Society.</td>
</tr>
</tbody>
</table>
| 20   | Projects, proposals, and final reports:  
20a: Reports to the Ministry of Foreign Affairs, Division of Cultural Relations, Rome. Four progress reports relating to a grant to study in Italy, 1956-1957.  
20c: The Second International Tchaikovsky Competition. A Report for the Institute of International Education, Moscow, April-May, 1962. Mr. Edmunds was the American Observer at the Competition (see also items 10 a-b, which are scrapbooks compiled by Mr. Edmunds). |
Part I: Materials of a biographical and personal nature.


20g: Miscellaneous projects related to the following organizations: Conference Board of Associated Research Councils, 1967; American-Scandinavian Foundation, 1961; American Council of Learned Societies, May, 1967; Contemporary Music Project, 1964; Project for Asian Tour, 1960; National Endowment for the Humanities, 1968; and several other incomplete proposals.

item 21.

Published programs featuring the musical compositions of John Edmunds. One folder containing ca. 50 items and some duplicates.

item 22.

Posters and programs of music performed by The Campion Society of San Francisco, John Edmunds, Director. (See also items 8 and 9, scrapbooks pertaining to the activities of the Campion Society).

item 23.

The Composers's Forum, New York, founded by Ashley Pettis. John Edmunds was chairman of the board of Directors. Seven items including programs.

item 24.


item 25.

Article in the New Yorker magazine about John Edmunds and American Music Section of the New York Public Library. Carbon copy.

Part II: Literary and musical writings of John Edmunds.

item 26.

List of writings: Books and articles by John Edmunds held by the Music Library, University of California and the Division of Music, New York Public Library. Photocopy of the catalog cards. Two items not found in this collection should be noted:


item 27.


item 28.


item 29.

The Clerihew Unloosed (San Francisco, 1985). A collection of unpublished poems based on this verse quatrain. Contents: two (2) bound volumes (entitled The Clerihew Unhinged) and drafts(s), about 70 leaves. One of Mr. Edmunds' last works.

item 30.


item 31.

John Edmunds, compiler. The George Carroll Collection of Early American Martial Musick. A List of Tunes for Fife, Flute and Drum in the Carroll Collection as of April 17, 1963. "This index runs to 68 pp. and contains about 2, 176 titles." Original typescript copy. This volume has been removed from The John Edmunds Papers and has been cataloged separately for the Case X collection of the Music Library. The George Carroll Collection is located at Williamsburg, Virginia. This folder also contains a spiral-bound publication of 50 selected tunes from The Carroll Collection volume 2. Edited by George P. Carroll, no date.

item 32.


Heine, Heinrich, 1797-1856. *Firedrake, Love and Irony in Poems,* from *Das Buch der Lieder, Neue Gedichte, Romanzero & the Nachlese,* with English versions and a Preface by John Edmunds, October, 1982, [Berkeley]. Contents: original typescript, 38-238 pp., unbound loose pp. in a box; two (2) bound versions pf the Preface; two (2) bound notebooks containing typescript versions of the poems (these are preliminary drafts). Total: five (5) thick items.

Heine, Heinrich, 1797-1865. *Lyric Poems,* in English versions by John Edmunds (1982). Bound volume, draft copy, photocopied 167 leaves. Pasted into the front of the volume is a letter from Mrs. Albert W. Barrows, Kentfield, California, regarding "corrections" she has made (in pencil) to the translations.

Heine, Heinrich, 1797-1856. *A History of American Music from the Landing of the Pilgrims to the Present Day* illustrated with one hundred annotated slides and an introductory essay, by John Edmunds, Americana Collection, Music Division of the New York Public Library. (Chicago: Musicamera, 1960). (The slides that go with this instruction booklet are lacking from this collection).


Scattered notes of John Edmunds from his editions of the poems of Alfred Edward Housman. These notes relate to the items 38, 39, and 40a-b. Autograph hand, typescript, and photocopies. About 50 leaves.
Part II: Literary and musical writings of John Edmunds.

item 46. A dictionary article entitled "Song." Typescript, carbon copy, 10 leaves, no place or date. Mr. Edmunds has written on the first page "For a Chicago encyclopedia. I don't know whether or not it was ever published." Another inscription reads, "Article for New Encyclopedia of Music."


item 48. "Lucybird and other animals." This is a collection of eight fables. The author is signed "John Exe." this must be John Edmunds, because the same name -- John Exe -- is used on one of the copies of "Relishes" (see item 44). Four (4) typescript original and carbon copies. Dedicated to "Johanna Harris / one of the great musicians / of our time."

Additional Note

Contents:

1. Lucybird (a sow)
2. Egby (a parrot)
3. Fleetiebell (a cow)
4. Alupia (a badger)
5. Serena (a chicken)
6. Arabiscus (a heron)
7. Flora (a goose)
8. Mauncy (a bear)


Part III: Published music of John Edmunds in this collection.


item 52. Purcell, Henry. Two Publications:

1. King James II Suite, for woodwind quartet. Transcribed by John Edmunds. Score and parts.

item 53. Purcell, Henry. [Twelve] Songs with realizations of the figured bass by John Edmunds. (New York: R. D. Row Music Co., 1960), 64 pp. Two copies each of high and low voice (each set a slightly different printing). Contents:

Additional Note

item 54. Purcell, Henry. [Twelve] Songs with realizations of the figured bass by John Edmunds. (New York: R. D. Row Music Co., 1954). Eleven (11) songs from item 53 which were published separately as single pieces of music, but published earlier in 1954.

item 54 1/2. Vivaldi, Antonio. Five Arias from Solo Cantatas. Transcribed from a manuscript in the library of the Conservatorio de Musica "Luigi Cherubini" in Florence; with a realization of the bass by John Edmunds. (New York: R. D. Row Music Co., 1955), 20 pp. Contents:

1. Piango gemo sospiro
2. Ingrata si mi svena
3. O di tua man mi svena
4. Filli di gioia vuoi farmi morir
5. Pur ch’è te grata
Part III: Published music of John Edmunds in this collection.

item 55. [Carols]. *Carols of the Western World*. A new collection of carols and Christmas hymns from the 14th to the early 19th century in two volumes. Edited and arranged by John Edmunds (Cincinnati, Ohio: World Library of Sacred Music, 1966), 184 pp. (volume 2 was never published). Contents:
  a. One (1) copy of the published edition.
  b. Five (5) draft versions of the publication.

Additional Note
(For a list of titles, please see the following).

  1. The Handsome Soldier
  2. John Riley
  3. What shall we do with the Drunken Sailor
  4. Katy Cruel
  5. The Highly Educated Man


Additional Note


item 59. Edmunds, John. Three separate pieces for voice and piano placed in a single folder:

item 60. Edmunds, John. Two separate pieces for voice and piano placed in a single folder.

item 61. Eight (8) choral compositions by John Edmunds issued in octavo editions:
    --The Birth of Christ
    --Sing we to our Jesus
    --High overhead the stars of heaven
    --Sweet Muses
    --Sound, Ye Shepherds
    --Ay, Me! Can Love and Beauty so Conspire
    --It was a Lover and His Lass
    --A Noble Child
    --The Day has Come
    --Let us Start
    --The Stork She Rose
    --This Night There Comes
Part III: Published music of John Edmunds in this collection.


---All that 'Lieve; Blessed Be that Lord; Jesus Christ; A Babe is Born; be Merry, I Pray You.

item 237.
"Stevenson." Hymn tune by John Edmunds, photocopied from an unknown (possibly Episcopal?) hymnal. Folder also includes a photocopied excerpt from the hymnal’s introduction, headed The Commissioned Hymns, referring to Edmunds and his wife Beatrice Quickenden.

Part IV: Recordings of music by John Edmunds.

Additional Note
(This collection contains the following number of tapes:)
--47 reels of tape on 7+" reels.
--6 reels of tape on 5+" reels.
--14 cassette reels of tape.
--35 phonograph records.

Warning: It should be noted that the following information concerning the content on the recordings is taken from the boxes and labels. No effort has been made to listen to the recordings or to determine their physical condition. John A. Emerson, April 2, 1987).

item 63. Campion Festival in San Francisco, 1952.
item 64. Betty Allen sings 2 songs by John Edmunds, Town Hall, New York, 1957?.
item 66. Parliament of Fowls, "all music by Ernst Bacon, no time for me." Dated 5/6/1975.
item 68. Same as item 67.
item 69. Same as item 67.
item 70. John Edmunds songs, performed by Carole Bogard, Francesca Howe, and John Langstaff, no date.
item 71. Settings by John Edmunds; Carole Bogard, Francesca Howe, John Langstaff, Donald Pippin, performers. Dated August, 1968 (Same as item 70?).
item 74. Same as item 72.
item 75. Same as item 72.
item 76. The inscription on this tape reads "28 February 1960, John Edmunds, Jack Langstaff, 1st half, John’s realizations."
item 77. "Langstaff-Edmunds Program, German songs, French, Scarlatti, Middle English." Apparently tape no. 2 of item 77.
item 79. "11/7/1960, John Langstaff." Part II of item 78.
item 81. Same as item 80.
item 82. Hertz Hall recital. Same as items 72, 74, and 75.
item 83. Same as item 82.
item 85. Part II of item 84.
item 86. Another copy of item 84, part I.
Part IV: Recordings of music by John Edmunds.

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>87.</td>
<td>Another copy of item 85, part II.</td>
</tr>
<tr>
<td>88.</td>
<td>Wigmore Hall recital, parts I and II.</td>
</tr>
<tr>
<td>90.</td>
<td>Tape box contains the inscription “Edmunds Improvisations,” but this is crossed out with a red pencil.</td>
</tr>
<tr>
<td>91.</td>
<td>“Langstaff-Edmunds. German tradition, French tradition A. Scarlatti, Middle English. John Edmunds.” Probably the same as items 76 and 77. The box has another label which is an error.</td>
</tr>
<tr>
<td>92.</td>
<td>An empty tape box bearing the inscription &quot;Williamsburg, experimental tape (first trial).&quot; J. E. Carroll [Collection] Master tape.</td>
</tr>
<tr>
<td>93.</td>
<td>Tape with the label inscription &quot;Trial music for the Turner film.&quot; Also &quot;John Edmunds. George Carroll &amp; experimental tape for documentary film on Mrs. Turner (Painter).&quot; Dubbed tape &quot;not good, original tape [item 92] much better.&quot; Dated April 1962.</td>
</tr>
<tr>
<td>94.</td>
<td>Tape with the inscription &quot;John Edmunds with 6 noisemakers,&quot; and &quot;Improvisations with friends.&quot;</td>
</tr>
<tr>
<td>104.</td>
<td>Duplicate of item 103.</td>
</tr>
<tr>
<td>105.</td>
<td>Duplicate of the San Francisco Boys’ Chorus recital, see item 80.</td>
</tr>
</tbody>
</table>
| 108. | "Purcell segment of the Museum Concert, 4/19/1959."
| 110. | Watergate: a Political Burlesque, with words and music jointly written and composed by Ernst Bacon and John Edmunds. In good condition. No date. |
| 120. | Cassette tape. 10 Dances from The Voyage to Ararat and Dowland songs. 1973. |
| 221. | Album of twelve 10" phonograph records (red cover). According to the labels, these were recorded in various studios in New York and Chicago, and are probably unique. |

**Additional Note**

Contains the following:

- a. Loveliest of trees, True love doth pass away, Her mouth, The cuckoo
- b. John Edmunds (Various Animals) played by Jeanne Behrend [Curtis Institute], Various Animals: 12 pieces for children; piano [play inside out]
- c. The farms of home [Housman], Salley Gardens [Yeats], Second verse of Salley Gardens [Yeats], Procne [Quennel]
d. "Isle of Portland" (Edmunds) Janet Fairbank, "Sourwood Mountain" (Bacon) Janet Fairbank

e. The faucon, Wenlock Edge, The lonely, The fish

f. Your yen two, For old friends, Cloths of Heaven, Half-moon westers low

g. Improvisations (John Edmunds), "Improvisation by? Not me"

h. The falcon, True love doth pass away, Loveliest of trees

i. Your yen too [sic], Wenlock Edge, He standing hushed..., The cuckoo, Upon Julia's voice

j. Pioneers part 1, Pioneers part one [sic]

k. Three improvisations (John Edmunds), Auf Enthalt

l. Hymn (Tallis), Jerusalem, As dew in Aprille (conclusion)

Cardboard mailer containing ten (10) records of various sizes. These are probably also unique recordings.

