



KOANGA

OPERA

IN THREE ACTS

With

Prologue and Epilogue

By

FREDERICK DELIUS

Original Libretto by
C. F. KEARY

Revised Libretto by
DOUGLAS CRAIG & ANDREW PAGE

Vocal Score by ERIC FENBY

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PREFACE TO THE REVISED LIBRETTO OF *KOANGA*

The story on which *Koanga* is based (however tenuously) comes from an episode in George Cable's book *The Grandissimes*, published in book form in 1880.

Mioko-Koanga, or as he is known in the book *Bras-Coupé* – signifying the loss of himself to his tribe – arrives as a prize slave at the plantation of Don José Martinez. He is clad and housed to the usual standards accorded to slaves, but which to him are far in excess of anything he knew as a prince of the Jaloff race in Africa. He falls ill, is given medicine and is astonished to find that he does not die. When fit enough, he is taken out to the fields, given a hoe, and it is indicated to him that he is expected to work. At this outrageous suggestion he wields the hoe in a manner which fatally wounds a driver and runs off, but is brought down by a bullet which according to the story 'struck him in the forehead and, running around the skull in search of a penetrable spot, came out despairingly exactly where it had entered!'

Brought before Martinez, it is discovered that he only speaks the Jaloff dialect and an interpreter is sent for. This is Palmyra, a quadroon, who, apart from having a vendetta against the head of the Grandissime family, is also in love with a creole member of the family called Honoré, who at this stage of the story is away in France. Koanga at once falls in love with her and wants to marry her. She, while admiring the spirit of the man, does not want this and begs assistance from her mistress (unnamed in the story) who is engaged to Don José. Interestingly enough, Koanga also worships the mistress, to the extent that he falls flat on his face every time he sees her. She agrees to help, but finds that she is unable to do anything and six months later a double wedding takes place at which Koanga gets roaring drunk, and, on being refused an eleventh glass of wine, knocks Martinez down, utters a curse and flees to the swamps; the whole scene being enacted during a tremendous storm.

The curse takes effect, crops fail and a fever strikes the community. Don José is stricken and on the third day of his fever Koanga appears and demands Palmyra, but all present are so paralysed by his appearance as to be powerless, so Koanga utters another curse on the house and departs. Later he is caught while dancing the Calinda in a drunken moment, is flogged, hamstrung and has his ears cut off, refusing, however, to lift the curse despite Palmyra's entreaties and even the death of Don José fails to move him. Finally when he is on his own death-bed, Don José's widow brings him her baby son, who smiles at him, which moves him to weep and lift the curse, after which he dies, seeing a vision of Africa.

But in the first libretto, written by Charles Keary in 1896, we find a different story. The principal deviations of this first libretto can best be seen by giving a brief synopsis.

Act I begins with Palmyra bemoaning the absence of her love Honoré. She is interrupted by the foreman of the plantation, Simon Perez, who gets the slaves up and off to work in singularly uncharacteristic poetic vein. Then, having presumably brushed up his stock of similes, he sets out to woo Palmyra. This proves as nauseating to her as it does to us, and the scene is mercifully interrupted by the arrival of Don José Martinez. Palmyra tries to leave, but Don José orders her to stay. Thus she witnesses the arrival of Koanga in chains, and recognises him for what he is – a Jaloff Prince and a Voodoo priest. Koanga meanwhile, in fluent English, rains down curses on his betrayers and vows never to submit to his captors. Don José suggests a little persuasion with the whip, but Perez, in a surprisingly impassioned arietta, assures him that it would be useless. At this moment, the eyes of Palmyra and Koanga meet for the first time and the effect is so electrifying that it makes her cry out. This gives Don José the idea of using Palmyra to persuade Koanga to work. Doubtful at first, she agrees, and Koanga is won over on the condition that he is given Palmyra as bride. Don José agrees, but Perez is horrified, as indeed is Clotilda, Don José's wife, who now appears on the scene and tries to dissuade her husband as does Perez, on the grounds that Palmyra has been baptised a Christian and cannot marry a pagan. However, Don José is adamant and the Act ends with all the characters expressing their feelings on the situation.

