

WILFRED HEATON

CATALOGUE OF WORKS

Abbreviations:

HF	Heaton family
HS	Howard Snell
KD	Kenneth Downie
PHM	PHM Publishing
SA	Salvation Army Territorial HQ, London
SESP	Sheffield Educational Settlement Papers
SP&S	Salvationist Publishing & Supplies Ltd.
WHT	The Wilfred Heaton Trust

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

BRASS BAND

WH01 Aberystwyth Meditation for brass band

<i>Duration</i>	11 min
<i>Manuscript</i>	HF – Undated full score in ink on Salvationist Publishing and Supplies manuscript paper, (14x10 inches), 18 pp single-sided, undated.
<i>Publication</i>	2012 PHM in association with WHT
<i>First performance</i>	2013, City of Cambridge Band, conducted by Peter Bassano, Girton College, Cambridge.

Wilfred Heaton's first extended work for brass band, this substantial and dramatic work is undated. Comparison of the style of hand writing, the type of manuscript paper used with other early works would suggest compositional date in the late 1930s or early 1940s. In a letter dated 25 March 1991, a frequent correspondent from Denmark, Richard Mott, encouraged Heaton to consider offering some more of his early compositions to the SA for publication, reflecting the renewed interest in his work from the current generation of IMED editors, including *Mercy's Light* and *Aberystwyth*, which he indicated might have been composed in 1941.

WH02 Annie Laurie Variations for cornet and brass band (or piano)

<i>Duration</i>	9 mins
<i>Manuscripts</i>	i. HF – original cornet and piano score ii. HF – the original brass band score, also in ink, entitled <i>Cornet Solo ‘Annie Laurie’</i> by <i>Bandsman Wilfred Heaton</i> . It was written on Salvationist Publishing and Supplies manuscript paper. iii. HF – full score (ink, portrait) of version 2 iv. HS – full score (ink, portrait) of version 3
<i>Publication</i>	2012, PHM in association with WHT ed. Paul Hindmarsh.

The undated piano manuscript of this virtuoso work probably dates from the mid-1930s. The first brass band score can be dated to 1937 or 1938, before Bandsman Wilfred Heaton had been appointed as Young People’s Bandleader. Whether the score was ever submitted to The SA’s Music Editorial Department to be considered for publication is not known.

In the 1980’s Heaton was asked by Michael Langham, then principal cornet of the Nottingham Memorial Halls Band of the Salvation Army, if he would compose something for cornet and band. Although Heaton was writing very little by then, he was happy to dust down this example of his early work, producing a second version entitled ‘Variations for Cornet and Band - *Annie Laurie*’. Heaton continued to send out the original score when requested. He sent it to Howard Snell, who returned it in December 1984 requesting a fair copy which he would try through at Desford Colliery Band where he was then the principal conductor, and subsequently to Mr. Richard Mott of the SA’s Copenhagen Temple Band. Some time after Heaton dispatched the third version of the score, which included many further revisions, some substantial, some reverting to the original and all of them improvements. The published and recorded edition is based on the third version.

WH03 Battle Hymn of the Republic Arranged for brass band (and choir)

<i>Manuscript</i>	Whereabouts unknown
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This arrangement of ‘Mine eyes have seen the Glory’ was prepared for the Leeds Central Corps of the Salvation Army, which performed it in the 1970s. It was

withdrawn by Heaton because of copyright problems. The whereabouts of the manuscript score and parts is unknown, presumed destroyed.

WH04 Beulah Land Suite for brass band

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

<i>Duration</i>	11 mins
<i>Manuscripts</i>	i. HF - Short score sketch in poor condition, in ink and complete in outline. It contains many amendments and cancellations. The third movement is particularly vague in detail. It contains a number of alternatives and notes about continuation, much of it barely legible. ii. HF - A neat, revised short score in pencil, written during the final phase of work during Heaton's last years. The first two movements are almost complete and there are some insert pages also in pencil. The score comes to an end at letter T in the last movement. iii. A collection of short score sketches and drafts from the three phases of work.
<i>First performance</i>	Saturday 23rd November 2002, Almere SA Hall, Almere, Netherlands, Amsterdam Staff Band conducted by Howard B. Evans.
<i>Publication</i>	2006, SP&S (The Judd Street Collection), realised by Paul Hindmarsh (Revised version, 2018, unpublished)

The process of realising the material for performance has involved some creative but predominantly re-creative decisions. Taking the neat pencil score and the insert pages as a basis, I have followed the composer's scoring indications where they are given and made judgements on the remainder based my analysis of his own techniques.

The first movement was the most straightforward to realise. All the principal instrumentation was indicated, as was the positioning of the inserted episode (E and H to four bars before J). The final two bars of the insert were left blank. I have added a sequential passage which provides one logical solution.

The second movement is substantially shorter in the final sketch than in the original draft. The solo trombone at the outset is indicated, as is the solo cornet at P. Although I have allotted the embellishments at O to the flugel horn

(published version) or euphonium (revised version), they might equally be played by the solo cornet if desired.

The greatest challenge in realising Wilfred Heaton's intentions was presented by the finale after letter T. Much of the original ink draft is sketchily written and required a magnifying glass to decipher at times. Providing a coherent continuity has involved interpreting his marginal remarks as well as adding to or rejecting material, an approach which Heaton himself adopted when writing out the final pencil sketch from this original draft. In addition to the scoring, my intervention has included: Using a marginal note to provide continuous semiquaver embellishment at letter Z. I have elaborated an idea noted elsewhere in the sketches and also added the implied bass pedal notes. The realisation of a description for a linking passage before letter Y. The composer wrote out just the final six bars. The sixteen preceding bars have been adapted from another sketch in order to provide the intended moment of respite. Adding in the second theme in counterpoint to the main theme is my own tribute to the Wilfred Heaton's imagination. Elsewhere in the finale, I have given a regular pulse to the trill on the euphoniums at Q, incorporated percussion elements from other sketch material (notably the 2 against 3 passages V to X) and additional instrumental contrast and muting effects (T to V). Heaton does not indicate the solo instruments at letter U. I have given the lower part to one first cornet to provide a measure of additional soloistic interest. This is cued in the solo cornets.

WH05 Celestial Prospect Variations on a Gospel Song for brass band

<i>Duration</i>	9 mins
<i>Manuscripts</i>	i. HF – pencil sketches for the revised version. ii. The whereabouts of the original manuscript is not known iii. MS of the revised score - whereabouts unknown
<i>First performance</i>	1987, New York Staff Band of The Salvation Army conducted by Brian Bowen.
<i>Publication</i>	SP&S (Festival Series, No.481), September 1990

WH06 The Children's Friend (In Memoriam)

Variations for brass band

<i>Duration</i>	8 mins.
<i>Manuscripts</i>	i. HF – a full score in ink (portrait) in the

composer's later writing style.

ii. part of an earlier full score draft in pencil, with part of a set of variations on *Jesus bids us Shine* (WH26) on the reverse of each sheet.

Publication

2013, PHM, performing edition by Paul Hindmarsh in association with WHT.

The Children's Friend was composed with the Salvation Army's Second (later Triumph) Series Journal in mind. First issued in 1928, the Second Series was published to meet the needs of small brass bands of young or less able players. Music in four or five parts was the norm and there were just two B flat cornet parts and two parts for E flat horns. The date when Heaton composed *The Children's Friend* is uncertain, as all that he left us was a complete manuscript written in the elegant calligraphy of his later years. Since part of it survives with a much earlier manuscript of a companion set of variations on *Jesus bids us shine*, it is safe to assume that *The Children's Friend* was written during Heaton's most productive years, immediately after WW2.

Wilfred Heaton's theme is the gently lilting tune *In Memoriam* by that most quintessential of Victorian composers Sir John Stainer (1840-1901). It is associated most closely with the children's hymn by A. Midlane, beginning,

*There's a Friend for little children
Above the bright blue sky,
A Friend who never changes,
Whose love will never die:
Our earthly friends may fail us,
And change with changing years
his Friend is always worthy
Of that dear name he bears.*

While the constancy of faith in Jesus as Saviour is an eternal truth for any Christian, the way it is expressed here belongs to a different age, where sentimental verse and picturesque imagery was regarded as the way of leading young people to an experience of Christ. However, Heaton's beautifully proportioned treatment can be enjoyed simply for its musical and expressive qualities: the innocence of the opening two-fold statement of Stainer's melody; the incisive, jaunty character of the march which follows; the impassioned intensity of the Adagio variation – recalling similar moments in works of the same vintage like *Just as I am* and *Celestial Prospect*; the calm resolution of the finale.

In this performing edition, Heaton's text has been preserved, but some

additional parts (flugel horn and percussion, including timps.) and cues (in baritone, trombone and euphonium parts) have been included for optional performance by larger or more traditionally constituted bands.

WH07 Concerto for trombone and band (1991)

<i>Duration</i>	26 mins
<i>Manuscripts:</i>	i. HS – final full score in ink ii. HF – preliminary full score in pencil, written on the reverse of the pencil full score of <i>Sinfonia Concertante</i> (WH 23)
<i>First performance</i>	BBC Studio recording, 30 January 1992, Nicholas Hudson (trombone), Britannia Building Society Band conducted by Howard Snell.
<i>Publication</i>	2013, PHM in association with WHT

In the years following his return from wartime service in the RAF, Heaton worked on a series of concert works far more ambitious in style than his compositions for the Salvation Army. These included a *Suite* for orchestra [1950], *Rhapsody* for oboe and string orchestra [1952], *Three Pieces* for piano [1954], *Little Suite* for recorder and piano and sketches for what was later to become *Contest Music*. The *Rhapsody* and *Three Pieces* both received London performances under the auspices of the Society for the Promotion of New Music, co-founded by his teacher Mátyás Seiber [1905-1960]. The first and only performance of the *Rhapsody* took place on 18th May 1954, at St. Thomas's Church near Oxford Circus in London, with soloist Joy Boughton and the Boyd Neel Orchestra, conducted by Norman del Mar.