Additional Note
The records contain:

a. Procne, [blank side, no grooves]


d. Schubert - March in C minor; March in C major; Fantasie in F minor. Dorothy Franklin and Raylene Pierce, pianists. Seventh Annual Campion Festival. (KPFA) August 1952, Sonata (Four Hands) (Hindemith) Dorothy Franklin and Raylene Pierce, pianists. Seventh Annual Campion Festival. August 1952 (KPFA)

e. "When Johnny comes marching home" Westinghouse... [label torn] John Ch...[Label torn], [blank side, no grooves]

f. Author of light [Campion], What then is love [Rossetter] trans.by John St. Edmunds; baritone: Robert Grooters [?--writing is unclear], [label missing; one band]


Part IV: Recordings of music by John Edmunds.

4. "As dew in April" "Conclusion", [no label]. This record is broken.
5. The curlew (Yeats); The pity of love (Yeats); Her mouth (Aldington). Musical settings by John Edmunds. George Prall, tenor; with John Edmunds at the piano. 12/31/51, On Wenlock Edge (Housman); Her anxiety (Yeats); What meanest thou my fortune (XV cent.); My silks and fine array (Blake). Musical settings by John Edmunds. George Prall, tenor; with John Edmunds at the piano. 12/31/51.

Brown album containing eight (8) phonograph records of various sizes.

Additional Note
These records contain:


Part V: Major Musical Compositions of John Edmunds.

This folder contains the original paste-up title pages of works by John Edmunds. The title pages are copied on onion-skin paper, heavy mats, etc. These have been saved since they contain important bibliographical information. Virtually all of the lettering is original ink. About 40 leaves.


Additional Note
Contents:

a. The original autograph manuscript copied on onion-skin master sheets.
b. Two (2) spiral-bound photocopies of the score.
c. Various drafts (3 items).
d. Two (2) hardbound ozalid copies of the score (spine title: The Book Named the Governor Ballet).


a. The original autograph manuscript copied on onion-skin master sheets.
b. Two (2) spiral-bound photocopies of the score.
c. One unbound photocopy of the score.
d. Two (2) additional spiral-bound photocopies of the score. The cover graphic is changed. Additionally, these include a dedication, an author's note, and 32 songs where 125b includes only 29.

d. Item 126.

[Carols]. *The Adams Book of Carols*. Fifty new carols to old texts, set mostly for mixed voices, with a few for soprano or baritone solo. The accompaniments, where required, may be played on a keyboard, or by any other suitable instruments. Composed by John Edmunds, 1957-1962.

Additional Note
Contents:

a. The original autograph manuscript copied on onion-skin master sheets.
c. Two (2) bound blueprint copies of the score.
d. One (1) photocopy of the score, unbound.
e. One (1) hardbound typescript of the carol texts only. Contents differ from table below.

[Carols]. *The Adams Book of Carols*.

Additional Note

Item 127.

[Carols]. *Carols of Earth and Sky*. A new collection of carols and Christmas songs from the fourteenth to the early nineteenth century the tunes derived from traditional sources, English, Dutch, German, French, and American, with texts old and new. Set for unison chorus and keyboard by John Edmunds (San Francisco: 1966 and 1983), 105 pp. Contents:

a. One (1) spiral-bound photocopy.
b. Some materials pertaining to the various drafts (for a list of titles, please see the following pages), including drafts and a paperbound copy of *Carols of the Western World*.
c. One (1) spiral-bound typescript draft of the Preface (with corrections) and a photocopy of six additional songs (67-72) not included in contents below.

[Carols]. *Carols of Earth and Sky*.

Additional Note

Item 128.

*Celebrations*. A ballet for strings, harpsichord, and percussion. Composed for performance with the participation of the course on dance and music, Fromm Institute of Lifelong Learning, University of San Francisco, Fall semester, 1978, [by] John Edmunds. Contents:

a. One (1) spiral-bound photocopy of the score (29 pp.).
b. Various materials pertaining to drafts of the score. One bears the inscription "Transcribed for two pianos 30 III 79."

Item 129.

[Children's music, for piano solo. Four groups of compositions].

b. *Flowers and Vegetables* (San Francisco, 1940-41). Dedicated to Ernst Bacon. Blueprint copy and masters.
Part V: Major Musical Compositions of John Edmunds.


Additional Note
Earlier versions were entitled "Choric Requiem, for soprano and baritone soli, mixed chorus and organ."

Contents:

a. One (1) spiral-bound photocopy score (110 pp.).
b. Original autograph manuscript(s) copied on onion-skin master sheets.
c. One (1) spiral-bound blueprint copy of the Choric Requiem.
d. Various drafts and (what appear to be) parts (about 100 leaves).

Additional Note
This Mass consists of: The Intriot (Intrada), Kyrie (Pavan) and Galliard, "Domine Fili unite[n]te (forlana), Sanctus (piva), Benedictus (bassa danza), Hosanna (sarabanda), Pie Jesu (ductia), Agnus Dei (rota), Requiem aeternam (congé), In paradisum (ballo).

item 131. \textit{The Cities of Heaven and Earth}, for narrator, mixed chorus, and organ by John Edmunds (no place, 1975). One (1) spiral-bound Photocopy score (75 pp.).

Additional Note
Contents:

Fanfare.
A. The Golden Age (Ovid)
I Hail, Festal Day (La Folia)
B. The Countryside of Heaven (J. Clare)
II Blessed City, heav'nly Salem (Sarum Plainsong)
C. Byzantium (R. de Clari)
III See, the Conqueror mounts in triumph (Claret)
D. The City of Heaven (T. Traherne)
IV Around the throne of God (Lovely Joan)
E. London (O. Sitwell)
V A great and mighty wonder (Maiencourante)
F. The Vision of Cathay
VI O Trinity of blessed Light (Robin Hood and the Pedlar)
G. Petra (F. Stark)
VII Round the lord in glory seated (Branle)
H. Venice (J. Ruskin)
VIII Guide me, O thou great Jehovah (Es taget im Osten)
I. A place of the Han dynasty (Anon)
IX Christian, seek not yet repose (L'homme arm&eaucte;)
J. Delphi (L. Durrell)
X Alleluia, O let us sing (Alleluia, den bleijentonn)

item 132. \textit{The Council of Rooks. A Ballet for Twelve Dancers and Actor.}

Additional Note
Scored for solo piano or small orchestra, by John Edmunds.
Contents:

Part V: Major Musical Compositions of John Edmunds.

item 133. The Emissaries. Preliminary sketches for a work using the text of The Countess Cathleen by William Butler Yeats as the libretto. Dated "John Edmunds, New York, August, 1959." Contents of the folder: four items. It is difficult to determine the nature of this composition from what remains.

item 134. The Faucon. And Twenty-three additional songs with texts by anonymous Middle English poets; also by John Bunyan, William Blake, A. E. Housman, William Butler Yates, and others. Set for high voice and piano by John Edmunds.

Additional Note
Contents:

  c. Original autograph manuscripts copied on onion-skin master sheets.

Additional Note


Additional Note
Contents:

  a. Original autograph manuscript copied on onion-skin master sheets (about 250 leaves).
  b. Photocopy master, 246 loose leaves

  English
   1. Brigg Fair
   2. An acre of land
   3. Searching for lambs
   4. Scarborough Fair
   5. Dabbling in the dew
   6. The Turtledove
   7. Six dukes went a-fishing
   8. Gently, Johnny, my jingalo
   9. Blow away the morning dew
  10. Early one morning
  11. The forsaken maid
  12. I'm seventeen come Sunday

  American
   13. St. James's Hospital
   14. The preacher's farewell
   15. The nightingale
   16. Pretty Saro
   17. Black is the color of my true love's hair
   18. Night thought

  Irish
   19. She moved through the fair
   20. The sea
   21. The pigeons
   22. Ballynure
   23. Reynardine

  Scottish
   24. Sir Patrick Spens
   25. The bens of Jura
   26. The three ravens
   27. The cuckoo's nest
   28. Proud Maisie

  French
   1. Que faire s'amour me laisse
Part V: Major Musical Compositions of John Edmunds.

2. J'ai vu le loup, le renard, le lièvre
3. Je suis deshèritée
4. Nous estions troys jeunes fillettes
5. Las, en mon doux printemps
6. Ma belle, si tu voulais
7. Margot, laboureuz les vignes
8. Las, il n'a nul mal
9. Au bois, madame
10. En ce premier jour de May
11. Cruelle d'ecute;partie
12. Allons gay, gayement, ma mignonne

German
1. Christ ist erstanden
2. Gut G'sell und du musst wandern
3. Zwischen Berg und tiefem Tal
4. Der Winter ist vergangen (XVth century)
5. Der Kuckcuck auf dem Baume sass
6. Die Sonn, die ist verblichen
7. Nun will der Lenz uns grünen
8. Der treue Mägdelein klag' mich sehr
9. Wach auf, mein Hort! Es leucht dort her
10. Hinunter ist der Sonnenschein
11. Dort nieder an dem Rheine
12. Ich hörte ein Sichelein rauschen
13. Der Tag ist hin
14. Der grimmig Tod mit seinem Pfeil
15. Der Winter ist vergangen (ca. 1600)
16. Es sungen drei Engel
17. Es sang gut Spielmann durch das Ried
18. Der Tag vertreibt die finstre Nacht
19. Wie schauten bin blii; uns der Meyen
20. Wenn ich des Morgens trauem; aufsteh
21. Es muss nur sein
22. Flieg her, flieg hin, Waldvögelein
23. Gesgen dich Laub, gesegn dich Gras
24. Von edler Art


Additional Note
Contents:

a. Set of original autographed manuscripts leaves copied on 164 onion-skin master sheets.


The ballad of the cherry tree (Traditional)
In youth is pleasure (Wever)
The Spanish Armada (Still)
Venus (Southwell)
The Earl of Murray (Traditional)
Care-charming Sleep (Fletcher)
Shine out, fair sun (Chapman?)
Come, be my valentine (Andrewes)
O Lord, how excellent is thy name (Psalm 8)
The lament of Anne Boleyne (The Queen's lament) (Anon.)
Gaily I lived (Regnier)
How should I your true love know? (Shakespeare)
In numbers, and but these few (Herrick)
Dear, when I did from you remove (Cherbury)
I dare not ask a kiss (Herrick)
The shepherd boy sings in the Valley of Humiliation (Bunyan)
What sweeter music can we bring? (Herrick)
Hold, cruel Love (Anon.)
To Mistress Margaret Falconbridge (Now is your turn, my dearest, to be set) (Herrick)
Trail all your pikes (Winchelsea)
Milkmaids (Traditional)
The twa corbies (Traditional)
A choir of bright beauties (Dryden)
Love still has something of the sea (Sedley)
To all you ladies now at land (Sackville)
Proud Maisie (Scott)
To the Accuser, who is the God of this world (Blake)
True love doth pass away (Blake)
Music, when soft voices die (Shelley)
If thou wilt ease thy heart (Beddoes)
Found a family, build a state (Melville)
Proene (Quennell)
So sweet love seemed (Bridges)
The daisies (Stephens)
Her mouth (Aldington)
Molly Samways (Warner)
The ballad of the pigs (De la Mare)
Thine elder that I am (Field)
Ann Monk (Warner)
The black panther (Wheelock)
Idbury bells are ringing (Warner)
Leda and the swan (Gogarty)
Country burial (Lewis)
One night the angels sang (Yates)

Item 137.

Additional Note
Contents:

b. Photocopy, spiral-bound, of the proof copy with annotations in the hand of John Edmunds.
c. Two (2) photocopies, bound, of the proof copy.

The Garden of the Muses

Additional Note
Six new madrigals and a canon. The music derived mainly from Sir Thomas Leighton's Tears or Lamentations of a Sorrowful Soul (1614), the original texts replaced with poems drawn mainly from England's Helicon (1600); also ayres by Richard Martin and Thomas Morley, and a canon (Thomas Weelkes?) from the title page of Tears.
Part V: Major Musical Compositions of John Edmunds.

3. William Byrd. *Young shepherd, turn aside* (Young), replacing Leighton's text: *I laid me down to rest* (5 voices).
7. Thomas Weelkes (?). *Instrumental (?) canon, with text from motto of Mary, Queen of Scots: In my end is my beginning* (5 voices). Published by Music 70 (Lawson-Gould)

New York, 1983

Greenbuds. Twelve songs to words by A. E. Housman.

Additional Note

Contents:

a. Set of original autograph manuscript leaves copied on 43 onion-skin master sheets.
b. Photocopy, spiral-bound, of the score.

Additional Note


Additional Note
Contents:

d. Another master of the 1983 edition, 157 pp. containing mockups of the mastheads, etc.


