

WILFRED HEATON (1918 – 2000)

CATALOGUE of WORKS

Compiled by Paul Hindmarsh

Abbreviations:

HF Heaton family
HS Howard Snell
KD Kenneth Downie
PHM PHM Publishing
SA Salvation Army Territorial HQ, London
SP&S Salvationist Publishing & Supplies Ltd.
WHE The Wilfred Heaton Edition
WHT The Wilfred Heaton Trust (www.wilfredheaton.fsnet.co.uk)

Because of the lack of definitive dates of composition, the catalogue numbering has been based on alphabetical classification rather than chronological listing.

BRASS BAND MUSIC

WH 01 *Aberystwyth (The Healing Stream)*

Meditation for brass band

Duration: 11 mins

MS: HF – Undated full score in ink, on Salvationist Publishing and Supplies manuscript paper, (14x10 inches), 18 pp single sided, undated.

Publication: 2012, WHE/PHM, edited Paul Hindmarsh with title *The Healing Stream*, in association with WHT

WH 02 *Annie Laurie*

Variations for cornet (or euphonium) and brass band (or piano)

Duration: 9 mins.

MSS:

1. HF – original cornet and piano score in ink
2. HF – the original brass band score, also in ink, entitled *Cornet Solo 'Annie Laurie'* by *Bandsman Wilfred Heaton*. It was written on Salvationist Publishing and Supplies manuscript paper.
3. HF – full score (ink, portrait) of version 2
4. HS – full score (ink, portrait) of version 3

5. SA – non-holograph piano score of the original version, in the hand of Major Leslie Condon.

Publication: 2012, WHE/PHM in association with WHT ed. Paul Hindmarsh, in versions for cornet and band or piano.

WH 03 *Battle hymn of the Republic*

Arranged for brass band

Manuscript: whereabouts unknown

This treatment of ‘Mine eyes have seen the Glory’ was written for the band of the Leeds Central Corps of the Salvation Army, which performed it in the 1970s. The manuscript score and parts appear to have been mislaid.

WH 04 *Beulah Land*

Suite for brass band

- I. *Better World*
- II. *Heavenly Home*
- III. *Happy land*

Duration: 11 mins

MSS: HF

1. Short score sketch, in ink and complete in outline. It contains many amendments and cancellations. The third movement is particularly vague in detail. Containing a number of alternatives and notes about continuation, much of it hardly legible.

2. A neat, revised short score in pencil, written during the final phase of work. The first two movements are almost complete and there are some insert pages also in pencil.

3. A large number of sketches and early drafts.

Publication: 2006, SP&S (The Judd Street Collection), realised by Paul Hindmarsh

Programme Note

Wilfred Heaton (1918 – 2000) began to assemble material for *Beulah Land* in the early 1990s following a request from the Amsterdam Staff Band of the Salvation Army for a new work. At this stage in his career, he would accept such invitations only if there was material he could adapt, revise or re-write. It may be that the original ink sketch was penned many years earlier. Despite reminding himself on the manuscript that he should either complete

the work or destroy it, Heaton did not manage either task before his death. This performing edition was prepared during the Autumn of 2003 for the Amsterdam Staff Band to feature on their subsequent American tour.

Beulah Land is Wilfred Heaton's personal vision of the joy that awaits the Christian in the heavenly paradise. According to his family, the style and treatment is reminiscent of the kind of music Heaton often improvised at the piano. The first movement, *Better World*, is the waltz sequence whose principal melody, beginning on trombones, is the tune *Zealley*, "There is a better world, they say". In Heaton's lively treatment, heaven is a joyous place of singing and dancing. The central episodes are original- a vigorous dance followed by a graceful euphonium solo. The coda reminds the listener that "There's a friend for little children above the bright blue sky" courtesy of Stainer's melody *In Memoriam*.

WH 05 *Celestial Prospect*

Variations for brass band

Duration: 9 mins

MSS: 1. HF – pencil sketches for the revised version; 2. The full score of the revised version is thought to reside with the Eastern Territory of the SA. The whereabouts of the original manuscript is unknown, presumed lost

Publication: SP&S (Festival Series, No.481), September 1990

WH 06 *The Children's Friend (In Memoriam)*

Variations for brass band

MSS: HF – a full score in ink (portrait) in the composer's later writing style and a portion of an earlier draft in pencil.