In 1991, forty years after its original composition, Heaton set about re-fashioning the oboe *Rhapsody* into a Trombone Concerto. Fellow Sheffordian Nicholas Hudson was the soloist in the first performance – a BBC Radio 3 recording - with the Britannia Building Society Band conducted by Howard Snell. Although the new version and the old are similar in general outline, there are many significant elaborations. The writing for brass band has a cleaner, edgier rhythmic and harmonic bite. The influence of iconic works like Stravinsky's *Symphonies of Wind Instruments* (1926) is clearer. The solo part, especially in the central scherzo, presents significant challenges for both oboe and trombone. The long expanses of lyrical writing maintain the same haunting song-like quality on either instrument.

WH08 Contest Music (1973) for brass band

<i>Duration</i>	13 mins
<i>Manuscript</i>	HF – the final autographed full score in ink, with some minor additions added for the published version. 86pp, portrait
<i>Date of composition</i>	XII '72 – III '73 given at end of full score
<i>First performance</i>	Grimethorpe Colliery Band conducted by Elgar Howarth, University of York, 1976.
<i>Contest premiere</i>	October 1982, Royal Albert Hall, London, National Brass Band Championships of Great Britain, won by Cory Band conducted by Major Arthur Kenny.
<i>Publication</i>	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.

WH09 Five Little Pieces for brass band

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

<i>Duration</i>	9 mins
<i>Manuscripts</i>	HF - i. Pencil and ink sketch on 2 or 3 staves, complete in outline, with many indications of instrumentation. ii. Further pages of sketches for the brass band version, some in different keys and on the reverse of the sketch of <i>Full Salvation</i> and <i>Sinfonia Concertante</i> iii. Pencil sketch in full score of the first movement, showing significant changes in chord layout and part distribution to i. iv. Incomplete full score draft of a version for solo instrument and band.
<i>First performance</i>	16 January, 2002 by Eikanger-Bjorsvik Musikklag conducted by Howard Snell, Logen Theatre, Bergen, Norway.
<i>Publication</i>	2013 PHM in association with WHT, realised by Paul Hindmarsh

See also WH30 *Five Bagatelles* for brass quintet, WH32 *Little Suite* for recorder (or flute) and piano, WH32a *Little Suite* arr. for trumpet or cornet and piano, WH32b *Little Suite* arr. for flute and string orchestra, WH32d *Little Suite* arr. for trumpet or cornet and band.

Heaton was not in the habit of holding on to manuscripts unless they were of some potential use. Among the relatively small pile he left to posterity are three versions of a *Little Suite*. This was written for the noted recorder soloist Philip Rodgers, who was a fellow Sheffordian and member of the Anthroposophical Society. However, Rodgers seems never to have played it and like a many of Heaton's other brass band and chamber works, *Little Suite* was consigned to the composer's 'unregarded corner'. It is known that he rehearsed a

version for flute and strings (now lost) and in the early 1990s he re-composed it as *Five Bagatelles* for Brass Quintet, following a request from Fine Arts Brass.

In 1989, Wilfred Heaton received a request for a new work from the organisers of the All England Masters Contest, Cambridge. After the success of *Contest Music* in the 1982, Heaton received many requests for new pieces. He agreed to see what he could do for the All England Masters, but nothing was forthcoming. It is possible that the fourth incarnation of this music *Five Little Pieces* for brass band, was worked up to fulfil this request. Although it did not reach the full score stage, this is clearly not a work that Heaton considered inferior or substandard, given the fact that other versions were completed and have been successfully performed. Perhaps he simply did not consider it substantial enough for the suggested purpose – a brass band competition.

Five Little Pieces is not a straightforward arrangement of the intimate recorder and piano original. Heaton has transformed it into vibrant chamber music for the brass band. The realisation follows all the instrumental indications where they are given in the sketch. The recorder and quintet versions have been used to clarify inconsistencies and ambiguities in the text. What has emerged is a technically challenging and much more powerful collection of miniatures than might be expected from the title or the lightness in character of the original. The cornet parts (recomposed and slightly simplified from the solo recorder line) are among the most exposed and taxing that Heaton ever wrote. He realised this himself, and in a ‘note-to-self’ on one of the sketches mentions that the framing movements are much more difficult than the three central character pieces.

The premiere CD recording is available on the SP&S label in *The Heaton Collection (Vol.3)* SPS 198, played by the Black Dyke Band, conducted by Dr. Nicholas J. Childs.

WH10 French (Chorale Prelude) for brass band

<i>Duration</i>	6 mins
<i>Manuscripts</i>	HF - i. Full score in pencil of opening section. ii. A complete short score draft, including several versions for alternative endings and harmonisations iii. A page of different harmonisations of the hymn tune. iv. A complete version in two parts, cornet and euphonium. v. Full score unfinished draft of a meditation on the hymn tune <i>Chalvey</i>

Publication

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

A few weeks before the onset of his final illness, I received a telephone call from Wilfred Heaton. Did I think that the Salvation Army would be interested in a few old things that he had been working on? One was a meditation on the hymn tune *French*, setting the words *O God of Bethel*. All the sketch material of what he now called his Chorale Prelude *French* had survived his periodic “clear outs” and he had begun to prepare the full score. Work stopped after a few pages and I have continued the process, using the pencil sketch, a cornet and euphonium part (written out as a “bit of self-indulgence that won’t impose on anyone”) and a number of alternative harmonisations of the tune as references.

French is a curious stylistic hybrid which, given a reference to the New Tune Book of the Salvation Army on the sketch, was probably begun in the 1960s or 70s. The introduction, the two linking episodes and quiet ending were composed many years earlier, possibly as early as the late 1930s, for an incomplete hymn tune setting based on the tune *Chalvey*. The treatments of the new inserted tune which was published by the SA as *French* but is more widely known as Dundee (from Thomas Ravenscroft’s Psalter of 1621) are in a simple chordal style – more English Hymnal than Salvation Army Tune Book perhaps – but they offer some interesting textures, alternating treble and bass for the first two verses. In the third verse, Heaton turns to the minor key as the trombones intone the melody like a chant. After a more romantic interlude originally composed in Heaton’s George Marshall influenced youth, the final verse employs a fauxbourdon technique with the tune given to the alto instruments. Heaton composed two alternative endings: a short, full-textured climactic one and a well-judged reflective reprise of the start. This quiet ending seems to have caused him some effort. There are a number of alternatives sketched out. I have chosen the one which seems to provide the most appropriate formal balance.

Programme note

Wilfred Heaton (1918 – 2000) composed this thoughtful meditation on the tune *French* probably in the 1960s. The score was lost or never completed 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.

WH11 Full Salvation (Concert March) for brass band

Duration

4 mins

Manuscript

HF - pencil sketch (five pages) complete in

outline, with revisions and corrections.
Heaton used the reverse of each page on
which to sketch portions of *Sinfonia
Concertante* and *Five Little Pieces*. Full score
missing or not completed.

Publication

2012, PHM in association with WHT,
realised by Paul Hindmarsh

The pencil draft of this unconventional march is sketched on Ms paper which Heaton reused for other re-workings in the late 1980s or early 1990s. The march is likely to have been sketched in the 1940s. At some stage in the 1980s or 90s, Heaton is known to have sent a march to an SA band in Denmark. The cornet parts of an unidentified march surfaced in 2005, but the source remains unknown. At present, it is not possible to establish whether *Full Salvation* was ever completed.

The composer's pencil sketch is written on two or three staves. It includes a number of alternatives passages, from which choices had to be made during the realisation. A section between the treatment of the old hymn tune *Full Salvation* and the quirky trio has been crossed out, so that the trio follows without a conventional bridge. The march does not include a da capo instruction. It is interesting to note that the last conversation I shared with Heaton was about march reprises, and in particular how he had become bored with da capos in his own marches, *Glory! Glory!* in particular. Neither of the 'late' marches (*Le Tricot Rouge* and *Full Salvation*) includes a da capo.

My realisation follows Heaton's practice of scoring marches more densely than his larger concert works, although I have restricted octave doublings to a minimum, following his own method.

WH12 *Glory! Glory!* (Concert march)

Duration

7 mins

Manuscript

Dr. Peter Graham – the composer's full
score and hand-written parts.

Publication

2013, PHM in association with WHT,
performing edition by Paul Hindmarsh

Glory! Glory! is Heaton's most substantial concert march. Composed originally in the 1940s, it was destroyed because Heaton's father did not consider it suitable for the Salvation Army. Four decades later, Heaton re-wrote it from memory in response to an invitation from composer Peter Graham for a short work to mark the centenary in 1989 of The Regent Hall Corps of the Salvation

Army, where he was then the Bandmaster. Heaton was in his 70th year and enjoying a creative resurgence, for which re-fashioned a number of major orchestral and chamber works from the 1940s and 50s.

Although *Glory! Glory!* has become a much admired work, its composer had misgivings about the humorous but lengthy Trio section, refusing to publish it and only reluctantly agreeing to release it for further performances. Feeling that the programmatic element 'outstayed its welcome', he composed a shorter, more full-textured alternative. This second version has been included in the published edition [letters U to X] and can be performed in place of the original [L to U] if a more concise performance is desired.

WH13 The Golden Pen (March fantasy)

<i>Duration</i>	4 mins
<i>Manuscript</i>	HF - full score sketch, in pencil
<i>Publication</i>	2012 PHM in association with WHT, performing edition by Paul Hindmarsh
<i>First performance</i>	3 February, 2001, Royal Northern College of Music Festival of Brass, Manchester, by the Williams Fairey Band conducted by Howard Snell. A recording was broadcast on BBC Radio 3, 29 June, 2001.

Wilfred and Hilda Heaton played piano duets as children and in their teens. Sometime in the late 1930s Wilfred composed a short suite based on three West Indian Melodies for piano four hands, which the Salvation Army adapted as children's choruses with actions. The first of them was *The Golden Pen*.