O love, how strangely sweet (Marston)
When daisies pied and violets blue (Shakespeare)
Your eēeuml;n two (Chaucer)
Apothecary's song (And can the physician...) (Anon.)
Behold a simple tender babe (Southwell)
Weep no more, sad fountains (Anon.)
Stay, O sweet (Donne)
The two rivers (Says Tweed to Till...) (Anon.)
Seal up her eyes, O Sleep (Cartwright)
Why canst thou not, as others do (Danyel)
Even such is Time (Ralegh)
Come away, Death (Shakespeare)
Canticle ('Twas my beloved spake...) (Norris)
Take, O take those lips away (Shakespeare)
Close now thine eyes (Quarles)
Tagus, farewell (Wyat)
The stork (Anon.)
The little pretty nightingale (Anon.)
O mortal folk (Hawes)
on the destruction of Walsingham Abbey (Anon.)
Hallelujah (O.T.)
Glory be to the Graces (Herrick)
To Music (Begin to charm...) (Herrick)
To Electra (More white than whitest lilies...) (Herrick)
Upon Julia's hair (Tell me what needs...) (Herrick)
Whenas in silks my Julia goes (Herrick)
Here she lies in a bed of spice (Herrick)
How many times do I love thee, dear (Beddoes)
Ardan Mor (Ledwidge)
Jerusalem (Blake)
Helen (Poe)
O my dear heart (Wedderburne)
The Keeper (Anon.)
To music (Silver key of the fountain of tears) (Shelley)
Eden (Bridges)
Mother, I cannot mind my wheel (Landor)
Hear the voice of the Bard (Blake)
When will the fountain of my tears be dry (Anon.)
On the Truth (Patmore)
Inside the skull (Gleason)
Absalom (Gleason)
Dame Melancholy (Gleason)
Instinctively, unwittingly (Lewis)
If thou wast Christ the King (Lewis)
Love that is rooted deep (Lewis)
Praise ye the Lord (Psalm 113)
Behold, how good and pleasant it is (Psalm 133)
The Lord is my shepherd (Psalm 23)
When Israel went out of Egypt (Psalm 114)
O Lord, my heart is fixed (Psalm 108)

Hymns Sacred and Profane. No bibliographical information accompanies this piece.
Scored for organ, tympani, chorus, and voices.

Additional Note
Contents

a. Spiral-bound, blueprint copy of music. No title page or date and place. Pieces
entirely different than from the master sheets.
b. Master sheets on onion-skin, 72 leaves. Ink.
c. Loose leaves, blueprint copies, about 40 leaves.

Hymns Sacred and Profane.

Additional Note
Apparently this is the order of pieces in the master set:
1. Personent Hodie (pp. 1-16)
2. The King of Love my Shepherd Is (pp.17-29)
3. Christmas, Seek Not Yet Repose (pp. 30-45)
4. Guide me, O Thou Great Jehovah (pp. 46-61)
5. Alleluia, O Let Us Sing Alleluia (pp. 62-72)

[Hymnal]. The Berkeley Hymnal. A Collection of popular European tunes (1400-1800)
derived mainly from secular sources. Texts chosen for the most part from Protestant
hymnody by Beatrice Quickenden. Tunes and texts mutually accomodated, and the
tunes harmonized by John Edmunds (Berkeley, California: 1966).

Additional Note
Contents:
Part V: Major Musical Compositions of John Edmunds.

Inventory of the John Edmunds papers, [ca. 1930-ongoing]

a. Autograph, master sheets on onion-skin paper, 58 loose leaves.
1. Round the Lord in glory seated (R. Mant) BRANSLE
2. He who would valiant be (J. Bunyan) WILHELMUS VAN NASSOUWE
3. Guide me, O thou great Jehovah (W. Williams) ES TAGET IM OSTEN
4. Lord to our humble prayers attend (Greek; Tr J. Brownlie) IK SACH MYNNEN HEREN VAN VALKENSTEEN
5. Alleluia, O let us sing Alleluia (B. Quickenden) ALLELUIA, DEN BLIJDEN TOON
6. Lord, thy word abideth (H. W. Baker) FRED’RIK HENDRIK VAN NASSAU
7. We love the place, O God (H. L. Jenner) HARDUYN
8. O Father, thy soldiers’ crown and guard (Latin; Tr J. M. Neale) GENADIGE HERE MIJN TOEVERLAAT
9. O brightness of th’ immortal Father’s face (Greek; Tr E. Eddis) O GOD ALMACHTIG, VADER GOED
10. Above the clear blue skies (J. Chandler) SAL ICK NOCH LANGHER MET HEETE TRANEN
11. Ten thousand times ten thousand (H. Alford) GEWETST BEN IK VAN BINNEN
12. See, the Conqueror mounts in triumph (C. Wordsworth) CLARET
13. Around the throne of God (J. M. Neale) LOVELY JOAN
14. Sun of my soul, thou Saviour dear (J. Keble) WIDE WATER
15. O Trinity of blessed light (Latin; Tr J. M. Neale) PEDLAR
16. Immortal, invisible, God only wise (W. C. Smith) SPANISH LADIES
17. The King of Love my Shepherd is (Psalm 23; Pr H. W. Baker) HANSKIN
18. This day the first of days was made (Latin; Tr R. Bridges) THE GIFT TO BE SIMPLE
19. Hail, Festal Day! (J. Baden-Powell) FOLIA
20. A great and mighty wonder (Latin; Tr J. M. Neale) AMI, DANS CETTE VIE
21. Hark! a herald voice is calling (Latin; Tr E. Caswall) Cupidon nous flatte
22. Praise the Lord of heaven (T. B. Browne) NOUS ALLONS, MA MIE
23. We come unto our fathers’ God (T. H. Gill) FLIEG HER, FLIEG HIN, WALDVÖGELLEIN
24. For thee, O dear, dear country (Latin; Tr J. M. Neale) MARIENLIED
25. Beneath the starry heavens (B. Quickenden) WIR WOLLEN ALLE FROHLICH SEIN
26. Holy Father, great Creator (A. V. Griswold) JUNGFRAU KOMMET ZU DEM REIHEN
27. The strife is oer (Latin: Finita jam sunt praelia - XVIIIth cent.? Tr F. Pott)
28. Thou hallowed chosen morn of praise (St. John of Damascus, c. 750. Tr from the Greek by John Mason Neale) IC SEG ADIEU!
29. Now glad of heart be everyone (German; Tr A. H. Fox-Strangways) ES SUNGEN DREI ENGEL
30. Lord God of Hosts (B. Quickenden) THIRD MODE TUNE
31. O one with God the Father (W. W. How) GEBET AUF DAS NEUE JAHR
32. Hail to the Lord’s anointed (J. Montgomery) Laet sang en spel
33. O Love, who formest me to wear...Jesu, my Lord, my God (H. Collins) BRANSLE GUINEE
34. Still will we trust (W. H. Burleigh, alt by B. Q.) LA BELLE QUI TIENS MA VIE
35. The King of Kings from Heaven cometh down (H. R. Bramley, alt. by B. Q.) LIEBE DIE DU MICH ZUM BILDE
36. Beyond that boundless sea (J. Conder) LAET SANG EN SPEL
37. The King of Kings from Heaven cometh down (H. R. Bramley, alt. by B. Q.) LAET SANG EN SPEL
38. Long did I toil (Frances Quarles). LAET SANG EN SPEL
39. Our Father, by whose servants our house was built of old (G. W. Briggs) GELUCKIG VADERLAND
40. Jesu, my Lord, my God (H. Collins) BRANSLE GUINEE
41. Most high omnipotent (St. Francis of Assisi. Tr by Robbins) HELPT NU U SELF
43. All praise to thee, our heavenly King (B. Quickenden) ANCIENT DANISH
44. Lord, thy word abideth (H. W. Baker) FREDERIK HENDRIK VAN NASSAU
45. O Quickly come, dread Judge of all (L. Tuttiott) BRANSTL DOUBLE
46. O what their joy and their glory must be (P. Abelard: O quanta qualia sunt
illa sabbata. Tr. by J. M. Neale). LA TRADITORE MY FA MOIRE
47. O praise ye the Lord! (H. W. Baker) Henry Lawes: CORIDON TO HIS PHYLLIS
48. Sing Alleluia forth in duteous praise (Latin: Alleluia piis edite laudibus. Tr.
by John Ellerton) BUSHES AND BRIARS
49. Lord, when the kingdom comes (W. D. Maclagan) FORTUNE MY FOE
50. Thy hand, O god has guided (E. H. Plumptre) Du Caurroy?
51. O thou to whose all-searching sight (N. L. von Zinzendorf, Tr John Wesley)
WINTERAUSTREIBEN
52. How happy is he born and taught (H. Wotton) MACHT HOCH DIE THUR
(Freylinghausen)
53. Thou who sentest thine apostles (John Ellerton) M. A. Charpentier
54. In majesty that all may see (Beatrice Quickenden) ES MUSS NUR SEIN
55. To thee, O Lord, our hearts we raise (W. Chatterton Dix) O NEDERLAND

Item 142.

[Hymnal]. The Campion Hymnal. A Collection of traditional European tunes (1400-
1800) derived mainly from secular sources with texts chosen from Protestant

Additional Note
Contents:

a. Spiral-bound, photocopy and a second copy of loose master sheets.
b. A Preface to the Hymnal, blueprint, loose leaves which is not bound in item a.
c. Master sheets on onion-skin, 10 loose leaves containing selected hymns from
the collection. These are accompanied with photocopies of Mr. Edmund's original
transcriptions.

[Hymnal]. The Campion Hymnal.

Additional Note

Item 143.

[Hymnal]. The Marin Hymnal. Fifty hymns by Isaac Watts, Charles Wesley, John
Mason Neale, Robert Bridges, and others. Set by John Edmunds (London, 1974), 103
pp.

Additional Note
Contents:

a. Spiral-bound, photocopy.
b. Master sheets, loose leaves with an alphabetical index; 105 pp.
c. Hardbound ozalid of manuscript; 103 pp.
d. Hardbound manuscript, unpaginated. Spine title: Marin Hymnal. Title given on
title page as Easter Carols (Preceded by a few Christmas Carols). Different
selections in some cases, and in different order, than the later versions. Note on
title page reads: "New name: Berkeley Hymnal."

[Hymnal]. The Marin Hymnal.

Additional Note

Item 144.

The Imaginary Zoo. Nine pieces for piano (four hands) with texts to be read by two

Additional Note
Contents:

The Imaginary Zoo.

Additional Note
Order of music and the intercalated readings:

item 145.

The Lord of Misrule. A masque for an adult actor and a singing and acting boys chorus.

Additional Note
Contents:

a. Spiral-bound, photocopy. One score (loose sheets).
b. Set of 37 parts bearing the inscription:

Additional Note

The Lord of Misrule.

Additional Note
for Actor/Master-of-Ceremonies (the Lord of Misrule), Boys' and Men's Chorus, Boy Soprano Solo and Piano.

item 146.


Additional Note
Contents:


item 147.

The Parliament of Fowls. A ballet for children and three actors. Ten dances preceded by a Parade and followed by a Deparade. Composed for solo piano by Ernst Bacon and John Edmunds (San Francisco: August, 1974).

Additional Note
Contents:

a. Two (2) spiral-bound, photocopies of the score, irregular pagination = 52 pp. each.
b. Two (2) libretti, typescript, 18 pp. There are major differences between the two texts and the arrangement of songs.
c. Draft libretto filled with corrections.
d. Autograph of the music, bound in two notebooks and two (2) separate pieces: the Paven and Corola.
e. Spiral-bound photocopy of text and score (unmarked blue cover).

ADDENDA
La Pelicania (pelican)
La Ruminanza (hoot owl)
La Galopade (magpie)
La Rhumbaba
The Ratattoo
<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
</table>

**Additional Note**

**Contents:**

a. Autograph, master sheets on onion-skin, 171 leaves.

Additional Note

THE CURLEW
The Curlew
The Countess Cathleen in Paradise
The Salley Gardens
The angels are stooping
The cry of the sedge
To a young girl
The fish
The fiddler of Dooney
The Rose of Peace
The Rose of the World
O sweet, everlasting voices
I saw a staring Virgin stand
Earth in beauty dressed
The sorrow of love
Wine comes in at the mouth
Though you are in your shining days
The Magi

COOLE PARK
Fallen majesty
The pity of love
The cloths of Heaven
The loss of love
The Constellations of Heaven
Into the twilight
The wild swans of Coole
The island
O woman kneeling by your altar rails
Sweetheart, do not love too long
The heart of the woman
We have cried in our despair

BYZANTIUM
Wisdom
Crazy Jane and the Bishop
Death
The squirrel
Leda and the swan
The Mother of God
The Second Coming
The hazel wood
The Delphic Oracle upon Plotinus
Sailing to Byzantium
Byzantium
item 149.  