Act II opens with an unaccompanied chorus setting the scene for the wedding. Clotilda enters with Perez whom she asks to help her stop the wedding, and reveals that her father and Honoré are on their way home and are expected soon. Perez appreciates her dilemma and agrees to help her on the condition that he can marry Palmyra himself, to which she agrees. They

withdraw and Palmyra enters, expressing her bewilderment on realising how quickly her heart has forgotten Honoré. Clotilda interrupts this daydream and tries to show her the folly of her ways, finally reminding her of her faith and creed. Palmyra throws this back at her; 'Your faith, your creed.' The chorus interrupt them and Perez restrains Clotilda, saying that he has a better plan. The chorus over, he puts this to immediate effect by telling Palmyra that Honoré will be home very soon. This succeeds in unsettling her resolve, and during the following chorus, Perez tells Clotilda that he thinks he has succeeded. Don José, who of course has been oblivious to all this, now enters with the priest, who is in his usual drunken state, and Koanga, who with great dignity, reaffirms his vows to Palmyra and is about to take her when Clotilda objects that the priest is too drunk to perform the ceremony. Perez gives a toast and Palmyra in a few asides shows that she intends to get Koanga, who as a Voodoo will never have touched alcohol, roaring drunk; and with the help of the chorus, she performs a Salome-like dance during which she slips away. Koanga soon notices her absence and demands to know where she is. Perez and the chorus taunt him, saying that she has gone and will never marry him. Koanga storms at Martinez and threatens to bring curses down on him. Martinez is about to reply with his whip when Koanga strikes him down, utters his threefold curse over the prostrate body, and the Act ends with him making off into the swamps, calling down the protection of the Voodoo god as he does so.

The first scene of Act III takes place in a clearing in a part of the swamp. Koanga seems to have gathered about him a number of escaped slaves, and the scene opens with these invoking the Voodoo gods. Koanga arrives, and, together with Rangwan, another priest, makes a spell which involves the sacrifice of the 'nameless thing' and urge the gods to deliver them from the whites. They then gash themselves with knives and the blood is poured onto the fire. The chorus go into a frantic dance and after general blood-letting all round, collapse exhausted while Koanga goes into a trance. In this trance he has a vision of the Martinez plantation where he sees the effect of his curse, which seems to have misfired onto the slaves, amongst whom is Palmyra. At the sound of her voice he hastily recants all his vows and the scene ends with him following the morning star which has replaced the vision.

The next scene is in fact the plantation with slaves praying at a shrine, obviously the worse for wear as a result of Koanga's curse, and lamenting their lot. Perez is amongst them. A very healthy Don José enters and chides them for believing in such rubbish as Voodoo curses. He tries to make a bargain with them by promising that Koanga will be made to suffer as they are now suffering, once he is caught, but they won't hear of it because they are mortally afraid of Koanga's power. Before departing, Martinez tells Perez to prepare for the arrival of a troop of horsemen who are to stay the night after a day's hunting. What they have been hunting isn't specified, but the original English suggests that Martinez hopes that it has been Koanga.

A very weak and ill Palmyra enters, wondering what has become of Honoré, and Perez at once tries to cheer her up and make love to her. She calls out for help from Honoré. Perez now tells her that Honoré is a thousand miles away. She refuses to believe this and calls him a liar. Perez however continues to try to force her and she pushes him off again, saying he wouldn't dare to behave like this if Koanga were about. And right on cue, in comes Koanga. Perez flees, Koanga throws his spear after him and follows it to finish Perez off, which he does. Just at that moment the troop of horsemen arrive and capture Koanga. He is flogged, hamstrung and left dying at Palmyra's feet. There he vaguely recognises her, but is more concerned with making his peace with the Voodoo god, and finally dies, seeing a vision of his priests in his native Africa performing a ceremony. Palmyra is so numbed and horrified by what she has witnessed that in hatred of the whites, she renounces her Christian faith, embraces Voodoo and kills herself. The whole opera is enclosed by a prologue and epilogue which has its precedent in the Cable story where the whole episode is related at a social gathering at the Grandissime mansion to some of the younger ladies who have come out onto the veranda to cool off after dancing.