I touch my finger on the golden pen, the golden pen, the golden pen
I touch my finger on the golden pen, to write my name up there.
Write my name, write my name up there. (repeated)

Neither the tune nor the words are particularly inventive, but Heaton's creative imagination was often fired by music of strong and simple outlines, to which he could add his own personal treatment, as in the brass band treatment of the first of the melodies, *The Golden Pen* - a light-hearted set of free variations intended for Salvationist use. Heaton sets the melody in a march style, although the music is through-composed in the manner of another somewhat more sophisticated but equally unconventional Salvation Army "arrangement", *Victory for Me*.

This performing edition is based upon the incomplete pencil score which Bryan Stobart, Wilfred's son-in-law, came across some months after the composer's death. The sketch lacks tempo markings, articulation and dynamics, which have all been added with reference to the piano duet original. A number of significant amendments noted by the composer have been included: [1] The composer sketched simplified fanfare figure alongside the original at bars 34-37 and 197-201. [2] The composer amended the euphonium, flugel horn and solo horn parts between bars 92 and 98. [3] Between Letters H and I, Heaton added a number of alternative versions of the trombone, horn, baritone and euphonium parts. I have chosen those which appear the most characteristic of the composer. Because Heaton divides so much of the two lower cornet parts, I have fashioned an additional first cornet (repiano) part, adjusting the others and the flugel horn where appropriate. Scoring has been supplied between K and L and amended at the end to reinforce the horns at bar 235. Finally a title has been supplied, in the hope of capturing at least some of the composer's intentions.

WH14 Just as I am (Meditation)

<i>Duration</i>	5 mins 30 secs.
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	December 1947, SP&S (General Series No. 1291(1))

One of Heaton best loved pieces, composed at the age of 20 in response to hearing the devotional hymn 'Just as I am' (words by Charlotte Eliot, music by William Bradbury) either played by the International Staff Band of The Salvation Army at Sheffield Citadel or sung during a small prayer meeting at Sheffield Park Corps. The composer has referred to both occasions as a source of inspiration. It was performed by Leeds Citadel Band at the composer's funeral.

WH36a Lento for brass band, arranged by Paul Hindmarsh

<i>Duration</i>	10 mins
<i>Publication</i>	2018, PHM in association with WHT
<i>First performance</i>	28 January, 2018, RNCM Brass Band conducted by Alexander Webb as part of the RNCM Brass Band Festival.

Lento has been arranged for brass band and timpani from the slow movement of a Piano Sonata which Heaton composed in the early 1950s. This 30 minute work was elaborated from *Suite for Orchestra* (1950), which was eventually performed in 1986 as *Partita for Band*. In the early 1950s, without the prospect of a performance of the orchestral original, Heaton re-composed the *Scherzo* second movement and *Rondo* finale and replaced the original *Prelude* and *Canzona* with two more contrapuntally and harmonically complex movements. Although he completed the sketch of this epic work, Heaton left aspects of it tantalisingly incomplete, including most of the dynamic markings and details of tempo, phrasing and articulation.

The writing in *Lento* is the least pianistic of the Sonata's four movements, suggesting perhaps that it may have been originally intended for a different medium, or like the three movements that comprise Heaton's only composition test piece, *Contest Music*, derived from an exercise in thematic metamorphosis.

Given Heaton's practice of recycling works for different purposes, I have prepared versions of *Lento* for string orchestra and brass band (with timpani). In keeping with the original, the band version contrasts solo lines with fully textured and at times dramatic tutti scoring, hopefully respectful of Heaton's symphonic approach to the brass band score. Much of the upper octave writing has been reduced in range and the movement is also presented a tone lower than the original, as Heaton himself did in preparing *Partita* and Trombone Concerto from orchestral originals. I have also laid out the upper registers in three B flat cornet parts rather than the conventional four, with the expectation that three players will be allotted to the 1st cornet part and two to the 2nd cornet.

This edition was prepared for the sixth and final volume of the Wilfred Heaton Collection, produced by World of Sound to celebrate the centenary of the composer's birth, 2 December 2018 [SP&S 417CD]. The arrangement is dedicated to the composer and fellow Heaton enthusiast Edward Gregson, at whose suggestion the movement has been arranged for both string orchestra and brass band.

WH32b Little Suite arranged for trumpet (or cornet) and brass band
by Paul Hindmarsh

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

<i>Duration</i>	9 mins
<i>Manuscript</i>	HF - outline sketch with solo line notated on brass band score
<i>Publication</i>	2017, PHM in association with WHT

This work has been arranged for solo trumpet or cornet and brass band from *Little Suite* for recorder (or flute) which Heaton composed in the 1950s, dedicated to fellow Sheffordian and Anthroposophist Philip Rodgers. In the late 1980s Heaton re-composed the work for brass quintet as *Five Bagatelles* and sketched a brass band treatment entitled *Five Little Pieces*. He is known to have made an arrangement (now lost) for flute and strings and a manuscript page indicating that he had contemplated a version for trumpet or cornet and brass band is extant.

This performing version is founded on the text of *Little Suite*, but also incorporates aspects of the other brass versions in terms of key and voicing. Some passages in this version, originally given to recorder have been moved to the accompaniment in order to give the soloist sufficient time to breathe. This edition was prepared for Richard Marshall (cornet) to perform on the sixth and final volume of the Wilfred Heaton Collection, produced by World of Sound to celebrate the centenary of the composer's birth, 2 December 2018 [SP&S 417CD].

The five contrasting cameos that comprise the *Little Suite* are concise and economical in design, precise in character and demanding to play. The first movement is a brief and brilliant fanfare. The second is an energetic dance in folk style. The third is a rather sombre lyrical movement, owing most to the influence of Hindemith, with a sonorous climax. The fourth is a witty March. The dramatic and complex finale is based on the themes of the opening movement.

WH15 *Le Tricot Rouge* (March) for brass band

<i>Duration</i>	2 mins 30 secs
<i>Manuscript</i>	HF – full score in ink, with pencil alterations
<i>Publication</i>	2013 by PHM in association with WHT, performing edition by Paul Hindmarsh
<i>First performance</i>	10 September 2000, Symphony Hall, Birmingham, by Black Dyke Band, conducted by Nicholas Childs (and recorded by BBC Radio 3).

Heaton prepared this extrovert and engaging little march in 1985, at the request of Leighton Rich, who had been a colleague in the North Yorkshire Music Service, but was Head of Brass for the Hampshire County Music Service before his untimely death. Leighton Rich also conducted the local Tewit Youth Band. The title *Le Tricot Rouge* is a reference to the red jerseys that the band wore at the time. Although they rehearsed the work, the composer took it back for further revision and it remained unperformed for fifteen years. Given nature of the melodic material (see. p.), it is possible that the music was composed at an earlier time and intended for Salvationist use.

Two revisions are noted in pencil on the full score. The first concerns the shape of the last phrase of the main melody. Changing the contour now, would involve altering the harmony. This is an inappropriate degree of editorial intervention. The second amendment involves a rhythmic enhancement of the forceful trombone entry near the start of the dramatic and cacophonous Coda. (Letter J). It presents an interesting embellishment to a rather plain original and has been included in this edition, both on its first entry and on the second entry given to baritones and euphoniums. Other editorial additions are [1] the tempo indication, [2] a minor adjustment to the second baritone part three bars before and six bars after letter E and [3] an option to reduce the bass lines to a single player, 4 and 3 bars before the end.

WH16 Martyn (Hymn tune arrangement) for brass band

<i>Duration</i>	5 mins
<i>Manuscript</i>	Whereabouts unknown.
<i>Publication</i>	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.

WH17 Mercy's Light for brass band

<i>Duration</i>	8 mins
<i>Manuscript</i>	HF – draft full score in pencil. The last known location of the final full score was the SA's International Music Editorial Department in 1992.
<i>Publication</i>	September 1992, SP&S (Festival Series

No. 498)

First performance International Staff Band of The Salvation Army, conducted by Major Robert Redhead, 1990.

Probably sketched in the late 1940s, *Mercy's Light* was unearthed and revised from Heaton's 'unregarded corner' and subsequently taken up by Robert Redhead, who performed it with the International Staff Band [ISB] when he was its Bandmaster. In a letter to Heaton dated 29 November 1991, requesting some editorial clarification prior to publication, Major Redhead, as he was then, wrote:

Dear Wilfred,
Greetings from the Music Editorial Department. I don't remember us ever having the opportunity to meet face to face but I am glad of this chance to write to you. I have always been an admirer of your music and used it a good deal whilst in Canada with the CSB (Canadian Staff Band). Now I have the opportunity with the ISB and am enjoying the privilege very much indeed. If all goes well we will be playing *Celestial Prospect* on the BBC Radio 3 Festival of Brass, which we record [in Manchester] on 2 February 1992. We have played your music *Mercy's Light* and I am captivated by it. It is a remarkable piece and I would like to publish it in the September 1992 Festival Series....

Mercy's Light is an extended slow waltz, in which 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. Heaton's first draft is much more heavily scored than the final version.

WH18 My Treasure (Selection) for brass band

<i>Duration</i>	8 mins
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	January 1950, SP&S (Festival Series No. 167)

This sensitively articulated selection represents Heaton's tribute to the lyrical skills of the SA composer George Marshall, whose songs he much admired. In his teens, Heaton received "help" from Marshall, "who had a very sound harmonic instinct, but who stressed contrapuntal studies above all." [noted on the score of *Variations*].

WH19 *My Master's Will* (Meditation) for brass band

<i>Duration</i>	6 mins
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	January 1969, SP&S (Festival Series No 319(2))

Composed in the late 1940s, during Heaton's most productive period of composition intended for SA publication, *My Master's Will* remained in the archive of the SA's IMEB or with the composer until 1967 when it was exhumed for performance and publication. Heaton's original name for the work was *Adoration*. It was changed without reference to the composer to *My Master's Will* by the recently appointed IMED head, Ray Steadman-Allen.