Publication: 2013, WHE/PHM performing edition by Paul Hindmarsh, in association with WHT

WH 07 *Concerto* for trombone and band (1992)

Duration: 26 mins

Manuscripts:

1. HS – final full score in ink

2. HF – preliminary full score in pencil, written on the reverse of the pencil full score of *Sinfonia Concertante*

Publication: 2013, WHE/PHM in association with WHT, ed. Paul Hindmarsh

WH 08 *Contest Music* (1973) for brass band

Duration: 13 mins

Manuscript: HF – the final autographed full score in ink, with some minor additions added for the published version. 86pp, portrait

Date of composition: XII '72 – III '73 at end of full score

Publication: 1982, Boosey & Hawkes [BBJ 931]

Composer's note

The work is in three movements. In the two outer ones the constant metamorphosis of material reflects classical procedures. The middle movement in contrast contains no development and is lyrical from beginning to end.

I. The first movement adheres roughly to sonata form, albeit much condensed. Some of the material is of a fragmentary character, but there is one rather more expansive theme which after being turned upside down, initiates the process of uncoiling the material in approximately the reverse order in which it first appeared.

II. The second movement, marked *Molto Adagio*, opens and closes with a tonally ambiguous dialogue between trombones and cornets, the former moving harmonically, the latter in a single line. Between this miniature prologue and epilogue lies the movement proper, restrained in character and containing no large emotional climaxes, but having continuously unfolding melodic line, which most instruments share at some point. The tonal ambiguity remains unresolved right to the end of the movement.

III. The main theme, stated after a long introduction, is pentatonic in character at its first appearance, its opening providing material for most of the movement. The theme occurs four times, each repetition changing its outline and taking it a little higher in pitch. A second theme, or motif, is purely rhythmic and becomes ever more incisive and intense as the movement progresses. The third theme is a broad unison melody played by the whole band. The form is akin to that of the classical Rondo.

WH 09 *Five Little Pieces*

- I. *Grave – Prestissimo*
- II. *Con energico*
- II. *Cantabile*
- III. *Giocoso e ritmico*
- IV. *Presto*

Duration: 10 minutes

Manuscripts: HF

1. Pencil and ink sketch on 2 or 3 staves, complete in outline, with many indications of instrumentation.
2. Further pages of sketches for the brass band version, some in different keys and on the reverse of the sketch of *Full Salvation* and *Sinfonia Concertante*
3. Pencil sketch in full score of the first movement, showing significant changes in chord layout and part distribution to 1.
4. Incomplete full score draft of a version for solo instrument and band.

Publication: 2013, WHE/PHM in association with WHT, realised by Paul Hindmarsh

WH 10 **French** (Chorale Prelude)

Duration: 6 mins.

Manuscripts: HF

1. Full score in pencil of opening section
2. A complete short score draft, including several version for alternative endings and harmonisations
3. A page of different harmonisations of the hymn tune
4. A complete version in two parts, cornet and euphonium, apparently
5. Full score unfinished draft of a meditation on the hymn tune Chalvey

Publication: August 2006, SP&S (General Series No.2043), realised by Paul Hindmarsh

Programme note

Wilfred Heaton (1918 – 2000) composed this thoughtful meditation on the tune French probably in the 1960s. The score was lost and the composer did not look at it again until the last weeks of his life. He died before completing the new version, which has been realised from the surviving sketch material by Paul Hindmarsh.

WH 11 **Full Salvation** (Concert March)

Duration: 4 mins

Manuscript: HF – pencil sketch (5 pages) complete in outline, with revisions and corrections. The sketch is written on the reverse of pencil sketches of *Sinfonia Concertante* and *Five Little Pieces*. Full score missing or not composed

Publication: 2012, WHE/PHM in association with WHT, realised by Paul Hindmarsh

WH 12 **The Golden Pen** (March fantasy)

Duration: 4 mins

Manuscript: HF - Incomplete full score sketch, in pencil

Publication: 2012, SP&S/PHM in association with WHT, performing edition by Paul Hindmarsh

The Golden Pen was given its first performance on 3rd February, 2001 in Manchester, at the Royal Northern College of Music Festival of Brass by the Williams Fairey Band, conducted by Howard Snell. A recording was broadcast on BBC Radio 3 on 29th June, 2001.