That then is the plot of the opera as it was originally conceived. It is uncertain if Keary read Cable's book or merely worked from the rough draft that Delius gave him. It is also uncertain if he in fact wrote all the libretto, because at some stage Delius fell out with him. Certainly the *Liebestod* ending was Delius's idea, of which *Tristan und Isolde* was the model. At all events this libretto was never performed on the stage, though portions were given at Delius's London concert in 1899: for the first performance at Elberfeld in 1904 a German translation prepared by Jelka Delius was used. Also, for this performance, considerable changes were made in the text which completely altered the sense of the plot, the most significant of these being the removal of

all mention of Honoré. At whose instigation this was done is not known, as there seems to be no correspondence on this subject. But from the evidence in the manuscript full score and the copyist's vocal score, it would seem that the changes were made at an early stage in rehearsals at Elberfeld. Palmyra is transmuted from a quadroon to a mulatto, and instead of her dreaming about Honoré, she is made to utter vague things about her 'native land'! This, of course, is utter nonsense, which is further accentuated in the second act, where, instead of the reference to Honoré coming home, which cools her ardour for Koanga, she is told that she is the half-sister of Clotilda, which has the opposite effect. This also suggests that Clotilda is much older, since she tells us that her father gave Palmyra into her care when she (Palmyra) was an infant; and one would hardly place an infant into the care of even a ten year old. (In the Cable, Palmyra and Clotilda are both about twenty-five.) This ageing also affects Don José, who, in Cable's version is very much the young dilettante who knows nothing about farming, which probably accounts for the crop failure more than Koanga's curse! Also, for the Elberfeld production, Delius composed an aria for Palmyra in the second act in which not only does she talk about "Africa! Land of my fathers!" but also declares her wholehearted love and devotion for Koanga. So, instead of her getting Koanga drunk, she still dances for him, but is abducted by Perez while Koanga's attention is temporarily distracted. The rest of the opera remains much the same except that the lines allocated to Don José in the second scene of Act III were sung by Perez.

The next thing to happen to the libretto was that in 1933 Jelka Delius began translating it back into English. By now it would appear that any thought of referring back to the original Keary, let alone Cable, was far from anybody's mind. Nor for that matter were Delius's original note-values given much thought. Great fistfuls of words were pushed into musical phrases with little or no regard for the flow of the vocal line, nor for the vowels that the singer would have to cope with. Poetic idea followed inverted poetic idea, often with no connecting link and nearly always out of character and/or context. What foreman on getting the slaves up and off to work is going to tell them that "The dawn begins to gild the East"? For the sake of this turgid poesy, all characterisation was lost and any potentially dramatic moments that existed were submerged in this cloying 'poetry'. One particularly dramatic moment in Act II where Palmyra and Perez had a tremendous confrontation of lust and loathing was reduced to a discussion of Christian ethics! The general effect of all these 'poetics' was to cast a blur over the entire opera, imbuing it with an almost claustrophobic sameness and exasperating any attempt at logical treatment by throwing up one inconsistency, mistake, irrelevancy and *non sequitur* after another. In fact the libretto as published in 1935 provides an interesting and eloquent historical testament to the complete ignorance of the facts, and to the fanciful conceptions that Europeans had of Negro life in the Deep South.

However our purpose in constructing a new libretto is to try to remove the above-mentioned 'problems' and make the plot more logical, sharpen the personalities of the characters and tauten the drama where necessary. In our researches we had recourse to

1. the earliest copyist's vocal score, which formed the basis of the production at Elberfeld in 1904, containing both the original English and German texts;
2. the Elberfeld production vocal score — an interleaved copyist's MS. labelled *Regie-Auszug* — and, of course
3. Cable's book.

Where possible we have reverted to the intention of the original libretto with particular reference to Delius's first thoughts as regards note-values. And here we must express our thanks to Eric Fenby for all the help, advice and encouragement he has so willingly given us.

Dealing with Act I first, we have transmuted Palmyra back to the quadroon she was in Cable and therefore it was necessary to remove all reference to her 'native land'. Next we tightened up Perez's reveillé and made it more naturalistic. Now comes the first of the choruses. We felt that the original words of all the choruses in Act I were quite unacceptable for a modern audience, being far too poetic and fanciful. We tried to find authentic work-songs which would fit, but without success; this despite the fact that the tune of the second chorus is based on a song printed in the Cable where it is said to be sung by boatmen at night. However the words were in Creole and anyway the melody had been too altered. Instead we have adapted the words of two negro folk songs for the first and third choruses while the second is an adaptation of a rice plantation song from the Georgia Sea Islands. It would seem that there are very few negro songs in a 6/8 rhythm.