WH20 *Partita* (1950 /1984)

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

<i>Duration</i>	26 mins
<i>Manuscripts</i>	i. HS – the full score in ink of the final version ii. HS – the full score in ink of the original version, entitled Suite with the author given as Paul Krask. The score is inscribed “to Eric Ball” and included the first <i>Scherzo</i> (see p.).
<i>Publication</i>	2013 by PHM in association with WHT
<i>First performance</i>	April 1986, BBC Radio 3 recording by Desford Colliery Band conducted by Howard Snell.

Partita exists in three versions, an orchestral Suite, dated 1950, a shortened version for brass band, in which the scherzo was substituted (arranged from the first section of a scherzo for brass quartet composed when Heaton was 17) and this opus, prepared for Howard Snell and the Desford Colliery Band in 1984. The published edition is based on the composer's final manuscript, which he gave to Howard Snell. In addition to a number of typographical inconsistencies and omissions, there are four ambiguities in the text, which have been resolved with reference to the orchestral score and its re-composition as a Piano Sonata:

Scherzo: bar 111 - a D sharp has been added in the euphonium; bar 112 – a D natural on the first beat, also on euphonium.

Canzona: bars 51 to 54 – D naturals in the E flat bass part, in line with the orchestral version.

Rondo: bars 41 to 47 – the soprano cornet part has been raised by a fourth throughout, as in the orchestral and piano versions;

bar 211 – a tied chord added on horns and baritones, as in the orchestral version.

WH21 Passing By (Selection)

<i>Duration</i>	6 mins
<i>Manuscript</i>	HF – The original ink full score was returned to the Heaton family from the Music Ministries Department of the SA's UK Territorial Headquarters in 2002
<i>Publication</i>	September 1946, SP&S (General Series No. 1271)

Heaton's first hymn tune selection *Passing By* is simple in outline and straightforward but elegant in treatment. Written when Heaton was in his teens, the manuscript bears the editorial marks (in red ink) of the SA Music Editorial Department. The work was published without these alterations.

WH54a Pilgrim's Song for narrator and brass band

Variations on Monksgate arranged by Paul Hindmarsh from incidental music for a dramatisation of John Bunyan's *Pilgrim's Progress*. (See *Incidental Music* WH55)

<i>Duration</i>	13 mins
<i>Publication</i>	2010 WHT, available via the WHT website
<i>First performance</i>	27 May 2010 Christchurch Priory by Boscombe Citadel Band of The Salvation Army conducted by Dr. Howard B. Evans.

The most substantial of the nineteen cues, composed for solo piano, small brass band or unaccompanied four-part choir, have been adapted to form a four movement suite for brass band. Because the instrumental music is based on motifs from the tune *Monksgate* (adapted by Ralph Vaughan Williams to fit Bunyan's famous hymn), it was appropriate to structure the suite as a sequence of variations. Heaton's endings are such that little adjustment was necessary to maintain musical continuity. To ensure maximum variety, since most of the movements are of slow or moderate pace, the preservation of musical coherence has been of prime concern. Therefore each episode has been given an

appropriate descriptive title and extracts from the words of Bunyan's narrator have been added to provide continuity and context.

Heaton's incidental music begins with a verse of Bunyan's hymn out of which his own music grows. This is where the suite begins. The familiar fragments of *Monksgate* are clearly audible, but the tune is not included in full. The cues for the small brass band are simple in outline and treatment – amongst the least technically demanding of any brass music Heaton composed. Their musical value however, is entirely characteristic of the composer. The slow prayer-like version of *Monksgate*, which is used as a leitmotif throughout the incidental music, is hauntingly realised and its variant for solo horn and euphonium solo (*On the Delectable Mountains*) is the most memorable moment in the suite.

Heaton was more harmonically daring in the cues for solo piano, where he is not afraid to intensify the level of dissonance, through bi-tonal formations and more strident rhythms. The fourth movement of the suite takes the form of an apotheosis, in which a short fanfare is followed by the last of the four hymns which Heaton composed for the production.

Pilgrim's Song (*Variations on Monksgate*)

- I. *To be a Pilgrim* – originally for piano, describing Christian's aspiration
The Way of Salvation – a fast three-time movement for brass, underscoring the start Christian's journey along the road to The Celestial City.
- II. *The Slough of Despond* - an incisive episode for piano, slightly abbreviated, linking to
Christian's prayer – for brass, marked to be played with reverence
Christians song – a short pastoral dance, originally for piano.
- III. *The valley of humiliation* – Christian's early struggle is expressed in some biting bi-tonality, originally on piano
On the Delectable Mountains – a vision of the Celestial City.
- IV. *Walk in the strength of the Lord* – a noble 'fanfare' leading to the final hymn as Christian walks through the gates of the Celestial City, *Bright, radiant, blest.*

The work can be performed without narrator.

WH22 Praise (Festival March)

<i>Duration</i>	4 mins
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	July 1949, SP&S (Festival Series No.163)

Composed when he was 18, Praise has become Heaton's signature work, confirming his stature as a composer of distinctive personality and musical quality in The Salvation Army.

WH34a Scherzo adapted for brass band by Paul Hindmarsh

<i>Duration</i>	9 mins
<i>Manuscripts</i>	See <i>Partita</i> for brass band [WH20] and <i>Scherzo</i> for brass quartet [WH34]
<i>Publication</i>	2013, PHM in association with WHT.
<i>First performance</i>	29 January, 2010, RNCM Festival of Brass, Manchester, by the Foden's Band, conducted by Garry Cutt.

This version of Scherzo is arranged from the composer's original *Scherzo* for brass quartet [WH 34], composed in 1937, and the scoring of the first part of it for full brass band in *Suite for Band* [see WH 20].

In 1984 Howard Snell wrote to Heaton asking whether the short original *Scherzo* of the brass band Suite might have an independent concert life. Heaton was unsure. The *Scherzo* for two cornets, tenor and bass trombones was sent in 1981 to a long-time enthusiast from Denmark, Richard Mott, who later passed it on to bass trombonist Keld Jørgensen, the manager of the Royal Danish Brass. The music remained in the ensemble's archive until an opportunity arose early in 2007 for the *Scherzo* to receive a belated premiere, which took place on 7 January at Støberihallen in Hillerød, north of Copenhagen.

The chief interest in the youthful quartet lies in the way Heaton created an arch-like form, with a hymn-like episode as the centre piece, flanked by a gently lilting trio. The A-B-A form is comparable to that of Heaton's later, more compact and harmonically complex *Music for Sextet*.

Heaton's own re-scoring of the sextet into *Toccata* in the late 1940s sets a precedent for my performing edition of *Scherzo*, in which I added to Heaton's the brass band elaboration of the main scherzo section (A) a full band version of the central episodes. I also halved the note values of this episode, changing the time signature from 3-4 with a dotted minim, one beat per bar pulse, to a 12-8 signature with 4 dotted crotchets per bar, reflecting the phrasing of the original. The tempo is unchanged.

WH23 Sinfonia Concertante for cornet and band (1990)

<i>Duration</i>	26 mins
<i>Manuscripts</i>	i. HS – the final full score in ink ii. HF – first full score in pencil, with the draft pencil full score on Trombone Concerto on the reverse. iii. HF - pages of sketches presumably
<i>dating</i>	from the time of final completion.
<i>Publication</i>	2014 PHM in association with WHT, in facsimile edition of the composer's full score and manuscript parts prepared by the BBC.
<i>First performance</i>	1991, Martin Winter (cornet), Britannia Building Society Band conducted by Howard Snell, BBC New Broadcasting House, Manchester (Studio recording)

The idea for a major work for cornet and band arose out of conversations between Howard Snell and Heaton, who mentioned on one occasion that he had old sketches of a work for cornet. Heaton may have had the cornet playing of New Zealand virtuoso Ken Smith (1929 - 2018) in mind when he first composed the sketches, sometime in the early 1950s, possibly with orchestra in mind, although that cannot be confirmed. Further sketches from the 1980s survive, but nothing else.

Sinfonia Concertante was completed towards the end of 1990, with the formidable playing of Britannia Building Society (now Foden's) Band's principals cornet Martin Winter in mind. The BBC in Manchester prepared the performing material and staged the premiere performances at the instigation of radio producer Paul Hindmarsh.

The title indicates that there is a symphonic framework underlying the form of the work. The opening and closing sections contain some of Heaton's most lyrical and expressive writing, modelled perhaps on the opening of the Violin Concerto by William Walton. The central scherzo is full of characteristic brilliance, precision and energy. The demands on the soloist, who hardly takes his cornet from his lips during the work, are staggering. It is one of the most demanding works in the entire cornet repertoire.

WH36a Sweet Hour of Prayer scored for trombone and brass band by Paul Hindmarsh

<i>Duration</i>	4 mins
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<i>Manuscript</i>	HF - trombone and piano score
<i>Publication</i>	2012, PHM in association with WHT,

This performing version has been prepared from the Heaton's arrangement for trombone piano which was prepared for his son-in-law Bryan Stobart (See WH 36, under Chamber Music).

Sweet hour of prayer was a much loved devotional song on both sides of the Atlantic during the 19th and 20th centuries. The words were dictated in 1845 to Thomas Salmon, an American, during a visit to the blind Congregational minister William Walford (1772-1850), who was then resident in Coleshill, Warwickshire. Salmon published them in *The New York Observer*, September 13, 1845. The tune *Sweet hour* is the work of a favourite hymn tune writer of Heaton, New Englander William B. Bradbury (1816-1868), among whose melodies include *He leadeth me, I think when I read that sweet story of old*, *Solid rock* and *Jesus loves me*. *Sweet hour* first appeared in Bradbury's final publication *Bright Jewels* (New York, 1869).