WH 13 ***Glory! Glory!*** (Concert march)

Duration: 7 mins

Manuscript: Dr. Peter Graham – the composer’s full score and hand written parts

Publication: 2013, SP&S/PHM in association with WNT, performing edition by Paul Hindmarsh

WH 14 ***Just as I am*** (Meditation)

Duration: 5 mins

Manuscript: Whereabouts unknown, presumed lost or destroyed

Publication: December 1947, SP&S (General Series No.1291(1))

WH 15 ***Le Tricot Rouge*** (March)

Duration: 2 mins 30 secs

Manuscript: HF – full score in ink, with pencil alterations

Publication: 2013, SP&S/PHM in association with WHT, performing edition by Paul Hindmarsh

Le Tricot Rouge received its world premiere on 10th September 2000, in Symphony Hall, Birmingham, performed by the Black Dyke Band, conducted by Nicholas Childs (and recorded by BBC Radio 3).

WH 16 ***Martyn*** (Hymn tune arrangement)

Manuscript: Whereabouts unknown, presumed lost or destroyed

Publication: March 1947, SP&S (General Series No. 1279(1))

In The Salvation Army Song Book, this tune is associated with words calling for repentance from the death of sin. In this setting, dating probably from the late 1930s, Heaton offers three reflections on the tune, full of subtle harmonic variants, simply but effectively scored.

WH 17 *Mercy's Light*

Manuscript: HF – draft full score

Publication: September 1992, SP&S (Festival Series No.498)

Mercy's Light, which emerged in the 80's, but was probably composed in the 1940s or 50s, is an extended waltz. In this work, the elegance of Ravel's *Valse Nobles et Sentimentales*, and the objectivity of a Satie *Gymnopedie*, combine with nostalgic echoes of pre-war popular music to provide the context for a beautiful tune set by Erik Leidzen. The first draft is much more heavily scored than the final version.

WH 18 *My Treasure* (Selection)

Manuscript: Whereabouts unknown, presumed lost or destroyed

Publication: January 1950, SP&S (Festival Series No.167)

WH 19 *My Master's Will* (Meditation)

Manuscript: Whereabouts unknown

Publication: January 1969, SP&S (Festival Series No 319(2))

WH 20 *Partita* (c.1947 /1984)

- I. *Prelude*
- II. *Scherzo*
- III. *Canzona*
- IV. *Rondo*

Duration: 26 mins

Manuscripts:

1. HS – the full score in ink of the final version
2. HS – the full score in ink of the original version, entitled Suite and including for first *Scherzo* (see below)

Publication: 2013, WHE/PHM in association with WHT

Recordings of **Partita** are available on *The Heaton Collection* (SPS 158 CD – Black Dyke Band, conducted by Nicholas Childs) and on *BBC Band of the Year, 1992* (DOY CD019 – Britannia Building Society Band, conducted by Howard Snell.)

WH 21 **Passing By** (Selection)

Manuscript: HS – the original ink full score was returned to the Heaton family from the Music Ministries Department on the Salvation Army's UK Territorial Headquarters in 2002

Publication: September 1946, SP&S (General Series No. 1271)

WH 55a **Pilgrim's Song** (Suite)

Arranged for brass band and narrator by Paul Hindmarsh from incidental music for a dramatisation of Bunyan's *Pilgrim's Progress*. (See under *Incidental Music*)

Duration: 11 mins

Publication: © 2010, WHT, available via the WHT website

The items used are as follows:

- I. *To be a Pilgrim* – originally for piano, underscoring Christian's aspiration
The Way of Salvation – a fast three-time movement for brass, indicative of the start
Christian's journey along the road to the Celestial City
- II. *The slough of despond* - an incisive episode for piano, slightly abbreviated, to link into
Christian's prayer – for brass, marked to be played with reverence
At the Cross – a short pastoral, originally for piano
- III. *The valley of humiliation* – Christian's early struggle is expressed in some biting bi-
tonality, originally on piano
At the Celestial gate – a vision of the Celestial City
- IV. *Walk in the strength of the Lord* – a noble 'fanfare' leading to *Bright, radiant, blest* –
Heaton's final hymn

The first performance of the suite was given at Christchurch Priory on 27 May 2010 by Boscombe Citadel Band conducted by Dr. Howard Evans.

WH 22 **Praise** (Festival March)

Manuscript: Whereabouts unknown, presumed lost or destroyed

Publication: July 1949, SP&S (Festival Series No.163)

WH 23 *Sinfonia Concertante* for cornet and band (1991)

Manuscripts:

1. HS – the final full score in ink
2. HF – first full score in pencil and some pages of sketches

Publication: 2013 WHE/PHM in association with WHT

The *Sinfonia Concertante* was completed in 1991, at the suggestion of Howard Snell for Martin Winter and the Britannia Building Society (now Fodens) Band.