*The Praise of the Created World.* For narrator, mezzo-soprano, chorus, and organ, by John Edmunds (No place: [1974]), 95 pp.

Additional Note

Contents:

a. Autograph, master sheets on onion-skin, 95 loose leaves.
c. Hardbound ozalid copy of autograph (95 pp.).

*The Praise of the Created World*

Additional Note

for Speaker, Mezzo-Soprano Solo, Chorus and Organ. The music based on tune from sixteenth-and seventeenth-century sacred and secular sources, with texts taken mainly from Protestant Hymnody. Interspersed with passages from the writings of Henry Vaughan, John Clare, Herman Melville, John Ruskin, Gerald Durrell and others.

item 150.  


Additional Note

Contents:

a. Spiral-bound, blueprint copy of the score, 197 pp.
b. Master copy with pasteup headings, etc., 197 pp.
c. Master sheets on onion-skin paper, 175 loose leaves.

*The Rising of the Sun.*

Additional Note

List of songs: Fifty songs to Middle English texts. (1939-1960)

The Faucon
I sing of a maiden (I)
The Allegory of Love
The bailey beareth the bell away
The ballad of the Crucifixion
I saw a fair maiden
There is no rose of such virtu
St. Steven
The Fair City
Kings and shepherds
The little child (I)
Winchester
The first day when Christ was born
Sing we all
The Tower of the World
In praise of Venus
Adam's lament
In praise of caution
Now is well and all thing a-right
Rex Pacificus
The wounded knight
My Ghostly Father
Maiden in the moor
What meanest thou, my fortune
Under a forest that was so long
In youth, in age, in weal and woe
Adam lay y-bounden
I sing of a maiden (II)
Part V: Major Musical Compositions of John Edmunds.

About the fields they piped full right
The cock croweth Christus natus est
Him that I loved all the best
This is the key of the Kingdom
At a spring well, under a thorn
Some there are be merry, some be sad
I sing of a maiden (III)
Green grow'th the holly
The Annunciation
As I outrode the other night
Susanni (A little child there is y-born) (II)
The bells of Paradise
The Angel to the Virgin said
Down in yon forest
The heron flew east, the heron flew west
There comes a ship far sailing
Jesu, my soul
Now the holly bears a berry
A maid peerles
The other day I heard a may
When that my sweet &egrave; Son was thirty winter old
The Resurrection

The Rites of Christmas. Fifty carols with texts chosen mainly from Medieval English sources and freely adapted by Beatrice Quickenden. Tunes from secular urban sources (1400-1800) chosen and set for solo voices or unison chorus and keyboard by John Edmunds (San Francisco, 1966; addenda and substitutions, 1980),

Additional Note
Contents:

a. Two (2) spiral-bound, photocopies of the 1966 first edition, one with a green cover and the other with a copy of the title page copied onto brown card stock.
c. Collection of music in loose sheets representing the "Addenda and substitutions, 1980."
d. Hardbound manuscript, 55 pp.
e. Hardbound manuscript of earlier draft. Unpaginated.

The Rites of Christmas.

Additional Note

TABLE OF CONTENTS --1980 revised edition

1. Now comes Yule with gentle cheer (Pastime with good company)
2. There is a blossom sprung of a thorn (Bonny sweet Robin)
3. A God, a God, and yet a man? (Loth to depart)
4. Good people all (When the King enjoys his own again)
5. As I was once a-walking (Rigadoon royal)
6. And by a chapel as I came (Almachtig God)
7. Another year it may betide (Chestnut)
8. A babe is born (Balow)
9. Christ was born of Mary free (Watkin's Ale)
10. Nature's decorations glitter (Unknown)
11. The heron flew East, the heron flew west (Scottish folk tune)
12. Ivy's fair to see (John, come kiss me now)
13. Almighty Jesu, King of bliss (La peronelle)
14. Come, mad boys, be glad boys (Well-a-day)
15. Under a tree in sporting me (Ecce novum gaudium)
16. King Herod and the cock (Oxford City)
17. Out of a blossom sprang a thorn (The Spanish Pavan)
18. There were three kings (Raggle taggle gypsies)
19. A Child is born, ywis (Bransle de l'officiel)<
20. Now be joy unto the Trinity (Westron Wynde)
21. Have good day, my masters all (The hunt's up)
22. Lift up your hearts (Lilliburlero)
23. Ivy, it is both fair and green (Van minnen ben ik...)
24. Welcome be thou, Heaven's King (We be three poor mariners)
25. Here we carry new water (The Cuckoo)
26. On a night the shepherds of Galilée's pastures (Daphne's delight)
27. The day of Yule have we in mind (Nu laat ons...)
28. Heavens, distill your balmy dews (What is a day...)
29. Hail thou Lord whom shepherds love (Beault&aeacute;)
30. Butler How! Bevis a towt! (doubting virgin)
31. About the field they piped full right (London lads)
32. When righteous Joseph wedded was (The flight of the earls)
33. This time is born a Child full good (O Rex Coelorum)
34. Be joyful, Man (Agincourt song)
35. Be we merry now in this feast (Tourdion)
36. O Mary, for the love of thee (Geordie)
37. Welcome, Yule, thou merry man (Youth's the season made for joy)
38. The brightest star (Erschienen ist der herrlich Tag)<
39. Father, and Son, and Holy Ghost (Come, love, let's walk...)
40. Holly, he beareth berries (All in a garden green)<
41. O come away, ye shepherds in the fields (Essex)
42. Nowell, good news I bring (Come, shepherds, deck your heads)
43. Eastern monarchs, Sages three (Que Phebus soit dedans l'onde)
44. On, on with the cakes and ale (Cherping of the lark)
45. The Holy daughter of Syon (Banks of sweet primrose)
46. Out of the East (I tell thee, Dick)
47. Farewell Advent, Yule is come (Jamaica)
48. Three ships they were beating (Scottish tune)
49. Shout and rejoice (Vive le roi)
50. With majestic mien (Crimson Velvet)
Part V: Major Musical Compositions of John Edmunds.

Vol. IV
Additional Note

Vol. V
Additional Note

Vol. VI
Additional Note

Vol. VII
Additional Note

Vol. VIII
Additional Note

Vol. IX
Additional Note

Vol. X
Additional Note

Vol. XI
Additional Note

Vol. XII
Additional Note


Additional Note
Contents:

Vol. I
Additional Note

Vol. II
Additional Note

Vol. III
Additional Note

Vol. IV
Additional Note

Vol. V
Additional Note

Vol. VI
Additional Note

Vol. VII
Additional Note
Part V: Major Musical Compositions of John Edmunds.

item 155. **Songs of the Pleasure Garden.** Set for solo voice and keyboard by John Edmunds (Williamsburg, April, 1963), 39 pp.

Additional Note
Contents:


**Songs of the Pleasure Garden.**

Additional Note


Additional Note

a. An advanced (probably final) draft. Spiral-bound photocopy which includes texts and music.

b. A later draft than [a.], with added and substituted texts. Spiral-bound photocopy which includes texts, music, and inked corrections and notes.

**Towards the Western Hills.**

Additional Note

item 157a. **The Voyage to Ararat[formerly titled: Jehovah and the Ark].**

**The Voyage to Ararat.** Sacred Addresses to the Hosts of Heaven, Man and Beast, Noah and the Flood. Imparted to Andrew Longbow = poem [by John Edmunds] (San Francisco: Lawton Kennedy Press: sole distributor Dragon's Teeth Press, Georgetown, California, 1981), 27 pp. Two copies; one is the author's proof (copy #0), and the other is copy #42, which has (along with many of the other copies) had all references to Andrew Longbow excised and replaced with blank cardstock or other text. A copy of the second edition (somewhat less lavish) is also included.

Additional Note

i. Two copies of the printed poem, item 1, together with eight different drafts containing multiple additions and corrections.

ii. Four (4) copies of item b, the ballet, arranged for two pianos. Spiral-bound copies, photocopied leaves, 16 pp.

iii. Text, 14 typescript leaves, photocopy, of the ballet.

item 157b. **Jehovah and the Ark.** A masque in five scenes for twenty-four children, eight adult solo dancers, and Jehovah (speaker). On a text by John Edmunds, with music based mainly on Renaissance dance forms and consisting of twelve numbers composed by Ernst Bacon and twelve by John Edmunds. For two pianos and percussion. Orchestral version by Ernst Bacon.

Additional Note

Contents:

Part V: Major Musical Compositions of John Edmunds.

b. Folder containing various drawings: Noah’s Ark, etc., presumably as stage directions.
c. Folder containing original drafts and sketches, about 60 leaves.
d. Autograph master sheets, about 50 leaves.
f. Seven (7) spiral-bound volumes containing two-piano versions of John Edmunds' 12 contributions to the composition. These are either photocopies or blueprint copies.

Table of contents based on the orchestral score by Ernst Bacon.
1. Intrada
2. Bourrée
3. Ground
4. Tordion
5. Menuet
6. Air des Bouffojs
7. Bransle
8. Gaillarde
9. Embarcation Procession
10. Pavan
11. Canaries
12. Serpents
13. Deluge
14. Round-o
15. Sarabande
16. Hornpipe
17. Basse-Danse
18. Tartanella
19. Jehovah’s Rebuke
20. The Basilisk
21. Triumphal Debarkation
22. Brawl
23. The Featherbates
24. Blessing and Jubilation

Other two-piano versions contain the following different arrangement of pieces.
1. Intrada
2. Tourdion
3. Chaconne
4. Tarantella
5. Buffen’s Dance
6. Passamezzo
7. Canaries
8. Pavan
9. Gailliard
10. Sarabande
11. Hornpipe on a ground
12. Finale
13. Bourrée
14. Entry March
15. Pavan

Item 158. The Urban Muse. A cantata for mixed chorus and organ. Based mainly on traditional tunes from secular sources (fifteenth to eighteenth centuries) with texts by John Mason Neale and others. Selected and adapted by Beatrice Quickenden. The music set by John Edmunds. The orchestration by Lou Harrison. Commissioned for the Tamalpais Festival, 1967.

Additional Note
Contents:
Part V: Major Musical Compositions of John Edmunds.

a. Autograph orchestra score in the hand of Lou Harrison; mastersheets on onion-skin; about 100 leaves, not numbered.
b. Two (2) spiral-bound, blueprint copies of the orchestra score.
c. One (1) box of loose leaves from the orchestra score containing markings in red crayon.
d. Two (2) spiral-bound photocopies (reduced size) of item a.
e. Set of orchestra parts: mastersheets, onion-skin; about 100 leaves.
f. Set of orchestra parts: blueprint copies of item e; about 200 leaves.
g. Choral parts: Thirteen (13) spiral-bound, blueprint copies; each copy has 77 pp.
h. Small bound notebook containing "Some ostinati for use in The Urban Muse, for Chorus and Orchestra. Sausalito, California, 30 May 1965."

Urban Muse: SOURCES OF TUNES AND TEXTS

I. Hail, festal Day!
   Additional Note
   Tune: La Folla (Portuguese traditional dance of the XVth century); Salve, festa dies by Bishop Venantius Fortunatus (VIth century) translated by T. A. Lacey (ca 1900). In the XVIIth and XVIIIth centuries La Folla became the most popular of all themes for variations, many of the baroque ground basses, passacaglias and chaconnes being evolved from it.

II. Round the Lord in glory seated.
   Additional Note
   Tune: "Een Fransche Bransle" from Adriaan Valerius's Nederlandtsche Gedenck-clanck (Haarlem, 1621); Text: Bishop Richard Mant (1873). The word 'brawl' comes from bransle, a dance popular in France and England in the XVIIth and XVIth centuries.

III. O Trinity of blessed light
   Additional Note
   Tune: "Robin Hood and the pedler" (English traditional folk ballad collected by R. Vaughan Williams in 1906); Text: John Mason Neale (Mid-XIXth century).

IV. O Lord, in me there lieth nought
   Additional Note
   Tune: "Bransle Double" from Thoinot Arbeau's Orchésographie (1588);
   Text: A metrical paraphrase of Psalm 139 (Domine, probasti) by the Countess of Pembroke (late XVIth century).

V. Around the throne of God
   Additional Note
   Tune: "Lovely Joan" (English traditional, collected by R. Vaughan Williams in 1908);
   Text: John Mason Neale (mid-XIXth century). The original words are a version of the well-known folk ballad "Blow away the morning dew".

VI. See the Conqueror mounts in triumph
   Additional Note
   Tune: "In praise of claret" (English traditional, before 1731); Text: Bishop Christopher Wordsworth (1862). The original text and tune have been recently reprinted in the Williamsburg Songbook (1964).
VII. Whence comes that scent, that fragrance...