This version for trombone and brass band was arranged by Paul Hindmarsh in November 2005 and dedicated "*To Bryan Stobart, in friendship*"

WH24 Toccata 'O the blessed Lord'

<i>Duration</i>	7 mins
<i>Manuscript</i>	Whereabouts of the manuscript full score has not been traced. Its last known location was the SA's International Music Editorial Department in London.
<i>Publication</i>	Sept. 1973, SP&S (Festival Series, No. 354)
<i>First Performance</i>	12 June 1971, International Staff Band conducted by Lt. Colonel Bernard Adams, Royal Albert Hall, London

In 1939, Heaton was invited to write a short work for the SA's music editor-in-chief, Bramwell Coles, to take on a projected visit to the United States. *Music for brass sextet* (See Chamber Music) was the result, but it was not performed as the visit was postponed. It was revised after WWII as *Toccata* for full brass band and submitted to the SA Music Editorial Department for possible publication, but was set aside after being played through by the International Staff Band [ISB] because of its complexity. The manuscripts remained undisturbed at IMEB until 1971, when the ISB's long-serving bandmaster Bernard Adams resurrected the work for a Songster Leader's Council's Festival.

WH25 Variations for brass band, realised by Howard Snell

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 5	<i>Placido</i>
Variation 6	<i>La voce popolare I – Marche militaire</i>
Variation 7	<i>La voce popolare II – Cantilena</i>
Variation 8	<i>La voce popolare III – Galop</i>
Variation 9	<i>Grave</i>
Variation 10	<i>Adagio (Interlude)</i>
Variation 11	<i>Threnody for Charlotte Anne Stobart</i>
Variation 12	<i>Adagio – Allegro (Chorale)</i>

<i>Duration</i>	30 mins
<i>Manuscripts</i>	i. HF – incomplete full score ii. fair copy of the short score in pencil, lacking Variation 8 iii. pencil sketches including many alternatives for Variation 8
<i>Publication</i>	2013, PHM in association with WHT
<i>First performance</i>	Wednesday 16 January 2002, Logen Hall, Bergen, Norway by Eikanger- Bjorsvik Musikklag conducted by Howard Snell

Without the encouragement of Howard Snell, it is doubtful whether Wilfred Heaton would have prepared the four major compositions for brass band which remain, with *Contest Music*, the core of his creative legacy. Snell conducted the premieres of all four - *Partita* (1986), *Sinfonia Concertante* (1991), Trombone Concerto (1992) and Variations (2001).

Heaton first mentioned that he was composing a brand new work in a letter of 1992 to Philip Biggs, who had been in correspondence with the composer about the possibility of a new test piece for there All England master Championship which Biggs and Richard Franklin organised at the Corn Exchange, Cambridge. Heaton also mentioned it to Howard Snell. Much of the subsequent correspondence between Heaton and Snell concerns the composition of this work especially the problems the composers faced in completing it. Heaton had not composed anything on this scale without re-using existing material since the early 1950s. Progress was slow and fitful.

Heaton gave up on it twice and in 1997 re-thought his original concept completely, extending it to include a final group of variations in which he called to mind the death of his grand daughter Charlotte Stobart and also his own increasingly fragile health and eventual passing. When he died he had almost completed the fair copy sketch, but had only scored up to the end of Variation 4. He left the remainder in Howard Snell's skilful hands and the result is what amounts to a summation of Heaton's life and times in music – and proof that after a gap of over forty years, he had lost little of his old creative fire.

Editorial note

Theme and variations 1 to 4 were completed by the composer in full score. Variations 5 to 7 and 9 to 12 were completed in annotated pencil short score, with some indication of instrumentation. There are also many pages of sketches and drafts, including Variation 8 (*Galop*), which is complete though extremely fragmentary. Howard Snell's realisation comprises scoring of Variations 5 to 12, the adjusting of certain dynamic levels - particularly in Variation 11 – and deciding on which version of Variation 8 to use. His choice of ending was made with regard to the balance and proportion of the variation and its position in the work as a whole. Towards the climax of Variation 12 (bars 538, 542 and 543), Snell has added three bars of bass figuration not in the sketch material to preserve the continuity of the line. These are given in smaller notes in the published edition.

Performance note

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 life-time, if ever. But it doesn't matter – the task is "carried out" and the sound is in *my* head anyway'.

Although Heaton did not consider *Variations* to be a competition piece, once an episodic work like *Variations* is in the public domain, contest performances might 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 3	<i>Vivace</i>
Variation 4	<i>Tempo primo</i>
Variation 6	<i>La voce popolare I – Marche militaire</i>
[Variation 7	<i>La voce popolare II – Cantilena]</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 18 or 20 mins.

2. *La voce popolare (from Variations)*

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

Duration 7 mins.

WH26 [Variations on Jesus bids us shine]

Manuscript HF – part of a full score draft, in pencil, of a set of variations on the verses *Jesus bids us shine*. The whereabouts of the complete manuscript score has not been traced. Heaton used the reverse of the pencil draft of *The Children's Friend* on which to draft this piece.

Like its companion, *The Children's Friend*, this treatment of a popular Sunday school was composed with the SA's Second (Triumph) series in mind. The text of *Jesus bids* was penned by Susan Bogert Warner (1819-1898) and originally published in the childrens' magazine *The Little Corporal* (1868). The music is the work of Edwin Othello Excell (1851 - 1921).

WH27 Victory for Me (Festival arrangement)

<i>Duration</i>	4 mins.
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	March 1977, SP&S (Festival Series, No.380)

First performance c.1968, Fairfield Halls Croydon, International Staff Band conducted by Lt. Col. Bernard Adams

Victory for Me is a Ravel-inspired bolero treatment of the tune ‘*My beautiful Home*’, which is also associated with the words ‘There’s victory for me’.

WH28 Wonderful Words (Cornet duet)

Duration 4 mins
Manuscript Torgny Hanson (Sweden), who rescued the manuscript from IMEB, during a visit to the SA Headquarters in London, when archived material, including manuscript scores, was being destroyed. The composer’s holograph contains marks added by the engraver.
Publication 1954, SP&S (Festival Series, No.204)

In his later years Heaton was rather dismissive (to me) of his lively cornet duet *Wonderful Words*. “It’s in the wrong key” was his response when asked what he thought of it. He considered it would be more effective at a key a tone higher. The second cornet part lies rather low in the range at times, but there is sufficient virtuoso passage work to challenge the best of cornetists. The interlude for the band exhibits a ‘Heatonesque’ harmonic and rhythmic bite, which was part and parcel of the way he had fun with hymns and sacred songs at the piano.

Other fragmentary sketch material:

New Every Morning Pencil sketches
March in 6 / 8 Pencil sketches

CONCERT BAND AND SYMPHONIC WIND ORCHESTRA

WH05a Celestial Prospect (Variations on a Gospel Song) arranged for concert band by Alastair Wheeler

Duration 9 mins
Publication 2016, Trade Winds Series, R.Smith & Co.

WH12 Glory! Glory! (Concert march)
arranged for concert band by Alastair Wheeler

Duration 7 mins
Publication Trade Winds Series, R.Smith & Co. (tbc)

WH13 The Golden Pen (March fantasy)
arranged for concert band by Alastair Wheeler

Duration 4 mins
Publication 2019, Trade Winds Series, R.Smith & Co.

WH15 Le Tricot Rouge (March)
arranged for concert band by Alastair Wheeler

Duration 2 mins 30 secs
Publication Trade Winds Series, R.Smith & Co.

WH20a Partita for Symphonic Band
arranged by Paul Hindmarsh

Duration 26 mins
Publication 2019, PHM Publications (tbc)

WH22a Praise (Festival March)
arranged for concert band by Brian Bowen

Duration 4 mins
Publication 2012, Trade Winds Series, R.Smith & Co.

WH24a Toccata 'O the blessed Lord'
arranged for concert band by Alastair Wheeler

Duration 7 mins
Publication 2014, Trade Winds Series, R.Smith & Co.

CHAMBER AND INSTRUMENTAL MUSIC

WH02a **Annie Laurie** Variations for cornet and piano

<i>Duration</i>	9 mins
<i>Manuscript</i>	i. HF – The original cornet and piano score (ink) ii.SA – A piano reduction of the original version, in the hand of Ray Steadman-Allen
<i>Publication</i>	2012, PHM in association with WHT ed. Paul Hindmarsh from the composer's original score.

WH29 **Berceuse elegiaque** for clarinet and piano

<i>Duration</i>	1min. 30secs.
<i>Manuscript</i>	HF – short score of the theme, with sketches for three variations based on it.
<i>Unpublished</i>	in this version

Berceuse Elegiaque was composed as a clarinet study for Heaton's granddaughter Emma Stobart. Dedicated to the memory of her sister Charlotte, it was written as an exercise in smooth legato phrasing. It appears to have been composed as a theme for variations, the opening phrases of which are appended to the theme. The miniature's lyrical qualities have been exploited in two choral versions (See *Babe born this day* and *Balulalow* below).

WH30 **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*

<i>Duration</i>	9 mins
<i>Manuscripts</i>	HF – draft full score in pencil and fair copy in ink.
<i>Publication</i>	2006, PHM in association with WHT, performing edition by Paul Hindmarsh.

First performance

Fine Arts Brass, in St. John's Church, Chester
as part of the 2003 Chester Festival, later
broadcast on BBC Radio 3.

In 1992, Simon Hogg of Fine Arts Brass entered into correspondence eight Wilfred Heaton that led to a request for a new composition for brass quintet. Heaton responded positively, sending Simon his arrangement of *Three Bulgarian Dances* by Bartok, which the the quintet played and *Five Bagatelles*, reworked from his *Little Suite* for recorder and piano (WH34), which they did not perform at that time. *Little Suite* was also transformed into *Five Little Pieces* for brass band (WH09) at this time and we know that Heaton also arranged it for flute and strings and began a version for cornet and brass band.

What was a modest little work became a much more powerful and virtuosic in these later re-incarnations, with especially challenging and high trumpet/cornet parts. Despite writing for two C trumpets, the first trumpet part still lies rather high in the outer movements and for substantial passages of the second. It was a request from Fine Arts Brass for some easing of this that led to the composer withdrawing the work before it was performed. However, with the valuable practical advice of Simon Lenton, the leader of the quintet in 2002, an edition was been made for 2 trumpets in B flat, including piccolo trumpets in B flat and A for passages of extreme register. Some short passages have been re-distributed where the original lies too low for piccolo trumpet and there is no time to change instruments. These are fully cued in the transposed parts and indicated in the score, in which the trumpet parts remain in C. The use of piccolo trumpets in the quintet context creates a unique and at times visceral timbre.