WH 34a *Scherzo*

Duration: 8 mins

Manuscripts: See *Suite* for brass band and *Scherzo* for brass quartet

Publication: 2013, WHE/PHM in association with WHE, arranged by Paul Hindmarsh from the composer's original brass band *Scherzo* and the quartet version of *Scherzo* (see Chamber Music)

The first performance of this edition of *Scherzo* was given on 23 January, 2010 at the RNCM Festival of Brass, Manchester, by the Foden's Band, conducted by Garry Cutt.

WH 36a *Sweet Hour of Prayer* arranged for trombone and band

Publication: 2012 WHE/PHM in association with WHT, arranged for trombone and brass band by Paul Hindmarsh from the composer's original version form trombone and piano (See under Chamber Music).

WH 24 *Toccata 'O the blessed Lord'*

Duration 6 mins

Manuscript: Whereabouts of the holograph full score is unknown; presumed lost or destroyed.

Publication: September 1973, SP&S (Festival Series, No. 354)

WH 25 *Variations*

Theme *Legatissimo*
Variation 1 *Grazioso*

- Variation 2 *Molto Adagio*
- Variation 3 *Vivace*
- Variation 4 *Tempo primo*
- Variation 5 *Placido*
- Variation 6 *La voce popolare I – Marche militaire*
- Variation 7 *La voce popolare II – Cantilena*
- Variation 8 *La voce popolare III – Galop*
- Variation 9 *Grave*
- Variation 10 *Adagio (Interlude)*
- Variation 11 *Threnody for Charlotte Anne Stobart*
- Variation 12 *Adagio – Allegro (Chorale)*

Duration: 30 mins

Dedication: ‘with admiration and gratitude to Howard Snell’

Manuscripts: HF – incomplete full score; fair copies in pencil short score of the work, with the exception of Variation 8; sketches for Variation 8

Publication: 2013, WHE/PHM in association with WHE, realised by Howard Snell

Performance note

Wilfred Heaton was aware that works of the length and substance of *Variations* are not easy to programme in brass band concerts, as this note to Snell on a sketch page for Variation 6 makes clear: ‘I do not think you will ever be able to perform the piece. It’s more of a document than a blueprint for performance, because rehearsals for difficult, unfamiliar music are hardly possible while (a band) is being prepared for a contest. But you might keep the score among your souvenirs! I have no illusions about a performance in my lifetime, if ever. But it doesn’t matter – the task is “carried out” and the sound is in *my* head anyway’.

The first performance was given on Wednesday 16 January 2002 in the Logen Hall, Bergen, Norway by Eikanger-Bjorsvik Musikklag conducted by Howard Snell.

It is clear from these remarks that Wilfred Heaton did not consider *Variations* to be a competition piece. However, once an episodic work like *Variations* is in the public domain, performances of portions of it will be considered. Therefore the Trustees of the Wilfred Heaton Trust have sanctioned the following abridged versions:

1. *Theme, Variations and Chorale*

Theme	<i>Legatissimo</i>
Variation 1	<i>Grazioso</i>
Variation 2	<i>Molto Adagio</i>
Variation 3	<i>Vivace</i>
Variation 4	<i>Tempo primo</i>
Variation 8	<i>La voce popolare III – Galop</i>
Variation 11	<i>Threnody for Charlotte Anne Stobart</i>
Variation 12	<i>Adagio – Allegro (Chorale)</i>

Duration: c.18 minutes

2. *La voce popolare* (from *Variations*)

Theme	<i>Legatissimo</i>
Variation 6	<i>Marche militaire</i>
Variation 7	<i>Cantilena</i>
Variation 8	<i>Galop</i>

Duration: c.8 mins 30 secs

3. *La voce popolare I, II and III* may also be performed as separate items.

WH 26 (*Variations on a Children's Tune*)

Manuscript: HF – incomplete pencil full score of a work for brass band based on the tune *Jesus bids us shine*

WH 27 *Victory for Me* (Festival arrangement)

Manuscript: Whereabouts unknown; presumed lost or destroyed

Publication: March 1977, SP&S (Festival Series, No.380)

WH 28 *Wonderful Words* (Cornet duet)

Manuscript: Torgny Hanson (Norway) – composer's holograph containing marks used by the publisher.