Additional Note
Tune: "Quelle est cette odeur agréable" (French traditional carol of the XVIth century;
Text: Beatrice Quickenden (1965). The tune was turned into a patriotic drinking song
"in praise of our three fam’d Generals" (John Churchill, Duke of Marlborough; Eugene,
Prince of Savoy; and Henry Nassau, Count of Auverquerque. All were prominent during
the War of the Spanish Succession (1701-1714). The words are by Thomas D’Urfey
and appear in his Pills to Purge Melancholy (1719). John Gay used the tune in his
Beggar’s Opera (1728) for the words "Fill every glass"...A second tune, known as the
"Bergundian Trumpet Carol" is combined with "Quelle est cette odeur agréable;" The Trumpet Carol is of undetermined origin.

VIII. Guide me, 0 thou great Jehovah

Additional Note
Tune: "Het daghet in den oosten, het lichtet" (Dutch traditional, XIVth century). I have
slightly altered the version of the tune used by Clemens non Papa in his
Souterliedekens (Antwerp, 1556-57) where it is adapted to a Dutch metrical version
(Hooghe te singhen) of the fourth Psalm (Cum invocarem); Text: William Williams,
translated from the Welsh by Peter and Wm Williams (Welsh, mid XIXth century).

IX. Christians, seek not yet repose

Additional Note
Tune: L’Homme armé (French traditional, XVth century); Text: Charlotte Elliott
(mid XIXth century). It has been necessary to alter the words rather extensively in
order to accommodate them to the tune. The original French words, recovered in the
1920s by Dr. Dragan Plamenac, warn against the marauding soldier. Many composers
of the polyphonic period used the tune as a basis for settings of the Mass.

X. Alleluia, O let us sing Alleluia

Additional Note
Tune: Alleluia, den blijden toon (Dutch, ancient traditional); Text: Beatrice Quickenden
(1965). The tune appears in E. Bruning’s Het Geestelijk Lied van Nederland
(Heemstede, 1948?) where it is described as “van ouds gezongen in Twente”.

Westminster Requiem. Devised by John Edmunds from the court odes, sacred songs,
and incidental music [of Henry Purcell]. London, July 18, 1955; Berkeley, January 7,
1986.

Additional Note
Elsewhere Mr. Edmunds assigned the inscription: "Westminster Requiem". Selected from
many work of Henry Purcell and adapted to Latin texts by John Edmunds. For solo

a. Spiral-bound photocopy with annotations, 194 pp. Full score, final draft
version.

b. Notebook containing the preliminary draft of the Westminster Requiem.
According to this source, the original title was “Goldsbrough Requiem” [after
Arnold Goldsbrough, 1892-1964, one of the editors of The Purcell Edition], for
soloists (soprano, alto, tenor, bass), mixed chorus, and orchestra; to music by
Henry Purcell. Derived from his Birthday Odes. Welcome Songs, incomplete
anthems, and short works. With Latin texts drawn from the Requiem Mass and
other liturgical sources. Devised by John Edmunds, 1975.”

Additional Note
Remarks: see item 22f for correspondence with Denis Stevens about the performance of this work. It was never performed.

d. Original manuscript (donated 1988)
e. Modern edition prepared from 159a. Spiral bound, 112 pages. (donated 1988)
f. Photocopy of manuscript (147 loose leaves). There are also approximately 60 loose leaves of addenda (photocopies of manuscript).

Selected from many works and adapted to Latin texts by John Edmunds. For solo Soprano, Mixed Chorus, Strings, Organ and Harpsichord. (London, 1976.)

Part I

Additional Note

Part II

Additional Note

item 160. Whitby Bells [The Bells at Whitby]. A masque based on a sixteenth-century legend. To be sung, danced, and mimed. For narrator, baritone soloist, unison chorus, miscellaneous instruments, percussion, and a full set of hand bells. On a ballad by Beatrice Quickenden and interspersed with lyrics from medieval Latin, English, French, and Danish sources; the translations by various hands. The music composed or adapted from folk songs by John Edmunds (No place: 1964).

Additional Note
Contents:

a. Folder containing the text, carbon copy with paste-in additions.

item 161. Ethnologist’s Nosegay. Several pieces for piano solo by John Edmunds (No place: 1940; revised Jan. 8, 1972), 6 pp. Dedicated to Johana Harris.

Additional Note
Contents: master sheets on onion-skin paper, 6 leaves.

--”The Marquesan cannibal’s ill-gotten surplice.”
--”The Patagonian’s happiness with his beaded ballet pumps.”
--”The Hottentot tries to run his sewing machine.”
--”The Ainu is elected to the Shriner’s committee on fezzes and sashes.”


Additional Note
Contents:

a. Autograph draft score, 6 pp.


item 164. [Song]. ”Epitaph.” Text by Stephen Hawes. Music by John Edmunds (No place or date, 2 pp. (blueprint copy).

item 165. a-c. [Songs], Three songs to texts of W. B. Yeats:

--”Fallen majesty,” blueprint copy, 2 pp., no place or date.
--”For old friends,” blueprint copy, 2 pp., dated 1937.
--”Lullaby,” autograph, vocal line only, 1 leaf, dated 1937.

Part VI: Arrangements of music “set by” John Edmunds, major composers.
Part VI: Arrangements of music "set by" John Edmunds, major composers.

item 166. [Bach, Johann Sebastian, 1685-1750].

Additional Note
This folder contains the following settings which are arranged for two pianos. Date Nov. 15, 1951. For Madi Bacon.

a. In thee is joy, onion-skin original, 7 leaves and copy.
b. Passion chorale, onion-skin original, 2 leaves.
c. Now again be joyful, onion-skin original, 4 leaves.
d. A mighty fortress, onion-skin original, 9 leaves.
e. Sanctify us through grace, onion-skin original, 4 leaves.
f. Sonatina, onion-skin original, 3 leaves and 3 copies.

item 167. Bach, Johann Sebastian

Additional Note
Songs from the Notebook of Anna Magdalene Bach. With English texts by Madeline Gleason and realizations of the bass by John Edmunds (No place or date, bound volume, photocopy), 31pp.

item 168. [Blow, John, 1648-1708].

a. Folder containing the following arrangements. All are onion-skin mastersheets, autograph in ink:
   --Myrtilla to Phylander, 5 leaves, 3 different copies.
   --It is not that I love you less, 2 leaves.
   --Fairest work of happy nature, 3 leaves.
   --A pastoral elegy, 5 leaves.
   --Tell me no more, 4 leaves.
b. Small hardbound collection of transcriptions in pencil and ink [spine title: John Blow: Songs, arias for 3 & 4 voices].
   c. Hardbound ozalid copy of 168a, above. The songs are in a different order than that given in 168a's contents.


   Tavola
   Cavalli
   La Calisto
   L'Artemisia
   Il Giasone
   Il Giasone

item 169. [Cesti, Antonio, 1623-1669].

Additional Note
This folder contains the following 3 transcriptions by John Edmunds; copied on onion-skin mastersheets.

   --Dammi aita, 2 leaves.
   --Disserrate via abissi, 4 leaves.
   --Notte amica agli amanti, 3 leaves.

Inventory of the John Edmunds papers, [ca. 1930-ongoing]
Part VI: Arrangements of music "set by" John Edmunds, major composers.

---

**item 170.**

[Freschi, Domenico, 1625-1710]

**Additional Note**

This folder contains the following transcriptions; all are copied on onion-skin mastersheets.

--Rai dolent se volete, 3 copies, 4 leaves.
--Vo'intreccindo un laberinto, 3 copies, 4 leaves.
--Lascia amor, 4 leaves, 1 copy.
--Luci amate, 3 copies, 3 leaves each.
--Il lasciar loggetto amato, 1 copy, 2 leaves.

**item 171.**

[Gay, John, 1685-1732].

**Additional Note**

Folder contains a spiral-bound, autograph copy of "Eighteen songs from the Beggar's Opera by John Gay, re-set by John Edmunds, Jan. 14, 1947, Syracuse, New York. List of songs: Thus the swallow, I like a ship, O what pain, If love, Can love, A fox may steal, Were I laid, the turtle thus, My heart was, Pretty Polly, Youth's the season, Come sweet lass, Fill every glass, Cease your funning, Hither dear husband, You'll think, O Polly, the modes of the town.

**item 172.**

[Handel, George Frederick, 1865-1759].

**Additional Note**

This folder contains the following transcriptions; all are on onion-skin, mastersheets.

--Let me wander, 2 leaves
--O Lord whose mercies, 4 leaves, 2 copies
--Vouchsafe O Lord, 4 leaves, 2 copies
--O Lord in Thee, 3 leaves, 1 copy
--Let me wander, 3 leaves, 1 copy
--In Jehovah's awful sight, 4 leaves, 1 copy
--Ah cherish, 4 leaves, 1 copy
--In our heav'ly Fathers sight, 2 leaves, 1 copy
--O my heart, 3 leaves, 1 copy
--Cherish well, 4 leaves, 1 copy
--Under the laurel, 3 leaves, 1 copy
--Behold, thou cruel one, 2 leaves, 1 copy
--Would thou dwell, 2 leaves, 1 copy
--Thou art the king, 4 pp., 1 copy

**item 173.**

[Hasse, Johann Adolf, 1699-1783].

**Additional Note**

This folder contains four transcriptions on over-sized paper, and served as mastersheets.

--Putto care, 1 leaf
--Quel occhi me, 1 leaf
--Quel malignetto, 1 leaf
--Amor quel furbazzazo, 1 leaf

**item 174.**

[Jacobus, Clemens non Papa, 1510-1556].

**Additional Note**

The folder contains one transcription on onion-skin mastersheets.

--Ah grief, stand back, 4 leaves.

**item 175.**

[Legrenzi, Giovanni, 1626-1690].

**Additional Note**

This folder contains the following transcription:

--O ristoro de mortali, mastersheets on onion-skin paper, 2 copies, 5 leaves each.
Part VI: Arrangements of music "set by" John Edmunds, major composers.

---

**item 176.**

**[Locke, Matthew, 1620-1677].**

Additional Note

This folder contains two notebooks of transcriptions from British Museum, Add. 17801 made by John Edmunds on March 14, 1950 and March 22, 1950 in London. 44 pages.

---

**item 177.**

**[Marcello, Benedetto, 1686-1739]. See also item 51.**

a. Folder containing the following transcriptions; all are mastersheets on onion-skin paper.
   - Sio chiedo, 4 leaves
   - La pastorella, 4 leaves
   - Dimando a voi, 4 leaves
   - Dal di ch’io rimirai, 5 leaves
   - Cara nel dirti addio, 4 leaves
   - Mie pecorelle, 1 leaf, incomplete
   - In te se specchi Irene, 5 leaves
   - Un guardo lusinghier, 5 leaves
   - One (1) notebook with transcriptions from Marcello’s Didone, dated December, 1949, New York City.

b. Hardbound ozalid copy of manuscript entitled *Benedetto Marcello: Twenty-three arias from solo cantatas transcribed from manuscripts in the Marciana Library (Venice), the Benedetto Marcello Conservatory (Venice), the Royal College of Music (London) & the British Museum, and with realizations of the figured bass by John Edmunds 1955-1956 (126 pp.).* The author has appended to the beginning of this copy a brief biography of Marcello (typescript), a preface (typescript), a letter from Caroline Sites pertaining to sources (mimeograph), a biographical note about Marcello by James Cleghorn (typescript), and a negative photocopy of Notizie Biografiche, Bibliografia, and Intorno alle Musiche from an unidentified source (in Italian). Appended to the end of this copy are the following: a negative photocopy of a sheet of printed music entitled "Come, souls, behold today (Kommt, Seelen, dieser Tag)” (provenance unknown), several pages of handwritten notes by Edmunds, and negative photocopies of articles from Italian and German encyclopedias regarding Marcello. There are also a number of items laid in: a photocopy of William S. Newman’s article "The keyboard sonatas of Benedetto Marcello" (Acta Musicologica vol. XXIX 1957, pp. 28-41) and a photocopy of a French encyclopedia article about Marcello.

Additional Note

The contents of this item are as follows:

1. In te se specchi Irene
2. Mie pecorelle l’erbe novelle
3. Al bell’idolo ch’adoro
4. Amor se mi stringi
5. Almeno anima mia
6. Io desio prima morire
7. Se ti perdono
8. Qual lampo, qual fiore
9. Costanza in lontananza
10. No v’è grave; momento
11. Un guardo lusinghier
12. Se langui o fiore
13. Se mi peril
14. Spera la rondinella
15. Deh vanne al mar
16. S’io chiedo all’amor
17. La pastorella
18. Lassa ch’io sento amor
Part VI: Arrangements of music "set by" John Edmunds, major composers.