Five Bagatelles opens with a short fanfare. This is followed by a lively scherzo. At its heart is a haunting lyrical slow movement. The fourth movement is a light, tongue-in-cheek march. The energetic finale movement brings the work's musical threads together in a re-working of the main themes of the opening fanfare.

WH31 I will follow Thee my Saviour Air varié for cornet and piano

Manuscript

HF

Unpublished and unperformed

WH32 Little Suite for recorder (flute) and piano; also
adapted for trumpet (cornet) and piano by Paul Hindmarsh

I. *Grave – Presto*

- II. *Con energia*
- III. *Cantabile*
- IV. *Giocoso*
- V. *Presto*

<i>Duration</i>	9 mins
<i>Manuscript</i>	HF – the composer’s final score for recorder and piano, inscribed ‘for Philip Rodgers’
<i>Publication</i>	i. 2012, PHM in association with WHE for recorder/flute and piano ii. 2018, PHM adapted for trumpet (or cornet) and piano by Paul Hindmarsh [WH32c].
<i>First performance</i>	2 October 2001, Royal Northern College of Music, John Turner (recorder), Keith Swallow (piano)

Little Suite was composed for the recorder player and fellow Sheffield Anthroposophist Philip Rodgers between 1948 and 1952. Whether Rodgers and Heaton ever performed the work in public is unknown. The first documented performance was given by John Turner (recorder) and Keith Swallow (piano) at the Royal Northern College of Music on 2 October 2001.

In later years Heaton re-worked most of his early or unperformed music for performance, in the main, by friends and musical champions. Following his example, this engaging *Little Suite* has now been made available for the trumpet or cornet. The adaptation preserves most of the contours of the original recorder part, at a tone lower. Some passages have been placed an octave lower and other short phrases moved to the piano to create space for the brass soloist to breathe. There are also some minor dynamic changes.

WH33 Music for brass sextet (Toccata)

(2 cornets, tenor horn, baritone, euphonium, tuba)

<i>Duration</i>	7 mins.
<i>Manuscript</i>	HF - The composer’s holograph was returned to the Heaton family by the Music Ministries Department of the Salvation Army (UK Territory) in 2005.
<i>Publication</i>	2012, PHM in association with WHT, performing edition by Paul Hindmarsh,

with optional parts for trumpets, horn in F and tenor trombones.

In the late 1930s the big 'newish' names in SA music were the Englishman Eric Ball and the Swedish-American Erik Leidzen. Wilfred Heaton was thought of as the great hope for the future and in 1939 was invited by the International Music Editor Bramwell Coles, to write a short work for a brass group to play on a forthcoming music ministry to the USA. With the onset of world war an inevitability, the tour did not take place (until 1948). Coles considered the short work rather too difficult and encouraged Heaton to write more simply.

After WWII, Heaton transformed *Music for Brass Sextet* into *Tocatta (O the Blessed Lord)* for brass band. The essentials of the two works are the same, but there are many minor differences and a few significant ones for the sharp-eared listener. The melodic writing is perhaps not as refined, although the level of harmonic dissonance is considerably higher. Most surprising of all is the absence of that emphatic 'full-stop' chord at the end. Here the music just stops ambiguously on an accented final quaver of a bar full of quavers.

Heaton was never convinced that this chamber piece should be published, but it is one of the few surviving examples revealing now vibrant and confident the young Wilfred Heaton was, relishing his creative powers.

WH34 Scherzo for brass quartet

(2 cornets, tenor and bass trombones)

<i>Duration</i>	9 mins.
<i>Manuscript</i>	Royal Danish Brass, Stockholm – full score
<i>Publication</i>	2012, PHM in association with WHE, performing edition by Paul Hindmarsh, with optional parts for trumpets, tenor horn and euphonium.
<i>First performance</i>	7 January 2007, Støberihallen in Hillerød, north of Copenhagen by Royal Danish Brass.

According to his Danish friend Mr. Richard Mott, Heaton composed this quartet in 1937. Richard Mott met Heaton on three occasions, in 1968, 1981 and 1982. Heaton gave the score to him in 1981 and he subsequently passed it on to trombonist Keld Jørgensen, the manager of the Royal Danish Brass. The music remained in the ensemble's archive for many years, until an opportunity arose early in 2007 for the *Scherzo* to receive a belated premiere, which took place on 7th January at Støberihallen in Hillerød, north of Copenhagen. According to Keld Jørgensen, "The Heaton *Scherzo* went very well (cornets:

Nikolaj Viltoft and Lars Husum, trombone: myself and bass trombone: Lars Haugaard), and people seemed to like both the music and the story about Heaton and his work.

Heaton later scored the first section as the second movement of the original version of *Suite* for brass band. While the instrumentation of the work does not conform to the 'standard' brass quartet, the two trombone parts are within range of a tenor or French horn and euphonium. Alternative parts are included in this edition. A version for full brass band is also published (*see above*).

WH35 Sweet hour of prayer arranged for trombone and piano

<i>Duration</i>	4 mins.
<i>Manuscript</i>	HF
<i>Publication</i>	2012 PHM in association with WHT

Wilfred Heaton made this sensitive treatment of William Bradbury's famous melody *Sweet hour* (first published in *Bright Jewels*, New York, 1869) for his son-in-law, Bryan Stobart, who at the time played solo trombone Nottingham Memorial Hall SA band. Bradbury (1816–1868) was a celebrated New England hymn-tune writer, among whose familiar melodies are *He leadeth me*, *I think when I read that sweet story of old*, *Solid rock* and *Jesus loves me*.

Sweet hour of prayer became a much loved devotional song on both sides of the Atlantic during the 19th and 20th centuries. The words were dictated in 1845 to Thomas Salmon, an American, during a visit to the blind Congregational minister William Walford (1772–1850), who was then resident in Coleshill, Warwickshire. Salmon published them in *The New York Observer*, September 13, 1845.

WH36 Sonata for piano

- I. (no tempo indication)
- II. (no tempo indication)
- III. *Lento*
- IV. *Allegro*

<i>Duration</i>	c. 30 mins
<i>Manuscripts</i>	HF - i. Holograph score of 1, 2, 3 and part of 4, with some indications of dynamics and speed. ii. Pencil drafts of movements 2 and 4
<i>Publication</i>	2019, PHM Publishing edited Hindmarsh

This substantial and radical work was composed in the early 1950s. The material is a re-working of Suite for Orchestra of 1950. Movement 1 is a re-composition of the Suite's *Prelude*. It is contrapuntally and harmonically much elaborated, using the principal motifs as the basis for a new, expanded work. Movement 2 remains much closer to the orchestral *Scherzo*, but greatly elaborated as a tour-de-force for piano. The third movement is new and the least pianistic of the four. It has been arranged for brass band and string orchestra. The finale transforms is a virtuoso transformation of the orchestral rondo. This ambitious work was left complete in its musical notes, but lacks dynamics and tempo markings. In the performing edition current under preparation, these are being supplied with reference to the orchestral and brass band originals.

WH37 Three Pieces for Piano Op.2 (1954)

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

<i>Manuscript</i>	HF – the composer's undated holograph
<i>Publication</i>	PHM in association with WHE.
<i>First performance</i>	Tuesday 7 September 1954, Great Drawing Room of the Arts Council of Great Britain, London, by James Gibb (piano).

In terms of their harmonic and textural content, these three short pieces, dated 1954 on the SPNM programme notice, are among the most ambitious works that Heaton composed. The principal influence on the language is Bela Bartok. The pieces received their only documented performance in the 165th monthly Studio Recital promoted by the Society for the Promotion of New Music. The SPNM had been founded by Francis Chagrin in 1943 to give a platform for new writing by British composers. (Its work continues as a means of providing performance opportunities more specifically for emerging composers under the name *Sound and Music*.) Each recital was followed by discussion. On this occasion the distinguished composer and teacher Alan Bush was in the chair.

Although the composer's manuscript is undated, the programme notice published by SPNM gives the year of composition as 1954.

WH38 Three West Indian Melodies for piano (4 hands)

<i>Manuscript</i>	HF
<i>Publication</i>	2013, PHM in association with WHT

CHORAL MUSIC

WH39 **The Army's marching Song** choral song for mixed voices

<i>Words</i>	Songster Mrs. May Bennett
<i>Music</i>	Young Peoples band-lad J.W. Heaton
<i>Publication</i>	May 1933, <i>The Musical Salvationist</i> , vol. 47, part 5.

WH29a **Babe born this day** Christmas Song for unaccompanied mixed voices (adapt. Hindmarsh, First Setting)

<i>Words</i>	Dr. Kenneth Tout
<i>Music</i>	Adapted by Paul Hindmarsh from <i>Berceuse Elegiaque</i> for clarinet and piano (First setting)
<i>Publication</i>	2005, PHM in association with WHT

Berceuse Elegiaque was written as an exercise in *legato* phrasing for Heaton's grand-daughter Emma Stobart, who played the clarinet. It is therefore beautifully shaped for singing, with a melody characterised by the virtues of simplicity and innocence. The part-writing and "call and response" structure also lend themselves to a choral treatment. Heaton's clarinet and piano original is included as optional keyboard support. In order to add variety to the strophic structure, I have added contrasting final cadences to each verse, a technique which Heaton used in all his verse-chorus song settings.

I am therefore grateful to Dr. Ken Tout, whose sensitive poetry Wilfred Heaton set on three occasions on the years immediately after WWII, 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.