Now for Koanga himself. And here in our researches we made what at first seemed a rather alarming discovery. He is 'billed' as a Jaloff by Cable and as a Jaloff and a Voodoo priest in all the libretti. However, the Jaloff were Mohammedans and therefore would not practise Voodoo. (In Cable's book, it is Palmyra who practises Voodoo.) Instead, we have made him come from Dahomey, where Voodoo was the religion and where it is a fact that political coups were staged by arranging for unwanted persons to be taken aboard the slave ships. Apart from this we felt that Koanga's part needed very little alteration, being imbued with great dignity throughout. In the ensembles we have tried to give the characters words that are appropriate to the situation and frame of mind in which they find themselves. For the final quintet we would suggest that the best disposition of the characters would be in this order :—

Koanga, Palmyra, Clotilda, Martinez, Perez.

In Act II we have updated the language in the dialogue between Perez and Clotilda and tried to give Palmyra's following soliloquy a more logical expression. A quite substantial change takes place in the next scene between Palmyra and Perez. On page 77 we have reverted to the original libretto and restored the notes of the vocal line on the second stave in the three bars before the double bar. This plus a glorious A flat for Palmyra on the word 'hate' we hope produces a much more dramatic scene.

As previously stated, Palmyra's aria which follows was not in the original score but was specially composed for the Elberfeld performance and inserted into the early copyist's vocal score in Delius's own handwriting, the words being by Jelka. Here again were more references to her memories of Africa which we have dealt with by making them refer to Koanga, e.g. "Africa! Land of *his* fathers". etc.

We wondered about the three bars at the top of page 83 suddenly breaking in at the end of Palmyra's aria. They appear at first to have been left over from the previous chorus and overlooked when the aria was inserted, or else a not very necessary modulation. However this is not the case. On the back of the manuscript of the Palmyra aria, Delius copied out these three bars and we feel that it is best to regard them as a fanfare for the entry of Martinez.

The original stage directions at Koanga's entry describe him as being dressed in bright African robes. In the Cable this was not the case at all. In fact there is considerable panic on the part of the slaves who come to Martinez complaining that Koanga is insisting on wearing his own wedding 'clothes', which consist of tribal paint markings and nothing else! However Don José's bride intervenes and Koanga agrees to be hastily thrown into ill-fitting red and blue regimentals. Incidentally, Palmyra wears one of 'Clotilda's' dresses.

The Calinda we have had to leave as it is. On the evidence of this alone, it would seem that Delius cannot have read Cable's book right through, because the frenzied, self-hypnotising antics it describes for the dance could not possibly be performed to the graceful music that Delius composed for it. It is more probable to say that Delius would not have seen La Calinda performed because it was banned by the authorities on the grounds that it was obscene (in its full-blooded state it was certainly very erotic) but by all accounts it did sometimes get performed in the open air, if not in the cabins of the slaves. Our own feeling for performance is that the slaves at the start are apeing a European dance which would account for the laughter and it is not until the top of page 96 that the rhythm and the music become sufficiently strong for the dance to, as it were, take over the dancers and even then only momentarily.

A word too must be said about the 'fight' between Martinez and Koanga. Clearly, there is not enough music to stage a fight as such. We suggest that Koanga is invoking the gods during Martinez's line "my whip shall make you tremble"; Martinez then tries to strike Koanga at the double bar but is 'electrified' by a flash of lightning, i.e. by supernatural aid invoked by Koanga, who at this point should seem to be in a trance.

The prelude that begins Act III comes from an earlier opera by Delius called *The Magic Fountain*. Delius originally wrote another prelude which as far as we can tell was used at the 1899 concert; but he so liked this piece, that he substituted it for the Elberfeld performance, but without removing the original pages from the full score.

As regards the invocation that follows, we found that apart from Voodoo Manian, none of the other deities seem to exist, so we have replaced them with authentic Voodoo gods. We cannot guarantee that all the gods we mention were worshipped in Louisiana since very little seems to be known about the practice of Voodoo in that area. For those who are interested we give here a brief explanation of the gods we have used.

Ogoun Badagris	-	The Evil One with a voice of thunder
Heviyoso	-	The god of thunder
Tokpèdu	-	The god Protector of the Dahomey
Onyame	-	The Supreme Being of the Ashanti
Alivodu	-	A tree god, Protector of Health and Home
Mahou	-	The Supreme Being of the Dahomey
Ruhanga	-	The God Creator of Man
Damballa	-	The Snake god, equivalent to Jove
Ayida	-	The Rainbow Goddess, equivalent to Juno
Selwanga	-	The Python god, worshipped at the new moon
Agoué	-	The God of the Sea
Papa Lébat	-	The guardian of the cross-roads.