Publication: 1954, SP&S (Festival Series, No.204)

Other sketch material:

New Every Morning Pencil sketches

March in 6 / 8 Pencil sketches

CONCERT BAND AND SYMPHONIC WIND ORCHESTRA

WH 22a *Praise* (Festival March), arranged for Concert Band by Brian Bowen

Publication: 2012, Trade Winds series, R.Smith & Co.

WH 24a *Toccata 'O the blessed Lord'*, arranged for Concert Band by Alastair Wheeler

Duration 6 mins

Publication: forthcoming

CHAMBER AND INSTRUMENTAL MUSIC

WH 02a **Annie Laurie** Variations for cornet and piano
See WH 02 above for details

WH 29 **Berceuse elegiaque** for clarinet and piano

Manuscript: HF – short score of the theme, with sketches for variations based on it.

Unpublished in this version (See Babe born this day below)

WH 30 **Five Bagatelles** for brass quintet (2 trumpets, horn in F, tenor trombone, tuba)

- I. *Grave – Presto*
- II. *Con energia*
- III. *Cantabile*
- IV. *Deliberamente*
- V. *Presto*

Manuscripts: HF – draft full score in pencil and fair copy in ink.

Publication: 2006, WHE © WHT, performing edition by Paul Hindmarsh.

The premiere of this piece finally took place 14 years after its preparation – by Fine Arts Brass, in St. John's Church, Chester as part of the 2003 Chester Festival, later broadcast on BBC Radio 3.

WH 31 **I will follow Thee my Saviour** Air varie for cornet and piano

Manuscript: HF

This is one of young Wilfred Heaton's first attempts at extended composition

WH 32 **Little Suite** for recorder (flute) or trumpet (cornet) and piano

- I. *Grave – Presto*
- II. *Con energia*
- III. *Cantabile*
- IV. *Deliberamente*
- V. *Presto*

Duration: 10 mins

Manuscript: HF – the composer’s final score for recorder and piano, inscribed ‘for Philip Rodgers’

Publication: 2012, WHE/PHM in association with WHE, for recorder/flute and piano;
2012, solo part adapted for trumpet/ cornet by Paul Hindmarsh.

WH 33 **Music for brass sextet** (2 cornets , tenor horn, baritone, euphonium, tuba)

Manuscript: HF - the composer’s holograph was returned to the Heaton family by the Music Ministries Department of the Salvation Army (UK Territory) in 2005

Publication: 2012, WHE /PHM in association with WHT, performing edition by Paul Hindmarsh, with optional parts for trumpets, horn in F and tenor trombones

WH 34 **Scherzo** for brass quartet (2 cornets, tenor trombone and bass trombone)

Duration: 8 mins.

Manuscript: Royal Danish Brass – full score

Publication: 2012, WHE /PHM in association with WHE, performing edition by Paul Hindmarsh, with optional parts for trumpets, tenor horn and euphonium.

A version for full brass band is also published (*see above*)

WH 35 **Sweet hour of prayer** arranged for trombone and piano

Manuscript: HF

Publication: 2012 WHE /PHM in association with WHE

WH 36 **Sonata** for piano

I. (no tempo indication)

II. (no tempo indication)

III. *Lento*

IV. *Allegro*

Duration: c. 30 mins

Manuscripts: HF

1. Fair holograph copy in ink of movements 1, 2 ,3 and part of 4, with some indications of dynamics and tempo

2. Pencil drafts of movements 2 and 4

Publication: A performing edition is in preparation

WH 37 ***Three Pieces for Piano Op.2 (1954)***

- I. *Tempestuoso*
- II. *Andante tempo rubato*
- III. *Vivo*

Manuscript: HF – the composer’s undated holograph

Publication: 2012 WHE/PHM in association with WHE.

Although the composer’s manuscript is undated, the programme notice published by SPNM gives the year of composition as 1954, making the Three Piano Pieces among the last works Heaton composed during his productive late 20s and early 30s.

WH 38 ***Three West Indian Melodies*** for piano (4 hands)

Manuscript: HF

Publication: WHE /PHM in association with WHE

CHORAL MUSIC

WH 39 ***The Army’s marching Song*** by Y.P. band-lad J.W. Heaton

Publication: SP&S (The Musical Salvationist)

WH 29a ***Babe born this day*** Christmas Song for SATB, adapted from *Berceuse elegiaique* by Paul Hindmarsh, with words by Kenneth Tout

Publication: WHE /PHM in association with WHT © WHT,

Berceuse Elegiaque was written as an exercise in *legato* phrasing and is therefore beautifully shaped for singing. The melody possesses the virtues of simplicity and innocence. The part-writing and “call and response” structure also lend themselves to a choral treatment. I am therefore grateful to Dr. Ken Tout, whose sensitive poetry Wilfred Heaton set on three occasions, for accepting my invitation to write a new carol to fit my choral adaptation of the original. His lyric takes traditional imagery and structures, but gives them a contemporary relevance and expression – a concept which Wilfred Heaton would have admired. This setting is offered as a tribute from Ken Tout and myself to a much admired composer, friend and his family.