19. Cara nel dirirti addio
20. Sono qual navicella
21. Dimando a voi pietàgrave;
22. Dal di ch’io rimarai
23. Ah che sol
24. Co’ suoi guardi la bella severa


item 178. [Moore, Thomas, 1779-1852].

Additional Note
This folder contains

-- What the bee
-- Quick we have
-- I’d mourn
-- When through life
-- Dear harp
-- When ere I see
-- Come rest
-- Love’s young dream
-- When in death
-- Fly not yet
-- Tis the last rose
-- The minstrel boy, two copies

item 179. [Playford, John, 1623-1686]

Additional Note
This folder contains transcriptions from Musicks Hand-Maid; mastersheets on onion-skin. 10 leaves. Dated: London, April 4, 1951.

-- Preludium
-- The canaries
-- Courant
-- Pleasant spring
-- Countrie dance
-- Parthenia
-- Jacobelle
-- Italian rant
-- Bow bells
-- Gerard’s mistress
-- Antick dance
-- Saraband

item 180. [Purcell, Henry, 1659-1695]. John Edmunds transcribed an enormous amount of music by Henry Purcell. The following inventory describes the collection only in general terms.

a. Five (5) spiral-bound (wire) volumes containing "112 Songs and Solo Cantatas with realizations by John Edmunds, 1950-1951."
Record print copies. A list of songs is not given here.
Part VI: Arrangements of music "set by" John Edmunds, major composers.

d. Twelve Songs of Henry Purcell. With realizations of the figured bass by John Edmunds. Three (3) copies. This spiral-bound (wire) volume bears the following series information: "First series, volume IV. Thomas Campion Library of Songs. Music Division, San Francisco Public Library, San Francisco, California, 1949." [The final page of this volume contains a list of editions xxxx planned for The Campion Historical Survey of the English Song, 12 volumes].
h. The Prince of Denmark. Transcribed and edited by John Edmunds. Dated: London, April, 1956. Score, 10 pp.; flute, oboe, clarinet, and bassoon parts, 5 leaves. Typescript foreword (1 leaf) stating that this piece was transcribed from the British Museum. MS 20.h.8.
i. Five (5) bound notebooks bearing the inscription: "Augener's Manuscript Music Books, no. 93r." These notebooks contain voluminous transcriptions and notes in the hand of John Edmunds. These notebooks are numbered 1, 2, 3, 4, and 7 (nos. 5 and 6 are lacking).
j. Transcriptions of single pieces of Henry Purcell by John Edmunds. This folder contains a miscellaneous collection of transcriptions, all in the hand of Mr. Edmunds, some of which are on onion-skin mastersheets.
   --Dulcibella, 6 leaves, no place or date.
   --Close now thine eyes, 5 leaves, no place or date.
   --How blest are shepherds, 4 leaves, dated: November 23, 1953.
   --What shall I do to show, 1 leaf, no place or date.
   --The amorous flute, 8 leaves, dated: 1969.
   --My heart whenever, 2 leaves, dated: Tempe, Arizona, November, 1954.
   --When first Amyrytas, 2 leaves, dated: November 15, 1972.
   --An hymn upon the last day (and other pieces), 16 pp., no place or date.

item 181.

[Scarlatti, Alessandro, 1660-1725].

Additional Note

Alessandro Scarlatti. Fifty arias from the chamber cantatas, with realizations of the figured bass by John Edmunds (Florence: The Arno Press, 1955), 4 volumes.

Dedicated to "Professor Frederico Ghisi of the University of Florence, distinguished scholar and musician."

Remarks: Despite its title, these arias were never published, and the 4 volumes contain a total of 106 pieces. This item includes the mastersheets on onion-skin and photocopies of all the music.

List of arias, volume 1:

Additional Note

Contents of volume 2:

Additional Note

Contents of volume 3:

1. Langue Clori vezossa
2. E dolce conforto
3. Note cara
4. Se il mio ben reveder
5. Quando visse amante
6. Di Filli vage
7. Tu non dove vi
8. Quanto pene ahi quanto ardore
9. Sospiretto vezzosetto
10. Lascin, seti lascia al fine
11. Cosi piace
12. Colui che fiso
13. Vi commanda
14. Se m’ami
15. Chiedo poco in tanti affanni
16. Voglio a martì
17. In te vivo
18. In morirei contento
19. S’ogni fiamma
20. H&ograve; una pena intorna
21. Del mio seno la costanza
22. Nel duol che mi tormenta
23. Lieta placide e belle
24. Darsi inbraccio alle speranze

Contents of volume 4:
1. Se amassi da dovere
2. Si, cadrai trà l’armi
3. Va pur lungi da me
4. Morr&ograve; contento
5. Quelle pupille
6. Sono un alma tormentata
7. Tiranee e crude sponde
8. Notte placite e lieta
9. Fa ch’io sogui
10. Amor sei crudo tanto
11. Ma prima ch’io mora
12. Gi&agrave; per Dana&euml;
13. O di fere ed augelli
14. F&agrave; che non giunga &agrave; me
15. Bastava dirmi spera
16. A dar la calma all’alma
17. Il mio duolo infinito
18. Vorr&agrave; ch’io mora
19. Viva luce all ‘aer fosco
20. Voi nell’onde
21. Deh’ lascia per poco
22. Povero cor
23. La vezzosa Celinda
24. Tutto di scioltö in lagrime
25. La vaga tra belt&agrave; me
26. Morta cruda
27. Da te lunghi e bella mia
28. Fa che torni
29. No, poss’io pi&agrave; amarti mio ben’

Grand total: 106 songs (not 50, as per title)

Additional Note

*Stabat mater dolorosa (ca. 1727)*, for alto, strings, harpsichord. Transcribed, with realization of the figured bass by John Edmunds (San Francisco: August, 1967).

Contents:

- Score in 4 volumes (volume 3 is lacking). Each volume is spiral-bound (wire) in heavy board covers, and the music is a blueprint copy.
Part VI: Arrangements of music "set by" John Edmunds, major composers.

b. Parts:
   - violin I (master copy and 10 blueprint duplicates).
   - violin II (master copy and 10 blueprint duplicates).
   - viola (master and 6 blueprint duplicates).
   - cello (master and 8 blueprint duplicates).

item 183.

   [Ziani, Marco Antonio, 1653-1715]. Seven [i.e., eight] arias, with realizations of the figured bass by John Edmunds (Firenze: November, 1954).

   Additional Note
   Remarks: These transcriptions are based on MS no. 11 in the Museo Correr, Conservatorio di Musica Benedetto Marcello, Venezia.

   Contents:
   b. Mastersheets on onion-skin paper:
      1. Non piangere, no bei lumi
      2. Debol’ &egrave; il mio dolor
      3. E la femina superba
      4. Leonilde, coraggio
      5. Tanto foco io ti consegno
      6. S’ebbe ce sari duo soli
      7. Voi neseste
      8. Sono in guerra colle stelle

Part VII: Miscellaneous single songs.

item 184.

   Miscellaneous single songs transcribed by John Edmunds.

   Additional Note
   me of these pieces undoubtedly belong to other collections.

   -- Winter solstice, 4 leaves, mastersheets.
   -- L’homme arm&eacute;e, 5 leaves, mastersheets.
   -- Down in the forest, 1 leaf, mastersheet.
   -- The salutation carol, autograph draft copy, 6 leaves.
   -- Make we merry, autograph, 5 pp.
   -- No, I never was in love, autograph, 4 pp.
   -- The first day when Christ was born, autograph, 5 pp.
   -- Blackfriars Bridge, autograph, 4 pp.
   -- I’m seventeen come Sunday, autograph, 9 pp.
   -- The gifts of the three shepherds, autograph, 8 pp.
   -- Sing we all merrily, autograph, 2 pp.
   -- When I am singing, autograph, 4 pp.
   -- Virtue, blueprint copy, 4 pp.
   -- Under a forest that was so long, blueprint copy, 4 pp.
   -- O death, rock me asleep, blueprint copy, 3 pp.
   -- I saw a fair maiden, blueprint copy, 4 pp.
   -- Children’s New Year song, blueprint copy, 1 leaf.
   -- Out of your sleep arise, blueprint copy, 1 leaf.
   -- The Countess Cathleen in Paradise, blueprint copy, 3 pp.
   -- Christmas, seek not yet repose, blueprint copy, 17 pp.
   -- Psalm 133: Behold how good, blueprint copy, 3 pp.
   -- And will he not come again, photocopy, 4 leaves.
   -- Pavan, autograph, 8 pp.
   -- It was a lover and his lass, mastersheets, 13 pp.
   -- Garter, autograph, 3 pp.
   -- Fly, ozalid, 4 pp.
   -- If you will love me, ozalid, 7 pp.
Collection of "second-class songs" composed by John Edmunds (some are signed with the pseudonym "John Heron").

Additional Note
Remarks: These songs are all autograph copies, copied on onion-skin mastersheets.
Important inscription: These songs were found in a manila envelope which bore the inscription: "Second class songs with a very few that are better than that. September, 1967." Also another inscription: "Second Class Songs."

Contents:

-- Mother, I cannot mind, dated: 1939.
-- Fare you well, dated: 1939
-- Down in the meadow, dated: 1939
-- And will he not, dated: 1939
-- Edward, dated: 1939
-- Dirce, dated: 1939
-- Into the twilight, dated: 1938
-- Weep you no more, dated: 1938
-- And wilt thou leave, dated: 1938
-- How should I my true love, dated: 1938
-- The bard, dated: 1938
-- Fair and true, dated: 1938
-- The constellations, dated: 1937
-- Do not love too long, dated: 1937
-- The cloths of heaven, dated: 1937
-- The heart of the woman, dated: 1937
-- Half close your eyelids, dated: 1936
-- When I was one and twenty, dated: 1936
-- It is not that I love you less, dated: 1936
-- The lonely, dated: 1936
-- Take, o take those lips away, dated: 1935
-- When you are old, dated: 1935
-- The knight of Bethlehem, dated: 1935; copyright, 1951
-- Evenfall, dated: 1935
-- O love, how strangely sweet, dated: 1935
-- To Helen, dated: 1935
-- The sigh that heaves the grasses, dated: 1938
-- Fresh fields, dated: 1938
-- Oh, when I was in love with you, dated: 1938
-- The half-moon westers low, dated: 1938
-- The twa corbies, dated: 1939
-- The wife of usher's well, dated: 1939
-- Thine elder than I am, dated: 1942
-- Second birth, dated: 1943
-- Fallen majesty, dated: 1944
-- A farewell to janet, dated: 1947
-- Gaily I lived as ease, dated: 1947
-- Summer in winter, dated: 1947
-- Country thought, dated: 1948
-- The manager, dated: 1949
-- Dame melancholy, 1949
-- Instinctively, unwittingly, dated: 1949
-- The cold heaven, dated: 1951
-- The rider, dated: 1951
Part VIII: Miscellaneous collections of songs.

item 186. [Hymns]. Collection of 160 hymns in two (2) volumes.

Additional Note
Dates in the two volumes suggest that they were composed over a period from 1957 to 1961 (the final piece is dated "May 17, 1961"). Bound in two volumes with black stiff boards.


Additional Note
Contents:

a. Psalm 61: Hear my prayer.
b. Psalm 23: The Lord is my shepherd.
c. "Technical notes."
d. Flow my tears.
e. A shepherd in a shade.
f. Self-blinding error seizeth all those minds.

item 188. Celebrations in honor of Will Challis, Parts I and II.

Additional Note
Two notebooks containing songs and pieces for piano. Part I is dated "Fall, 1935," and Part II is dated "May 14 --July 30, 1936." The volumes are signed by "John St. Edmunds." Most of poems by W. B. Yeats.

Contents of Part II:

-- The poet reproves
-- Who goes with Fergus
-- Thou art like starlight
-- The shepherdess
-- The old men admiring
-- The poet hears
-- The countess Cathleen
-- The falling of leaves
-- To a child dancing
-- An evening falls

item 189. Collection of nine songs, no title, date, or place.

Additional Note
This folder contains both the original mastersheets and a blueprint copy. 37 pp.

Contents:

-- The lark in the morning
-- The turtle dove
-- We've been awhile a-wandering
-- Searching for the lambs
-- Arise, arise
-- An acre of land
-- Brigg fair
-- The pretty maiden
-- Greensleeves

item 190. Collection of nine songs: no title, date or place.

Additional Note
This folder contains a blueprint copy of these songs, 40 pp. Several also appear in item 189.

Contents:
Part VIII: Miscellaneous collections of songs.