(He is asked to lift the barrier or open the road, i.e. to allow a chosen few to pass into a trance and so receive his message.)

Hougan is the name given to a Voodoo priest.

Next we have the problem of the curse. It is specifically directed against the whites, and yet quite obviously it is the blacks who are affected by it while the whites remain in the best of health. Assuming the possibility that a curse can have any effect at all, what has gone wrong? We can only assume that because Koanga broke the vow he made to Voodoo in Act I at the end of his aria, the Voodoo gods cannot have accepted his repentance and so back-fired the curse destined for the whites onto the blacks. But then why is Koanga himself unaffected? Once again we can only assume that the gods spared him for the final irony of having him killed by the whites. On this reasoning, Koanga's reaction in his trance and his desire not to be swayed by the sound of Palmyra's voice are quite unnecessary, yet what other rational explanation is there? Celibacy does not play a part in Voodoo, nor would the fact that he was presumably baptised a Christian before being allowed to marry Palmyra affect his potency as a Voodoo priest since Voodoo had embraced a good deal of Christianity. It is recorded that a priestess, finding it difficult to get into a trance at a Voodoo ceremony, stopped dancing and offered up a prayer to the Virgin Mary, asking help to get into a trance. This done she continued dancing and was soon entranced!

Another problem occurs when trying to work out the passage of time in this last Act. From Palmyra's attitude it would seem that Koanga has been away for a long time and that the curse has been working for some time; so what has Koanga been doing since we last saw him hastening to Palmyra's side? There are two possible explanations. Either Perez is unwittingly telling the truth when he says Koanga is a long way away (perhaps not quite a thousand miles!) or else Koanga's Voodoo ceremony was a waste of time and in fact the back-firing stems from the curse he uttered at the end of Act II, in which case, some time has elapsed between his escape and the now apparently superfluous Voodoo ceremony in Act III. In the description of the second scene in this third act, we have removed the reference to the country chapel on the following grounds. (a) It is unlikely that Martinez would have a private chapel on his plantation, judging from his attitude to religion. Cable tells us that wedding ceremonies were frequently held in private houses and at night! (b) If the shrine were so special that it was preferred to an altar, the chapel would have been built around it. And (c), it would be more probable to find an isolated shrine on a plantation, perhaps erected by the slaves themselves since they were all 'converted' on arrival. We have also added that some negroes should be gathered around Palmyra's cabin, thus providing the Voodoo element to contrast with the Christian and also giving more point to Don José's remarks, particularly giving him a reason for asking who is inside the cabin.

Finally comes the question of Palmyra's death. In the Cable of course this does not occur, but in the original libretti her motive for killing herself is obscure. Was she hoping to atone for

Koanga's sins, make his curse turn on the whites, or to lift the curse altogether, or maybe she just couldn't bear the thought of life without him? We have decided on the latter course as being the simplest. By her renouncing her Christian faith we must assume that she had not yet embraced Voodoo, and so by dedicating the sacrifice of herself to Voodoo, she more than satisfies the initiation requirements, and so assures for herself a place in Voodoo heaven and perhaps secures a pardon for Koanga.

London, 1974.

DOUGLAS CRAIG
ANDREW PAGE

PUBLISHERS' NOTE

The present revised edition of the vocal score of *Koanga* uses as a musical basis the printed vocal score published by us in 1935 and prepared for publication by Eric Fenby. A number of misprints in the original engraving have been corrected, and acknowledgement in this regard is made to Mr. Robert Threlfall, Assistant Archivist to the Delius Trust, for his indefatigable work in bringing these to our attention.

In addition to the sources mentioned by the authors of the revised libretto in their preface, some uncertain readings have been correlated with a MS. vocal score prepared by Florent Schmitt, also for the 1904 Elberfeld performance, which contains numerous passages in Delius's own hand, together with Eric Fenby's MS. full score and vocal score prepared for the Covent Garden production under Beecham in 1935 and which served as basis for the first printed vocal score which appeared in the same year.