WH 40 *City Prayer* for SATB, text by Kenneth Tout

Manuscript: Whereabouts unknown

Publication: SP&S (The Musical Salvationist,
date and issue tbc)

WH 41 *Eternal decision* Easter Song for SATB, text by Kenneth Tout

Manuscript: KD – the music set to the first stanza

Publication: WHE /PHM in association with WHT, performing edition by Paul Hindmarsh, available via The Wilfred Heaton Trust website

Wilfred Heaton and Dr. Kenneth Tout, OBE (b. 1924) first met in 1941 when Heaton was undertaking RAF training in Hereford. At that time they were both Salvationists. Ken Tout was a full-time Salvation Army Officer for some years. Composer and poet collaborated on three choral songs. Two were published in The Musical Salvationist – *Intercede, O Lord* and *A City Prayer*. The third, this haunting Good Friday meditation, was left unfinished. In the manuscript, which Heaton gave to Salvationist musicians Kenneth and Patricia Downie, he sets one verse, with text added only to the soprano line. Dr. Tout has been unable to trace the other two original verses, if indeed they were ever written. In December 2003, after recovering from serious illness, he added two new stanzas to complete his poem. In this published edition, the full text has been added to all voices by the editor. As Dr. Tout remarked in a letter accompanying the new material, “I have used the more modern approach, where rhyming is useful but it does not have to be at the end of lines on a set basis, and internal rhyming is just as good. They stand as my homage to the truly great Wilfred, an old friend of mine from the 1940s.”

WH 42 *Intercede, O Lord* for SATB, text by Kenneth Tout

Manuscript: Whereabouts unknown

Publication: SP&S (The Musical Salvationist, date and issue tbc)

WH 43 *Marred for me* for male voice choir, words by A.E. Mingay

Manuscript: Whereabouts unknown

Publication: SP&S (The Musical Salvationist, vol.LI, Part ix), September 1937; repub. 1958
(Male voices)

WH 44 *Norwich* Hymn tune by band boy J. Wilfred Heaton

Manuscript: HF

This is Heaton’s earliest surviving composition

WH 45 *Four Old Negro Spirituals*, including *Little David play on your harp*

Work missing

WH 46 ***Our Glorious King*** for choir and piano, words by W.H. Windyback

Manuscript: Whereabouts unknown

Publication: SP&S (The Musical Salvationist, vol. LIII, part viii)

(Arr. Richard Holz for choir and brass ensemble – unpublished)

WH 47 ***Safe in the promised land*** arranged for male chorus and brass ensemble [and piano]

Manuscripts: HF

1. Original version (in ink) for Male Chorus and brass group (in A flat)

2. Revised version in pencil for male voices, brass sextet and piano (in B flat). This version is written on reverse of pencil draft of *Mercy's Light* and contains many instructions for himself or the intended publisher/ performer to follow

Publication: WHE /PHM in association with WHE

On the title page of the original undated manuscript of this arrangement, Heaton has written in pencil 'Brian Bowen or ISB?'. From this it would seem that Heaton was considering sending a copy of the work to the New York Staff Band (when Bowen was its conductor) or the International Staff Band. It is safe to assume that the revised version was produced in the light of this thought. This later version contains many 'notes to self' and instructions its intended performer or publisher in the Salvation Army.

WH 48 ***The Lord Reigneth*** Anthem for SATB and organ

Manuscripts: HF

Unpublished and unperformed

WH 49 ***The War Song of Youth***

Manuscripts: Whereabouts unknown

Publication: SP&S (The Musical Salvationist, details tbc)

INCIDENTAL MUSIC

WH 50 ***King Lear (William Shakespeare)***

MS: Whereabouts unknown, presumed lost

Heaton's apprentice at Cocking and Pace, Herbert Cocking, recalls playing fanfares composed by Heaton for a Little Theatre production in the early 1950s.