-- O, no, John
-- The turtle dove
-- Brigg fair
-- Early one morning
-- Searching for lambs
-- Gently, Jonny, my jingalo
-- The cuckoo
-- Six dukes went a fishing
-- The little beggerman

item 191. Late Middle English Songs, arranged by John Edmunds.

Additional Note
Spiral-bound (wire) notebook containing the following songs in the hand of John Edmunds. Some pieces dated 1948.

Contents:
-- Westron wynde (two versions)
-- Alas, what shall I do
-- Mistress mine
-- Ah, the sighs
-- Pastime with good company
-- Though some say
-- Adew, my hartis lust
-- Nowell, nowell
-- Alas, departing is ground for woe
-- Where should I express
-- Hail God's son
-- Morely, Thomas: Sleep, slumbering eyes.


Additional Note
Autograph copies. Contents:
-- Gibbons, Orlando: The sun, the season.
-- Johnson, Robert: Hard by a hill.
-- Byrd, William: Young shepherd
-- Anonymous: canon
-- Anonymous: In my end is my beginning
-- Martin, Richard: Change thy mind


Additional Note
Notebook with drafts of songs in the hand of John Edmunds.

Contents:
-- Why cans't thou not as others do
-- Though you are in your shinning days
-- Chaconne (revised)
-- Pavan

Part IX: Miscellaneous notebooks with little or no music.

item 194. Scrapbook containing information about Christmas carols. Large scrapbook, blue cover with the inscription "Scrap Book," binding: string.

Additional Note
Inscription: "Scrapbook begun 31 August 1963, Sausalito."

Contents: copies of music, hand-written notes, lists, etc.
Part IX: Miscellaneous notebooks with little or no music.

item 195. Bound scrapbook containing information about the Child ballads. Yellow cover.
Additional Note
Contents: copies of music, texts, notes, lists, etc.

item 196. Bound notebook containing texts of carols.
Additional Note
Inscription: "Carol texts, mostly by Beatrice [Quickenden].

item 197. Songs written [printed] in America, 1765-1830.
Additional Note
Two (2) bound notebooks containing texts, lists, etc.
Inscription: John Edmunds, American Collection, New York Public Library,"
Remarks: These notebooks are labeled "B" and "C". Volume "A" is lacking.

item 198. Songs in History. Religious, narrative, amorous, trivial, political, and martial.
Collected and set for solo voice and keyboard by John Edmunds. The texts edited and
in some places devised by Beatrice Quickenden. November, 1966.
a. Bound notebook containing song texts. Pasted to the back cover is a letter
explaining the nature of this proposed project.
b. Hardbound photocopy of song texts, unpaginated.

item 229. Housman scrapbook #3: Spiral-bound photocopy of various critical works having to
do with A. E. Housman, including excerpts from The confines of criticism (ed. by John
Carter), Robert Hamilton's Housman the poet, Percy Withers' 'A buried life, George L.
Watson's A. E. Housman: A divided life (complete), and F. R. Leavis' "Re: 'Wake, the
vaulted shadow shutters.'" Various paginations.


The Major Epoch of English Song (1940-1985), issued in 12 volumes. The
Seventeenth Century from John Dowland to Henry Purcell.
A collection of some three hundred Elizabethan and Jacobean ayres: songs from
the masques and plays with realizations of the basses; Florid songs and songs
from the Interregnum and the Restoration. Transcribed and edited by John
Edmunds. [This title is taken from Prospectus to the series].

Additional Note
Remarks: The Major Epoch of English Song is the magnum opus of John Edmunds, a
project which he worked on for many years. This collection contains the mastersheets
of all 12 volumes as well as spiral-bound Photocopies. It is evident that Mr Edmunds
was still revising The Major Epoch at the time of his death. The following pages
contain a general foreword to the series which is dated October, 1986, just two
months before he died. (Folder 199 contains this foreword and another dated "London,
October, 1973").

item 199: Foreword (1986 version) to The Major Epoch series: Major Epoch of English Song
Foreword

Additional Note

If the solo song in the English seventeenth century is to be presented as one of the major song literatures of the world, there are a number of hurdles that must be surmounted. Firstly, the texts must be acceptable verse. There can be no insistence on poetry, only a reasonable standard of rhyme and the exclusion of doggerel.

One of the great repositories of material which can be turned into song is the huge literature of Elizabethan keyboard music, much of it in dance forms such as the pavan, the galliard and the alman; to this can be added the extensive lute music and the rich repertoire of music for consort. In transforming these dances into songs, one is following the custom of John Dowland, Thomas Campion and many other composers of the period.

The verse for the new songs comes from a number of anthologies drawn from seventeenth-century lyric poetry, among them those of A. H. Bullen, Norman Ault and more recent collections of John Wardroper and John Cutts. I have relied on the transcriptions of these editors for many of the new texts, and have made alterations in their transcriptions when the exigencies of the musical line required it. In no case have I altered a first-class poem, confining my changes to a wide array of agreeable verse. In the second half of The Major Epoch, particularly in the case of Henry Purcell, many of the texts have had to be replaced. Sylvia Townsend Warner characterized these texts by and large as "frigid balderdash" --an apt description of most of Thomas D'Urfey's lyrics --and many splendid songs have been saved by replacing the texts of such wonderful melodies as "From the Brow of Richmond Hill" with more agreeable lyrics. In the case of John Blow, some of his keyboard pieces have been turned into beautiful songs by adding the words of Rochester's lyrics.

The entire collection, with its range from the private and personal intensity of Dowland to the public and heroic statements of Henry Purcell's solo cantatas --such as the Epicedium on the Death of Queen Mary, is intended to be performed under current recital conditions with piano. The use of obsolete instruments such as the lute or the harpsichord is intended nowhere. The decisiveness with which Mozart gave up the harpsichord for the fortepiano was not due to his having found the perfect instrument, only one which was a great improvement on the older instrument. The modern concert grand piano is infinitely more sensitive and responsive to the piano than the fortepiano, and there can be no excuse for returning to the fortepiano. Just so, the modern piano is a far better medium for performing the lute ayres than the lute. A pianist with ten fingers to render the customary several lines of counterpoint is better able to give an adequate account of the independent lines than a lutenist with four fingers at his disposal for the task.

My idea is that these songs should take their place alongside the lieder of Schubert and Schumann and the mélodies of Fauré and Debussy as part of the singer's standard range of literature.

Just as in the case of the lyrics I have relied on the work of many scholars, so in the transcription of the keyboard part have I relied on the word of many editors of virginal and lute music, from Barclay Squire and Fuller Maitland to Edmund Fellowes, Peter Warlock and more recent editors such as David Lumsden, Brian Jeffery and Masakata Kanazawa. All are duly acknowledged.

In the second half of The Major Epoch, the keyboard parts are realizations of the continuo part, and all are my own. Purcell has suffered more than any other English composer from realizations that are no more than manipulations of clichés. The realization should be composed with a due regard for imitation, the echoing or anticipating of motives in the bass and vocal line, and rhythmic interest. The realization must be composition; it cannot be a mere concretion of formulae.

The Major Epoch of English Song attempts to cover an incredibly rich repertoire of music, and it can only be accomplished finally by a team of enlightened editors inspired by the melodic and rhythmic vitality of this immense literature. Every song must be tested in recital. The end result of such a cooperative effort should surely be a revolution of extraordinary value. The present work, then, is no more than a beginning, and no doubt many of my solutions to the problems will be found unsatisfactory and will be improved by many suggestions of fine scholars who are also gifted creative musicians.

John Edmunds
October 1986

item 200.  
[The Major Epoch. Prospectus to the series].
Additional Note
Contents:

a. Spiral-bound, Photocopy of the Prospectus. The title page was added in 1985, but the remainder of the volume was prepared in 1972:
   Forward, pp. i-v
   Introduction, pp. 1-51; includes the prospective contents of the series, a bibliography, and some critical notes.
   Musical example, pp. 1-110.

b. Mastersheets of the Forward and Introduction, including a financial statement stating that the estimated cost of producing The Major Epoch would be $6,000.00.

item 201.  
[The Major Epoch, volume 1].
Additional Note
Contents:

a. John Dowland. Twenty-one new ayres with contemporaneous texts adapted to compositions originally written for solo lute, consort, mixed voices, etc. And transcribed for solo voice and keyboard by John Edmunds.

b. Spiral-bound, Photocopy of the 1973-1979 draft, in one volume, not paginated.


d. Folder containing draft versions of the text, forward, etc.

[The Major Epoch, volume 1].
Additional Note
Contents of volume 1:

I. JOHN DOWLAND: Twenty-one ayres with new texts adapted to pieces written originally for solo lute, consort, mixed voices, etc.

Additional Note

NOTE: The table of contents of Volume I was revised (1978-1982), and the numbers with asterisks in the foregoing table of contents have been replaced with the following new ayres of Dowland:

   Additional Note
   On a hill there grows a flower (Breton)
   And if I did when then? (Gascoigne)
   I do confess thou'rt fair (Anon.)
   Eternal Time that wasteth without waste ("A. W.")
   In midst of woods or pleasant grove (Anon.)
   Come live with me and be my love (Marlowe)
   Thou sent'st to me a heart was crowned (Aytoun)
   Come, come, sweet love (Anon.)
   ****

item 202.  
[The Major Epoch, volume 2].
Additional Note
Contents:

d. Bound notebook, blue cover, 182 pp., containing the draft version of the revised edition of volume 2, 157 pp.
e. Folder containing typescript Foreward to the revised edition, letters, and other notes, all of which pertain to this volume.

[ The Major Epoch, volume 2].

Additional Note
Contents:
Additional Note

item 203. [ The Major Epoch, volume 3].

Additional Note
Contents:

a. Anthony Holborne. Twenty-one new ayres. Transcribed for solo voice and piano from compositions written originally for solo lute, bandora, or instrumental consort, with texts derived from contemporaneous printed and manuscript sources. Freely adapted to the music by John Edmunds.

Additional Note
Spiral-bound photocopy, 106 pp. London, 1973. For the mastersheets of this volume, see item 213.

List of songs: III. ANTHONY HOLBORNE

Additional Note
Twenty-one ayres with new texts adapted to pieces written originally for lute, bandora or consort.

item 204. [ The Major Epoch, volume 4].

Additional Note
Contents:


For the mastersheets of this volume, see item 213.

Additional Note

NOTE: In volume IV, # 7 (“Damon, as thou cam’st this way”) has been replaced with “I loved a lass, a fair one” (words by George Wither, music by William Byrd), and there is now an addendum consisting of the following seven ayres:

Additional Note
Additional Note

William Shakespeare. One hundred lyrics and lyrical passages from the plays and poems. Set to music by Robert Johnson, Thomas Morley, etc.; also to traditional tunes and pieces for keyboard, lute or consort by Giles Farnaby, John Dowland, Anthony Holborne, etc. Adapted by John Edmunds. Revised edition, San Francisco, 1984, 421 pp.

Remarks: This collection of one hundred songs of Shakespeare underwent a lengthy period of development. We find in this collection a number of editions, one with 10 songs, a second with 24 songs, another with 32 songs, another with 36 songs, and two separate volumes with 39 and 40 songs respectively. In these various editions, Mr. Edmunds would keep some songs, discard some, and add as he saw fit. For example, in the edition of 10 songs he wrote in the Foreword: "The ten songs that make up this group are all from the early version of Twenty-four Songs of Shakespeare (1971). ... Beginning in 1980 I began to add to the collection,... first eliminating about half of the original number, ... after more than four years work, the Shakespeare songs now number about 100. ... In the decade and a half since the music contained in this volume was copied, my ideas of metre and rhythm have altered in many respects..." The edition with 100 songs is very scarce, only a few spiral-bound Photocopies having been made.

For mastersheets of the earlier editions, not the 100 songs, see item 213.

Contents:

e. Edition (two volumes) with 39 and 40 songs respectively. Spiral-bound, autograph copies of the music.
f. Folder containing miscellaneous notes by Mr. Edmunds relating to the editions.

Index of volume 5

Additional Note

(The index of Shakespeare songs on the following pages is taken from the edition of 100 compositions).