[PH, December 2005]

WH29b **Balulalow** Christmas Song for unaccompanied mixed voices, with soprano solo (optional) Second Setting

<i>Words</i>	Wedderburn brothers (1597) after Martin Luther
<i>Music</i>	Adapted by Paul Hindmarsh from <i>Berceuse Elegiaque</i> for clarinet and piano

(Second setting)
2018, PHM in association with WHT

Publication

Throughout his long life, Wilfred Heaton composed a small number of vocal and instrumental pieces, most of which have strong personal associations, composed for friends or for The Salvation Army church (Sheffield Park) in which he was brought up and worshipped until the 1950s. *Berceuse Elegiaque* was one of his last works and was conceived as an exercise in smooth legato phrasing for his grand-daughter Emma Stobart, but also lends itself to choral treatment.

In 2005, a version was published with a contemporary text penned by Kenneth Tout as a tribute to a much admired composer and friend. This second, with optional soprano solo, uses three verses of *Balulalow* (Cradle Song) published in 1567 by Scottish poet brothers James, John and Robert Wedderburn. It is a translation of Martin Luther's Christmas Eve carol *Vom Himmel hoch da komm ich her*, (1535) and concludes with the much loved verse O my dear heart. [PH, July 2018]

WH40 A City Prayer Choral song for unaccompanied mixed voices

<i>Words</i>	Dr. Kenneth Tout
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	April 1969, <i>The Musical Salvationist</i> , vol. 83, part 2.

A City Prayer was one of three collaborations dating from the late 1940s in which Dr. Kenneth Tout, OBE (b. 1924) and Wilfred Heaton sought to provide a more contemporary approach to writing strophic choral songs for The Salvation Army. Heaton set this in the manner of a contemporary chorale or hymn.

WH41 Eternal Decision Easter Song for unaccompanied mixed voices

<i>Words</i>	Dr. Kenneth Tout
<i>Manuscript</i>	KD – the music set to the first stanza
<i>Publication</i>	PHM in association with WHT, performing edition by Paul Hindmarsh

Wilfred Heaton and Ken Tout 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. In the years just after their return from war service, they collaborated on three choral songs. *Intercede*, *O Lord* and *A City Prayer* were published in the 1960s. The third, a

Good Friday meditation, was left unfinished. In the manuscript, which Heaton gave to Salvationist musicians Kenneth and Patricia Downie, he sets one verse. Dr. Tout has been unable to trace the other two original verses. In a letter to Dr. Downie, Heaton describes his music as “rather shifty” in its tonality. if indeed they were ever written.

In December 2003, he added two new stanzas to complete his poem, observing 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.”

WH42 Intercede, O Lord Choral song for unaccompanied mixed voices

<i>Words</i>	Major Kenneth Tout, South Africa
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	October 1967, <i>The Musical Salvationist</i> , vol.81, part 4.

Intercede, O Lord was one of three collaborations dating from the late 1940s in which Ken Tout and Heaton sought to provide a more contemporary approach to writing strophic choral songs for The Salvation Army. This is arguably Heaton’s finest choral song.

WH43 Marred for me for unaccompanied male voice choir

<i>Words</i>	Adjutant Albert .E. Mingay
<i>Music</i>	Bandsman W. Heaton
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	Sept. 1937, <i>The Musical Salvationist</i> , vol. 51, part 9; republished 1958 (Male voices)

WH44 Norwich Hymn tune by band boy J. Wilfred Heaton
Manuscript HF

This is Wilfred Heaton’s earliest surviving composition

WH45 Four Old Negro Spirituals, including *Little David play on your harp*

Work missing

WH16a Loved with everlasting love [Martyn]

Hymn Tune arrangement adapted for mixed chorus and piano
by George Twitchen

<i>Words</i>	George Wade Robinson
<i>Publication</i>	2009, SA - <i>Sing to the Lord</i> , vol. 16, part 3

A version of this adaptation was been made with brass ensemble and piano
by Paul Hindmarsh for *The Heaton Collection* vol. 5 [WOS 100]

WH46 Our Glorious King Anthem for mixed choir and piano

<i>Words</i>	Major W.H. Windybank
<i>Music</i>	Y.P. Band Leader W. Heaton
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	August 1938, <i>The Musical Salvationist</i> , vol. 53, part 8)

The accompaniment of this robust anthem has been arranged by Richard Holz
(unpublished)

WH47 Safe in the Promised Land Spiritual for male chorus, brass
sextet and piano [optional]
(2 cornets, 2 tenor trombones, bass trombone and tuba)

<i>Words</i>	Trad (USA)
<i>Manuscripts</i>	HF - i. Original version (in ink) for Male Chorus and brass group (in A flat) ii. Revised version in pencil for male voices, brass sextet and piano (in B flat). This version is written on reverse of pencil draft of <i>Mercy's Light</i> and contains many instructions for himself or the intended publisher or performer to follow.
<i>Publication</i>	2012 PHM in association with WHT, in the revised version. A version for SATB (WH 47a) adapted by Paul Hindmarsh, is also available.

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 (where Bowen was the conductor between 1986 and 1992) or the International Staff Band. It is safe to assume that the revised version was produced in the light of this thought.

WH52a A Shepherd's Carol Christmas song for unaccompanied mixed choir (arranged Hindmarsh)

<i>Words</i>	Anon. ('Parish Visitor')
<i>Melody</i>	Wilfred Heaton (<i>The King's Threshold</i>), arranged by Paul Hindmarsh
<i>Publication</i>	2018 PHM in association with WHT
<i>First performance</i>	17 November 2018, Firth Hall (University of Sheffield), Sheffield University Chamber Choir.

In 1949, Sheffield born composer Wilfred Heaton (1918 - 2000) provided the music for a Christmas production of W.B. Yeats' play *The King's Threshold*. It was staged at The Little Theatre by The Settlement Players, an amateur group linked to the Sheffield Educational Settlement. Heaton's melody was written in folk song style and was intended to be sung without accompaniment. Metre and memorable contours lend themselves to choral treatment.

My researches for an appropriate seasonal text led me to the centuries old tradition of carol singing in the pubs of North Sheffield and North Derbyshire that still takes place in November and all December each year. It is often referred to as 'The Sheffield Carols'. One of the most popular of them is 'Awake, arise good Christians'. Two published settings from USA have been identified, by W.F. Sherwin (1826-1888) and, with text ascribed to 'Parish Visitor', by F. Schilling. This was published in *Carols Old and New* (1916), compiled by Rev. Charles, Lewis Hutchins (1838-1920).

The arrangement is based on a simple harmonisation which I have elaborated to follow the biblical narrative of the verses. I have set all the verses published in 1916, but have omitted the refrain which is sometimes sung in the Sheffield version.

[PH, July 2018]

WH48 The Lord Reigneth Anthem for SATB and organ

<i>Manuscript</i>	HF
<i>Unpublished and unperformed</i>	

WH54b Three Hymns from Incidental Music to *The Pilgrim's Progress*
for unaccompanied mixed choir

<i>Words</i>	John Bunyan (I & II), H. W. Longfellow (III)
<i>Manuscript</i>	HF
<i>Publication</i>	2015, PHM in association with WHT

Wilfred Heaton's manuscript incidental score for a dramatisation of John Bunyan's *The Pilgrim's Progress* includes four settings of Bunyan's hymns (SATB a cappella), two of which have been adapted for independent performance. The first is sung by Christian as he continues joyfully on his way to the Celestial Gate after his cleansing encounter with the Three Shining Ones. The second hymn brings together three separate stanzas: the first is sung by Christian after his conversation with Charity; the second is added as an appendix at the point when Christian and Hopeful arrive on the Delectable Mountains and the third is sung by the pair on leaving the company of the Shepherds. A third hymn was added by the anonymous author of the dramatic adaptation (possibly Wilfred or his sister Hilda, for whom the music was created) - setting the final verse of Longfellow's translation of the Spanish epic poem *Coplas de Manrique*. Four further stanzas have been added, with Heaton's final cadences adapted to give variety to the strophic form, following the model of his choral song *Intercede O Lord*.

INCIDENTAL MUSIC

WH49 King Lear (William Shakespeare)

<i>Manuscript</i>	Whereabouts unknown, presumed lost
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Heaton's apprentice at Cocking and Pace, Herbert Cocking, recalls playing fanfares composed by Heaton for a Little Theatre production in 1952.

WH50 The First Born (Christopher Fry)

<i>Manuscripts</i>	SESP, The University Library, Sheffield, cat. no. 91/44/36/1
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1. Two pages containing four unaccompanied items:
 - i. Recorder music for opening (9 bars)
 - ii. Six bars of vocal music for Ramases
 - iii. 28 bars (marked *Tempo rubato*) of vocal music for Teasret

- iv. Two bar vocal fragment
- 2. An undated letter from Heaton sent to 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 verse drama of 1946 was staged by The Little Theatre Players, Sheffield Educational Settlement between 16 and 25 July, 1951.

WH 51/52 *The King's Threshold* (W.B. Yeats)/ *The Mother* (Marjorie Ecclestone)

Manuscripts

SESP, The University Library, Sheffield, cat. no. 91/44/45/4 – 1. Single page comprising:

- i. 20 bar recorder solo entitled *The Mother* and marked to be played off-stage.
- ii. A melody in folk song style, setting 1 lines from *The King's Threshold*.

Wilfred Heaton composed these two short unaccompanied items for a double bill production in December 1949 by The Little Theatre Players, Sheffield Educational Settlement. In the type written programme, the staging 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.

WH53 *The Mighty Magician* (Pedro Calderon de la Barca, trans. Denis McCarthy)

Manuscripts

SESP, The University Library, Sheffield, cat. no.91/44/58/6 – A single page of holograph manuscript, comprising three unaccompanied vocal fragments sung by Justina in Act 3, scene V.

The Settlement production of this celebrated Faustian play took place during June 1952.