The publishers, too, wish to thank Mr. Fenby for his valued and authoritative assistance, as also Sir Charles Groves, and Mr. Christopher Bishop of EMI, for consultations about the present edition in connexion with the first complete recording of *Koanga* issued by EMI in 1974 with the support of the Delius Trust.

*Boosey & Hawkes,
London, 1974.*

First stage performance: Elberfeld, Germany, 30th March, 1904 under Fritz Cassirer.

First performance as revised by Sir Thomas Beecham and Edward Agate: Royal Opera House, Covent Garden, London, 23rd September, 1935 under Sir Thomas Beecham.

Revived, with revisions by Douglas Craig and Andrew Page, for the Camden Festival, Sadler's Wells Theatre, London, May 1972, under Sir Charles Groves.

First complete recording by EMI, with revised libretto by Douglas Craig and Andrew Page, in London, 19th-26th September 1973, with the London Symphony Orchestra under Sir Charles Groves.

(EMI record No. SLS 974 Stereo, issued 1974)

CHARACTERS

UNCLE JOE, an old slave		Bass
RENÉE		Soprano
HELÈNE		Soprano
JEANNE		Soprano
MARIE	} Planters' daughters	Soprano
AUORE		Contralto
HORTENSE		Contralto
OLIVE		Contralto
PAULETTE		Contralto
DON JOSÉ MARTINEZ, a Planter		Bass
SIMON PEREZ, Don José's overseer		Tenor
KOANGA, an African Prince and Voodoo Priest		Baritone
RANGWAN, a Voodoo Priest		Bass
PALMYRA, a quadroon, half-sister to Clotilda; of the Dahomey race		Soprano
CLOTILDA, wife to Don José Martinez		Contralto

Negro slaves, Creole dancers, servants

The action takes place on a plantation
on the Mississippi in Louisiana.

Time: the second half of the 18th century.

INSTRUMENTATION

3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinets,
3 bassoons, double bassoon, 4 horns, 2 trumpets, 3 trombones, 1 tuba, 1 offstage
cowhorn, 2 harps, banjo, timpani,

Percussion: triangle, bass drum, side drum, tenor drum, tam-tam,
cymbals, tambour, tom-tom, glock.
strings.

Duration

Act I 30 minutes : Act II 30 minutes : Act III 51 minutes.

KOANGA

FREDERICK DELIUS

Vocal Score



OPERA VOCAL SCORES

ARGENTO	The Boor The Masque of Angels	HOIBY	Natalie Petrovna
BARAB	Chanticleer A Game of Chance	MARTINŮ	Comedy on the Bridge (E, G)
BARRAUD	Lavinia (F)	MAW	One-Man Show
BEESON	Lizzie Borden The Sweet Bye and Bye	MOORE	The Devil and Daniel Webster
BENJAMIN	Prima Donna A Tale of Two Cities	PROKOFIEFF	L'Amour des Trois Oranges (F, G)
BRITTEN	Albert Herring Billy Budd Gloriana The Little Sweep A Midsummer Night's Dream (E, F) Noye's Fludde (E, G) Peter Grimes The Rape of Lucretia (E, G) The Turn of the Screw (E, G)	ROREM	Miss Julie
COPLAND	The Second Hurricane The Tender Land	STRAUSS	‡Die ägyptische Helena (G) ‡Arabella (G) ‡Ariadne auf Naxos (G) ‡Der Bürger als Edelmann (G) †Capriccio (G) †Daphne (G) ‡Elektra (G) Des Esels Schatten (E, G) ‡Feuersnot (G) ‡Die Frau ohne Schatten (G) †Der Friedenstag (G) ‡Guntram (G) ‡Intermezzo (G) ‡Josephslegende (E, G) ‡Die Liebe der Danaë (G) ‡Der Rosenkavalier (E, G) ‡Salome (E, G) ‡Die schweigsame Frau (G)
DELIUS	Hassan (E, G) A Village Romeo and Juliet (E, G)	STRAVINSKY	The Flood (E, G) Mavra (E, F, G) The Rake's Progress (E, G) Le Rossignol (E, F, G)
EINEM	Der Zerrissene (G)	WEINBERGER	Schwanda the Bagpiper (C, G) Wallenstein (C, G)
FLOYD	Slow Dusk The Sojourner and Molly Sinclair Susannah Wuthering Heights		
GINASTERA	Don Rodrigo (S)		

Key to abbreviations

C Czech, E English, F French, G German, S Spanish

†Not for sale in Germany

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