A thousand kisses wins my heart from me (Venus and Adonis)
All that glisters is not gold (Merchant of Venice)
And let me the canakin clink, clink (Othello)
And will he not come again? (Hamlet)
Be not afeard; the isle is full of noises (Tempest)
Beauty is but a vain and doubtful good (Passionate Pilgrim)
Beauty, Truth and Rarity (THRENOS) (Phoenix and Turtle)
Blow, blow, thou winter wind (As You Like It) (Bull, Dallying Alman)
Blow, blow, thou winter wind (As You Like It) (Bull, French Alman)
But shall I mourn for that, my dear? (Winter’s Tale)
Childe Rowland to the dark tower came (King Lear)
CLEOPATRA (cf. The barge she sat in...) (Anthony and Cleopatra)
Come away, come away, death (Twelfth Night)
Come unto these yellow sands (Tempest)
Crabb’d age and youth cannot live together (The Passionate Pilgrim)
Do but note a wild and wanton herd... (THE SWEET POWER OF MUSIC) (Merchant of Venice)
Doubt thou the stars are fire (Hamlet)
Fair is my love (The Passionate Pilgrim)
Farewell, my dear heart, since I must needs be gone (Twelfth Night)
Fear no more the heat o’ the sun (Cymbeline)
FIDELE (cf. With fairest flowers...) (Cymbeline)
Fie on sinful fantasy (Merry Wives of Windsor)
Flout 'em and clout 'em ( Tempest)
Flower of this purple dye ( Midsummer Night's Dream)
From the east to western Ind ( As You Like It)
Full fathom five thy father lies ( Tempest)
Full merrily the humble bee ( Troilus)
Gamut I am ( Taming of the Shrew)
Gentle breath of yours ( Tempest)
Give me my Romeo (JULIET OF ROMEO) ( Romeo and Juliet)
Good friend, for Jesus' sake forbear (Shakespeare's epitaph)
Hark, hark! the lark ( Cymbeline) (Johnson?)
Hark, hark! the lark ( Cymbeline) (Farnaby)
He that has and a tiny little wit ( King Lear)
Here's flowers for you ( Winter's Tale)
Honor, riches, marriage, blessing ( Tempest)
How should I your true love know ( Hamlet) (Collard, Byrd, Cutting, "Walsingham")
How should I your true love know ( Hamlet) (Holborne)
How sweet the moonlight sleeps ( Merchant of Venice)
I am gone, sir, and anon, sir ( Twelfth Night)
I know a bank where the wild thyme blows ( Midsummer Night's Dream)
If a hart do lack a hind ( As You Like It)
If music and sweet poetry agree ( The Passionate Pilgrim)
If music be the food of love ( Twelfth Night)
If she be made of white and red ( Love's Labor's Lost)
In such a night as this ( Merchant of Venice)
In sweet music is such art ( Henry VIII)
It was a lover and his lass ( As You Like It) (Morley)
It was a lover and his lass (As You Like It) (Holborne)
Jog on, jog on the footpath way (Winter's Tale)
JULIET OF ROMEO (cf. Give me my Romeo) ( Romeo and Juliet)
Lawn as white as driven snow ( Winter's Tale)
Lo, here the gentle lark ( Venus and Adonis)
Look, love, what envious streaks do lace...( Romeo and Juliet)
Look, what your soul holds dear ( Richard II)
Nero is an angler in the Lake of Darkness ( King Lear)
Now the hungry lion roars ( Midsummer Night's Dream)
O but they say the tongues of dying men (Richard II)
O heart, heavy heart ( Troilus and Cressida)
O mistress mine, where are you roaming? ( Twelfth Night)
O Sun, Burn the great sphere ( Anthony and Cleopatra)
On a day, alack the day ( Love's Labor's Lost)
Our revels now are ended ( Tempest)
Over hill over dale ( Midsummer Night's Dream)
ROMEO LIKENS JULIET'S EYES TO STARS (cf. What if her eyes...) ( Romeo and Juliet)
Roses, their sharp spines being gone ( Two Noble Kinsmen)
Round about the couldron go (WITCHES' SONG) ( Macbeth)
She never told her love ( Twelfth Night)
Sigh no more, ladies, sigh no more ( Much Ado About Nothing)
Sleepest, or wakest thou, jolly shepherd ( King Lear)
Subtle as Sphinx, as sweet as musical ( Love's Labor's Lost)
SWEET POWER OF MUSIC, THE (cf. Do but note...) ( Merchant of Venice)
Swithold footed thrice the world (King Lear)
Take, O take those lips away ( Measure for Measure)
Tell me, where is Fancy bred? ( Merchant of Venice)
That Lord, that counsell'd thee ( King Lear)
That sir which serves and seeks for gain ( King Lear)
The barge she sat in, like a burnished throne (CLEOPATRA) ( Anthony and Cleopatra)

The benediction of these covering flowers (Cymbeline)
The fire seven times tried this (Merchant of Venice)
The fox, the ape, the humble bee (Love's Labor's Lost)
The man that hath no music in himself (Merchant of Venice)
The master, the swabber, the boatswain and I (Twelfth Night)
The ousel cock so black of hue (Midsummer Night's Dream)
The raging rocks and shivering shocks (Midsummer Night's Dream)
The woosel cock (cf. The ousel cock...)
Then is there mirth in heaven (As You Like It)
THRENOS (cf. Beauty, Truth and Rarity) (Phoenix and Turtle)
Time's glory is to calm contending kings (Lucrece)
Tired with all these, for restful death I cry (Sonnet 66)
Tomorrow and tomorrow and tomorrow (Macbeth)
Under the greenwood tree (As You Like It)
Up and down, up and down (Midsummer Night's Dream)
Was this fair face the cause...(All's Well that Ends Well)
What if her eyes were there...(ROMEO LIKENS JULIET'S EYES TO STARS) (Romeo and Juliet)

item 206. [The Major Epoch, volume 6].

Additional Note

Ben Jonson, John Fletcher and other authors of stage works. Twenty-four lyrics from plays and masques, the music freely adapted from compositions for various media by Giles Farnaby, John Marchant, Anthony Ferrabosco II, Edmund Hooper. Robert Johnson, Tomas Mace, Thomas Campion and others. Spiral-bound Photocopy, 131 pp.; dated 1973.

For the mastersheets, see item 213.

item VI. Twenty-four lyrics of BEN JONSON, JOHN FLETCHER and other dramatists; with contemporaneous music for lute, keyboard, etc., adapted to the texts.

Additional Note

item 207. [The Major Epoch, volume 7].

Additional Note


For the mastersheets, see item 213.

Contents:

a. Spiral-bound, Photocopy, 134 pp. No place or date. Title page and introduction are lacking.

item 208.  
[The Major Epoch, volume 8].

Additional Note

John Blow and Henry Purcell. Twenty-four songs adapted mainly from instrumental pieces with texts from contemporaneous sources. For the mastersheets, see item 213.

a. Spiral-bound, Photocopy, 83 pp. No place or date. Title page and introduction are lacking.

Additional Note

item 209.  
[The Major Epoch, volume 9].

Additional Note

Henry Purcell. Twenty-four transformations, or contrafacta, from instrumental pieces with texts from contemporaneous sources. For the mastersheets, see item 213.

a. Set of loose Photocopy leaves, 96 pp. No place or date. Title page and introduction are lacking.

Additional Note

NOTE: In Volume IX, # 4 (“In praise of music” (Wm. Strode)) has been revised.


Additional Note

item 210.  
[The Major Epoch, volume 10].

Additional Note

Henry Purcell. Twenty-one songs with the original texts replaced with other contemporaneous texts, and with new realizations of the bass. For the mastersheets, see item 213.

a. Spiral-bound photocopy, 78 pp. No place or date. Title page and introduction are lacking.

Additional Note

item 211.  
[The Major Epoch, volume 11].

Additional Note

Henry Purcell. Twenty-one duos set as solo songs, many with new texts derived from contemporaneous sources. For the mastersheets, see item 213.

a. Spiral-bound photocopy, 84 pp. No place or date. Title page and introduction are lacking.

Additional Note

item 212.  
[The Major Epoch, volume 12].

Additional Note

Henry Purcell. Twenty-four songs and solo cantatas with the original texts and new realizations of the bass. For the mastersheets, see item 213.

a. Spiral-bound, Photocopy, 127 pp. No place or date. Incomplete title page; no introduction.

Additional Note

item 213.  
[The Major Epoch, volumes 1-12; mastersheets].
Additional Note
One (1) archival box containing the mastersheets to all twelve volumes of the series. For information concerning the specific volumes, see items 200-212.

item 214.  
[The Major Epoch, Appendix].
Additional Note
Appendix volume to the Major Epoch of English Song. Twenty-four Elizabethan lute ayres transcribed from the tablature with introductions, etc., from contemporaneous lute and keyboard sources.
Contents:

a. Mastersheets on onion-skin paper, 128 pp. No place or date. Title page and introduction are lacking.
APPENDIX: TWENTY-FOUR ELIZABETHAN LUTE AYRES transcribed from the tablature, with introductions, etc., from contemporaneous lute and keyboard sources.
Additional Note

b. Elizabethan ayres. Trans. by John St. Edmunds, 1940. [Title information from spine] Hardbound manuscript of transcriptions of lute tablature by Edmunds from the Folger Shakespeare Library's collection.
Additional Note

item 215.  
[The Major Epoch, miscellaneous mastersheets].
Additional Note
This folder contains a substantial number of mastersheets which were in an envelope bearing the inscription by Mr. Edmunds, "Transpositions and miscellaneous removed from all the volumes (some misplaced)." About 175 leaves. Probably assembled by Mr. Edmunds in May, 1983.

item 216.  
[The Major Epoch, miscellaneous transcriptions and texts].
Additional Note
Contents:

Folder 216a, series of transcriptions, photocopies, stapled together with a blue cover.
Additional Note
These pieces are supplements to vols. 4, 5, and 12. Dated August and September, 1983. The back of the front cover has a memorandum about the use of these pieces. About 40 pp.

Folder 216b, series of songs, photocopies, loose leaves, which seemed to be addenda music to the several Purcell volumes in The Major Epoch.
Folder 216c, typescript texts with the inscription: "Texts for ayres by John Dowland, Robert Jones, and Thomas Campion." About 50 leaves.
Folder 216d, addenda to various volumes of The Major Epoch, but these were not specified by Mr. Edmunds. Mastersheets and photocopies, about 40 leaves.
Folder 216e, manuscript paper book with transcriptions of various pieces from The Major Epoch, about 24 pages.

Part XI: Miscellaneous materials that came with the John Edmunds Papers.
Part XI: Miscellaneous materials that came with the John Edmunds Papers.

### Item 217


**Additional Note**

Contents:

Mimeographed outlines of each lecture together with some notes taken by Mr. Edmunds when he attended the course. About 150 leaves.

### Item 218

Hurd, Peter. This folder contains blueprint copies of English songs made by Peter Wyeth Hurd. Virtually all of these transcriptions lack dates, but they seem to have been made in the early 1970s. About 75 leaves.

### Item 219

Cleves, John [pseudonym for John Edmunds]. Early essays.

**Additional Note**

A series of brief literary essays in the hand of John Edmunds written in 1938 on onion-skin paper.

e. "The pre-analytical judgement in literary criticism," 13 leaves. Dated: November, 1938 with the annotation "This is a very poor thing."

### Item 220

Sandison, Edmund [pseudonym for John Edmunds]. Brief essays.

**Additional Note**

A series of brief literary essays by John Edmunds. Typescript originals all inscribed "3 Nevers Square, London," no date.

c. "On Andrew Young," 3 leaves.
e. "Anne Ridler," 3 leaves.
g. "On Piers Plowman," 3 leaves.

### Item 225


**Additional Note**

Hardcover edition of Fux' work given to John Edmunds by Alfred Mann (his collaborator in the translation of the work as *Steps to Parnassus*). Inscription on inside front cover reads: "To John St. Edmunds most cordially Alfred Mann October 31, 1939."

### Item 226

Thomas, Philip. "The Road to Enharmonicism." Typewritten text of an article (with accompanying letter to Vera Edmunds from Mr. Thomas) about Thomas' friendship with Tibor Serly. 11 leaves with 1-page letter.

### Item 227


**Additional Note**

This item is a bound photocopy of several printed sources, apparently used by Edmunds in his Heine translation project. Various paginations; about 300 leaves total.

---

**Inventory of the John Edmunds papers, [ca. 1930-ongoing]**

**ARCHIVES EDMUNDS 1** 55
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>231</td>
<td>Allison, Richard. <em>Psalmes of David in meter (1599)</em>. Hardbound photocopy of Allison's psalm-book, copied by Edmunds in London in 1968. This item includes a number of Edmunds' comments in pencil (on the versos of the printed pages).</td>
</tr>
<tr>
<td>239</td>
<td>Sandison, Sofia. &quot;Fair Japan.&quot; Mimeographed article, 5 leaves.</td>
</tr>
<tr>
<td>240</td>
<td>Weston, Erica. [<em>Stories</em>]. Six leaves, handwritten, of stories written by Weston, apparently as a young child. Includes &quot;The mistery [sic] of the hunted [sic] house&quot; and &quot;Thunder.&quot;</td>
</tr>
</tbody>
</table>