WH 51 ***The First Born (Christopher Fry)***

MSS: Arnold Freeman Collection, The University Library, Sheffield, Catalogue no. 91/44/36/1

1. Two pages of manuscript containing four unaccompanied items:
 - (i) Recorder music for opening (9 bars)
 - (ii) Six bars of vocal music for Romases
 - (iii) Twenty eight bars (marked Tempo rubato) of vocal music for Teasret
 - (iv) Two bar vocal fragment
2. An undated letter from WH sent to Professor Arnold Freeman explaining the unusual nature of the music he had provided for this production.
3. Programme page from the production.

Christopher Fry's three act play, based on the birth of Moses, was produced by The Little Theatre Players between 16 and 25 July, 1951.

WH 52/53 *The King's Threshold* (W.B. Yeats)/ *The Mother* (Marjorie Ecclestone)

MSS: Arnold Freeman Collection, The University Library, Sheffield, Catalogue no. 91/44/45/4 – 1. A 20 bar recorder solo entitled *The Mother* and marked to be played off-stage.

2. An unaccompanied song in folk song style, setting lines from *The King's Threshold*.

Wilfred Heaton composed these two short unaccompanied items for a production by The Settlement Players, Christmas 1949, of two short plays. In the type written programme, the production of W.B. Yeats' *The King's Threshold* is listed as a revival of a production first given at The Little Theatre in 1925, 'by personal permission from W.B. Yeats'.

The Mother is described as 'a sort of fairy-mystery-play. The authoress attempts to suggest the spiritual influences at work in the Christmas Festival.

WH 54 *The Mighty Magician* (Pedro Calderon de la Barca, trans. Denis McCarthy)

MSS: Arnold Freeman Collection, The University Library, Sheffield, Catalogue no.91/44/58/6 – A single page of holograph manuscript, comprising three unaccompanied vocal fragments. The items are sung by Justina in Act 3, scene V.

The settlement production took place during June 1952.

WH 55 *Pilgrim's Progress* for piano, brass ensemble and choir (SATB, a cappella)

Manuscripts: HF– full score in ink, type script of dramatic text.

Publication: Suite for brass band, WHE /PHM, arranged by Paul Hindmarsh (see above).

The manuscript of this work was discovered in 2009 among the effects of Wilfred Heaton's sister, Major Hilda Heaton, who had moved from her retirement home in Leeds to a nursing home nearer to her immediate family in Nottinghamshire. Hilda had entered the Training College of the Salvation Army in 1939 and served as an SA officer throughout the United Kingdom and for a number of years in the early 1950s in South Africa. It was during her appointment to the headquarters in Johannesburg that this music was composed for a dramatisation of Bunyan's allegorical work, *The Pilgrim's Progress*.

Heaton composed 19 short cues, founded on the hymn *Monksgate*, which was selected and arranged by Ralph Vaughan Williams at the turn of the 20th century for the English Hymnal. The tune was set to Bunyan's hymn 'He who would true valour see' and is an English folk tune – Welcome sailor – which RVW had collected from Mrs. Harriet Verrall in the Sussex Hamlet of Monk's Gate, near Horsham.

Heaton used solo piano for the more harmonically elaborate and dramatic items and a small brass band / ensemble (2 cornets, horn, trombone, baritone, euphonium, E flat and b flat basses) for the simpler ones. There are also five choral numbers, for SATB a capella. The drama opened with RVW's original setting. Heaton also set four more verse stanzas in the manner of dramatic commentaries. The final one is particularly impressive and has been used as the final number in the suite compiled by Paul Hindmarsh (see WH 22 above)

ORCHESTRAL MUSIC

WH 07a *Concerto* for trombone and string orchestra

adapted from the Concerto for trombone and brass band and the Rhapsody for oboe and string orchestra by Paul Hindmarsh

Publication: 2012 WHE/PHM in association with WHT

WH 37a *Lento* for String Orchestra

arranged from the third movement of Piano Sonata by Paul Hindmarsh

Publication: 2012 WHE/PHM in association with WHT

WH 32a *Little Suite* for flute (recorder) or trumpet (cornet) and string orchestra
arranged by Paul Hindmarsh

Publication: 2012 WHE/PHM in association with WHT

WH 56 *Rhapsody Op.1 (1952)* for oboe and string orchestra

Duration: 23 mins

Manuscripts: HF – the composer's holograph full score, including many pencil alterations for the trombone version and a fair copy in the hand of Kenneth Smith, with fewer holograph amendments

The first and only documented performance of the *Rhapsody Op.1* was given under the auspices of the Society for the Promotion of New Music on 18 May 1954 at St. Thomas's Church, Tenison Court, Regent Street, London. The soloist was Joy Boughton and the Boyd Neel Orchestra was conducted by Norman del Mar. The event was styled as '24th Experimental Rehearsal of new Orchestral Works', what we would call in the 21st century a workshop. By this time, the pattern of SPNM evenings was by this time well established. An open rehearsal (6.00pm) was followed by a performance (7.45) and a discussion (9.00pm).