WH54 *The Pilgrim's Progress* Incidental music for piano, brass ensemble and choir (SATB, a cappella)

<i>Manuscripts</i>	HF- full score in ink and type script of the text.
<i>Publication</i>	i. WH54a Suite for narrator and brass band, arranged by Paul Hindmarsh. ii. WH54b Three Hymns for SATB (a cappella)

The manuscript of this work was discovered among the effects of Wilfred Heaton's sister, Major Hilda Heaton, after her death in 2009. Hilda had entered the Training College of the Salvation Army in 1939 and served as an SA officer throughout the United Kingdom and between 1953 and 1956 in South Africa. It was during Hilda's appointment to the headquarters in Johannesburg that this music was composed for a commissioning of officers dramatisation of Bunyan's allegorical work, *The Pilgrim's Progress*.

There are 19 short cues, founded on the hymn *Monksgate* in the familiar harmonisation made for The English Hymnal by Ralph Vaughan Williams at the turn of the 20th century. 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, simply for SATB a cappella. 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 published suite (see WH 54a above).

ORCHESTRAL MUSIC

WH07a 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 PHM in association with WHT

WH37a Lento for String Orchestra

Arranged from the third movement of Piano Sonata by Paul Hindmarsh

Publication 2018 PHM in association with WHT

WH32a Little Suite for flute (recorder) and string orchestra
Arranged by Paul Hindmarsh
Publication 2012 PHM in association with WHT

WH55 Rhapsody Op.1 (1952) for oboe and string orchestra

Duration 23 mins.
Manuscripts HF i. The composer's holograph full score, including many pencilled alterations for the trombone version.
ii. A fair copy in the band of Kenneth Smith, with fewer holograph amendments.
Publication PHM in association with WHT

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'. 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 distinguished 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.

In 1991, Heaton re-wrote and extended the work as a Trombone Concerto.

WH23a Sinfonia Concertante for cornet (or trumpet) and orchestra
Projected

WH56 Suite for orchestra (*Partita*) (1950)

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

Duration 26 mins
Manuscript HS
Publication: PHM in association with WHT [Rental only]
First performance 1 May 2019, Jena Philharmonic

conducted by Phillipe Bach,
Jena Volkshaus, Germany

SONGS

WH29c Balulalow Christmas Song for high voice and piano

<i>Words</i>	Wedderburn brothers (1597) after Martin Luther
<i>Music</i>	Adapted by Paul Hindmarsh from <i>Berceuse Elegiaque</i> for clarinet and piano
<i>Publication</i>	2018, PHM in association with WHT

Throughout his long life, Wilfred Heaton composed a small number of vocal and instrumental pieces, most of which have strong personal associations, composed for friends or for The Salvation Army church (Sheffield Park) in which he was brought up and worshipped until the 1950s. *Berceuse Elegiaque* was one of his last works and was conceived as an exercise in smooth legato phrasing for his grand-daughter Emma Stobart, but also lends itself to vocal treatment. This setting uses three verses of *Balulalow* (Cradle Song) published in 1567 by Scottish poet brothers James, John and Robert Wedderburn. It is a translation of Martin Luther's Christmas Eve carol *Vom Himmel hoch da komm ich her*, (1535) and concludes with the much loved verse 'O my dear heart'.

WH57 Hay harvest for voice and piano

<i>Manuscript</i>	KD
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WH58 Glory to His Name for solo voice, choir and piano

<i>Words</i>	Elisha Hoffman
<i>Manuscript</i>	Whereabouts unknown
<i>Publication</i>	<i>The Musical Salvationist</i> , Vol.97, part 1 (January 1983)

On an official notice note assigning the print, performance and mechanical rights of this song to The Salvation Army in 1983, Heaton wrote, 'I don't think this is mine. If it is it must be very old. Into the shredder please! regards Wilfred Heaton.'

Glory to His Name is a call and response song in spiritual style probably composed many years before in late 1930s or 1940s. It was one of many Heaton scores to be consigned to what he referred to as his 'unregarded corner', this one

being the many hundreds of works held on file at that time at the SA's International Music Editorial Board. This was the last of his choral works to be exhumed.

WH51a Little Theatre Interludes for soprano solo and recorder

1. Prelude
2. Love Song I (*The First Born*)
3. Slow Dance
4. Love Song II (*The Mighty Magician*)
5. Postlude

<i>Words</i>	2. Christopher Fry (<i>The First Born</i> , 1946) and 4. Pedro Calderon (<i>The Mighty Magician</i> , 1679)
<i>Manuscripts</i>	see 51, 52, 53
<i>Publication</i>	2018, PHM in association with WHT

The two vocal settings composed by Heaton for Sheffield's Little Theatre productions of Fry's *The First Born* and Calderon's *The Mighty Magician* are both love songs sung by female characters. They appear to have been composed to be sung without accompaniment and have been brought together into a single concert piece with solo recorder (treble) into a concert piece. The Prelude and Postlude are the brief opening solo composed for the Christmas mystery play *The Mother* (Marjorie Ecclestone). The slow, lilting dance comes from the music to *The King's Threshold* (W.B. Yeats).

WH59 My Jesus I love Thee for high voice and piano

<i>Words</i>	Ralph Featherstone
<i>Manuscript</i>	KD - in D flat major, undated but assumed to be completed in the 1960s.
<i>Publication</i>	2015 PHM in association with WHT, in C

In a letter to Kenneth Downie Heaton writes, 'The other is a setting of *My Jesus I Love Thee* written at the request of Geoff Dalziel for his daughter, who not surprisingly found it a bit too taxing for her voice. I think the pitch could be dropped to C, but the range still remains high and dropping it lower would make it a very prosaic expression of the words rather than an ecstatic one. Resetting these particular words was a rather brash venture on my part when they already have (or did have) a marvellous tune to them in the Tune Book. I think it goes under the title *I know Thou art mine....*

[from a letter to Kenneth Downie, 1993]

WH60 On the Road for voice and piano

<i>Words</i>	Albert E. Mingay
<i>Publication</i>	<i>The War Cry</i> , 1937; re-issued <i>The Musical Salvationist</i> , Vocal Solos no.2, p.90, 1964

WH61 The Dove's Answer for voice and piano

<i>Words</i>	Jean Ingelow (1820 - 1897)
<i>Manuscript</i>	KD
<i>Unpublished</i>	

Having heard Patricia Downie's daughter Christina sing a group of songs (on cassette tape), Heaton was considered his early song *The Dove's Answer* and *My Jesus I Love Thee* 'just a bit too high for the voice and minor considerations such as key colour etc are of less importance than bringing them within a comfortable tessitura. What do you say? 'Dove' in F and 'My Jesus' in B flat? They're not very useful as they are. 'My Jesus' in B flat is a bit drastic and the final note in 'Dove' still remains a problem even in F. I can't think of an alternative which doesn't make a nonsense of the short sequential phrases preceding it. But nonsensical they'll have to be by simply staying on the dominant - as an alternative. This is the trouble: once you've got it wrong in minor detail changing it brings the whole pack of cards tumbling down. Throw them out!'

[from a letter to Patricia Downie, 1993]

WH62 With Empty Hands for high voice and piano

<i>Words</i>	Albert .E. Mingay
<i>Manuscript</i>	KD
<i>Publication</i>	2015 PHM in association with WHT

WH63 Welcome for me for voice and piano

<i>Words</i>	Fanny Crosby (1820 - 1915)
<i>Manuscript</i>	KD
<i>Publication:</i>	October 1970, <i>The Musical Salvationist</i> , vol. 84, part 4

TRANSCRIPTIONS AND ARRANGEMENTS

WH64 Anvil Chorus (from *Il Travatore*) Verdi

orchestra parts arr. for brass band

Manuscript HF – score and parts
Unpublished

WH65 Border Ballad (J.H.Maunders)

for male voice choir, piano score arr. for brass band

Manuscript HF - score
Unpublished

WH66 Canzon decima 26 'La Negrona'(1608) Pietro Lippi (1575–1630)

arr. for brass octet (3 tpts, Eflat horn, baritone (part missing)
euphonium, trombone, Eflat tuba)

Manuscript HF – originally in James Shepherd
Versatile Brass library
Unpublished

WH68 Dance of the Tumblers (Rimsky-Korsakov) arr. brass band

Duration 3 mins
Manuscript Black Dyke Band - pencil full score
Publication 2013 PHM in association with WNE

WH69a Three Dances in Bulgarian Rhythm (Bartok) arr. brass quintet

(2 trumpets, French hn, trombone, tuba)

Manuscripts i. HF - pencil full score, second piece
incomplete;
ii. Fine Arts Brass/Simon Hogg - full
score
Publication 2019, PHM in association with WHT

This arrangement of three dances from Vol. 6 of *Mikrokosmos* (Bartok) was originally made for arranged the West Riding Orchestra in the 1960s. It was and later prepared for Fine Arts Brass.

WH69b Three Dances in Bulgarian Rhythm (Bartok) arr. brass octet
(3 trumpets, E flat horn, B flat baritone horn, euphonium,
trombone, tuba)

Manuscript HF
Unpublished

The version was prepared for James Shepherd Versatile Brass

WH70 Drinking Song (from The Student Prince) Romberg
orchestral parts arranged for brass band

Manuscript HF – score and parts
Unpublished

WH71 Homage to Matthew Locke (Geoffrey Bush)
for brass ensemble, rescored by Heaton

Manuscript HF – parts only

WH72 O Jesu Christ, mein Leben's licht, BWV 118 (J.S. Bach)
arranged for brass quintet

Manuscript HF – parts only
Publication 2019, PHM in association with WHT

This chorale movement was arranged for the brass players of the West Riding Orchestra

WH73 Psalm 136 (Heinrich Schutz) arranged for brass octet
(3 trumpets, E flat horn, B flat baritone, trombone, euphonium,
E flat tuba)

Manuscript HF – parts only
Unpublished

Prepared for James Shepherd Versatile Brass

WH74 Priest's Chorus, from The Magic Flute (Mozart)
orchestral parts arr for brass band

Manuscript
Unpublished

HF – score and parts

WH75 Rosamunde, Ballet Music No. 2 (Schubert) arranged for brass
octet.(3 cornets, E flat horn, B flat baritone, trombone, euphonium,
E flat tuba)

Duration

5 mins 30 secs

Manuscript

HF - full score

Prepared for the Black Dyke Octet