Heaton's work was partnered by a Concerto for flute and Strings (1949) by John Buckland, with Richard Adeney as soloist. A piano pedagogue of the day Sidney Harrison (1903 – 1986) chaired the discussion with distinguished broadcaster and music editor Lionel Salter (1914 – 2000).

Heaton travelled down to the event from Sheffield, but made little comment about it to friends and colleagues afterwards.

This workshop performance did not result in the work entering the repertoire. In 1992, Heaton re-wrote and extended the work as a Trombone Concerto.

WH 57 **Suite** for orchestra (*Partita*) (1950)

- I. Prelude*
- II. Scherzo*
- III. Canzona*
- IV. Rondo*

Manuscript: HS

Publication: WHE/ PHM in association with WHE

SONGS

WH 58 **Hay harvest** for voice and piano

Manuscript: KD

WH 59 **Glory to His Name** for solo voice, choir and piano, words by A.E. Mingay

Manuscript: Whereabouts unknown

Publication: S.P. & S (date and issue tbc)

WH 60 **My Jesus I love Thee** for voice and piano, words by Ralph Featherstone

Manuscript: KD

Publication: 2016 WHE/ PHM in association with WHT

WH 61 **On the Road** for voice and piano, words by A.E. Mingay

Re publication: S.P. & S (Vocal Solos No.2, p.90), 1964

WH 62 **The Dove's Answer** for voice and piano, words by Jean Ingelow

Manuscript: KD

WH 63 **With Empty Hands** for voice and piano, words by A.E. Mingay

Manuscript: KD

Publication: 2016 WHE/ PHM in association with WHT

WH 64 **Welcome for me** for voice and piano

Manuscript: KD

Publication: October 1970, SP&S (The Musical Salvationist, vol. XXXIV, Part 4)

TRANSCRIPTIONS AND ARRANGEMENTS

- WH 65 **Anvil Chorus (from Il Travatore) Verdi** orchestra parts arr. for brass band
Manuscript: HF – score and parts
- WH 66 **Border Ballad (J.H.Maunder)** for male voice choir, piano score arr. for brass band
Manuscript: HF
- WH 67 **Canzon decima 26 ‘La Negrona’ (1608) Pietro Lappi (1575 – 1630)**
arr. Brass octet (3 tpts, Eflat horn, baritone (part missing) euphonium, trombone, Eflat tuba)
Manuscript: HF – originally in James Shepherd Versatile Brass library
- WH 68 **Dance of the Tumblers (Rimsky-Korsakov)** arr. brass band
Manuscript: Black Dyke Band - pencil full score
Publication: 2013 WHE/PHM in association with WNE
- WH 69 **3 Dances in Bulgarian Rhythm (Bartok)** arr. brass octet [3tpt,hn,bar,euph,trb,tuba]
Manuscript: HF
- WH 70 **3 Dances in Bulgarian Rhythm (Bartok)** arr. brass quintet
Manuscripts: HF - pencil full score, second piece incomplete; Simon Hogg - complete full score, prepared for Fine Arts Brass
- WH 71 **Drinking Song (from The Student Prince) Romberg** orchestral parts arr. for brass band
Manuscript: HF – score and parts
- WH 72 **Homage to Matthew Locke (Geoffrey Bush)** for brass ensemble, rescored by Heaton
Manuscript: HF – parts only
- WH 73 **O Jesu Christ, mein Leben’s licht, BWV 118 (J.S. Bach)** arr. for brass quintet
Manuscript: HF – parts only,
- WH 74 **Psalm 136 (Heinrich Schutz)** arr. for brass octet (3 tpt. Eflat horn, Bflat baritone, trombone, euphonium, Eflat tuba)
Manuscript: HF – parts only,
- WH 75 **Priest’s Chorus (from The Magic Flute) Mozart** orchestral parts arr for brass band
Manuscript: HF – score and parts
- WH 76 **Rosamunde, Ballet Music 2 (Schubert)** arr.3 tpt, Eflat horn, Bflat baritone, trombone, euphonium, Eflat tuba.
Manuscript: HF – full score only