

(Unpublished)
W. H. Fry - office of the New York Tribune.
NOTRE-DAME OF PARIS:

A LYRICAL DRAMA IN FOUR ACTS.

WORDS BY J. R. FRY.

MUSIC BY W. H. FRY.

by 350 executants

First performed at the Grand Musical Festival inaugurating the National Fair for the benefit of wounded and ill Soldiers and Sailors of the United States Army and Navy, held in Philadelphia, at the great Academy of Music, May 4, 1864.

VOCAL AND PIANO-FORTE SCORE, WITH ENGLISH AND ITALIAN WORDS.

Notre-Dame de Paris: Drama Lirico in quattro Atti. Traduzione dell' Inglese del E. C. Medeiros.

Entered, according to Act of Congress, in the year 1864, by W. H. Fry, in the Clerk's office of the District Court of the United States for the Southern District of New York.

There are a few changes of tempo: somewhat different in P. Forte copy from full score: follow P. F. copy in these changes. - This Piano copy is the one as it was played by 350.

See Note on page 93 of P. Forte copy

The Musical Works of
William Henry Fry

in the collections of

The Library Company of Philadelphia

By

WILLIAM TREAT UPTON

36

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Philadelphia
1946

BIBLIOGRAPHY
OF
WILLIAM TREAT UPTON

Art-song in America; a study in the development of American music. By William Treat Upton. Boston, New York, 1930. xi, 279 p., 22^{cm}.

A supplement to Art-song in America, 1930-1938. William Treat Upton. Boston, Philadelphia, 1938. 41 p. 21½^{cm}.

Anthony Philip Heinrich, a nineteenth-century composer in America. By William Treat Upton. New York, 1939. xiv, 21., 337 p. 24½^{cm}. Columbia University studies in musicology, no. 4.

A bibliography of early secular American music [18th century]. By Oscar George Theodore Sonneck, Chief of the Division of Music, 1902-1917. Revised and enlarged by William Treat Upton. The Library of Congress. Music Division. 1945. xvi, 617 p. 23^{cm}.

Musical Works of William Henry Fry in The Library Company of Philadelphia

In the decades immediately preceding the Civil War there were in the United States three composers working in the larger musical forms—the oldest being the Bohemian-born Anthony Philip Heinrich (1781-1861), the youngest, Brooklyn-born George F. Bristow (1825-1898), and in between the two of them that versatile and highly individual Philadelphian, William Henry Fry (1815-1864).

The more magnitudinous star of John Knowles Paine, which was destined soon to outshine all other lights in the fields of choral and orchestral writing had not yet appeared above the horizon—and until this dawning there were no more capable American composers in these and related fields than Bristow, Fry and Heinrich. And of these three none can be rated higher than Fry.

Bristow's work seems to have been primarily choral, although he wrote one opera, *Rip van Winkle*, produced in New York in 1855, and at least one symphony was performed (at any rate in part) in New York in 1853. Heinrich's interest was predominantly orchestral, although he composed the music for a Melodrama, *Child of the Mountain*, performed in Philadelphia as early as 1821. Fry's chief and continuing ambition lay along the line of opera, specifically what is technically known as Grand Opera. There are three of his operas extant—two of them having been produced: *Leonora* in English at the Chestnut Street Theatre, Philadelphia, in 1845, and in Italian (in revised form) at the Academy of Music, New York, in 1858; and *Notre Dame of Paris* at the Academy of Music, Philadelphia, in 1864.

Second only to Fry's love of opera was his fondness for orchestral and choral writing, in both of which forms he wrote large-scale works. Heinrich and Bristow composed

also many lesser things—songs, piano pieces and the like. Fry, however, showed little interest in such writing.

By the middle of the nineteenth century we find all three of these men in New York, writing and performing their symphonies (for the most part rather tone poems than symphonies, though Bristow seems to have kept closer to the classical forms than the others), their overtures, oratorios and cantatas.

It is easy to smile—and wonder what manner of musical art, not to say how much of divine afflatus, inspired these herculean efforts. However, even granting that at best they could have been only *near* great (and I wonder how much of today's music will score higher than that a hundred years from now), how does it happen that they have been so utterly and completely forgotten? And if they rated still further down the scale, why were they ever heard at all? The fact remains and must be reckoned with that these larger works were actually performed, and performed before audiences often numbering literally thousands—oftentimes to the great interest, even enthusiasm, of these audiences.

It would seem eminently desirable then that we of today should give serious and sympathetic study to these larger, more important musical works of almost a century ago, viewing them from a two-fold standpoint—that of their own time, and that of ours; making a sincere attempt to put ourselves in the composer's place and to realize as far as possible the musical conditions under which he lived as well as his own personal background, trying our very best, by reading between the lines and upon the staves, to discover what it is he is trying to say and what is his degree of success in saying it.

I have scant sympathy with those critics who judge everything written before their time exclusively by the aesthetic standards of their own time, ignoring completely any sense of historical perspective. Indeed it seems to me that it might be profitable for us now and then to forget entirely our mid-twentieth century styles and patterns and try in all earnestness to realize that our American composers of the mid-nineteenth century were every bit as seri-

ous in purpose as we are today; that they were possessed of aspirations akin to our own; that they expressed these aspirations more or less successfully, as do we; that they were of varying degrees of artistic ability and aesthetic culture, as are we; that they shared both success and failure, exactly as do we. Many are forgotten, even as to their very names—and so shall many of us be. But those who in one field or another stood out from the multitude, who made a name for themselves (such as those we are considering)—these are worthy of remembrance and their works deserving of thoughtful study.

From this point of view there is no American composer of his time more vitally interesting to the student of our musical development here in the United States than Fry; one might even add: of our entire cultural development as well. For Fry was not only (nor even predominantly) a composer. He was interested in all phases of our intellectual life—literary, artistic, political, as well as musical. But through it all, music was his passion, whether as composer or critic, and played a leading rôle throughout his busy life.

With this in mind it can be easily imagined with what enthusiasm I learned (while gathering material for a biography of Fry) of this magnificent collection of his musical works, both published and in manuscript, at The Library Company of Philadelphia. Would that his other writings—his music critiques, his European correspondence, his political editorials—were equally accessible. Alas! no four walls encompass them. They must be laboriously sought in the highways and byways of the intellectual life of his time.

Briefly as to the man himself:

William Henry Fry was born in Philadelphia in 1815 (often mistakenly given as 1813), was musically precocious, and when a mere youth composed orchestral overtures which were publicly and successfully performed. As early as 1838, at the age of twenty three, he had already dabbled in operatic writing (*Cristiani e Pagani*). At twenty six he had completed the opera *Aurelia the Vestal*. In 1845, when its composer was not yet thirty years old, his opera *Leonora* was performed for some dozen consecutive nights

in Philadelphia—an unusual record for a native work in those days, or any days. In 1846 Fry left the United States for a six years' sojourn in Europe.

His interest in critical writing had also begun early. In 1839, when only twenty four, he had begun serving as music critic on his father's paper, the well known and influential Philadelphia *National Gazette*, and during his European stay he wrote regularly and voluminously for the *New York Tribune* and the Philadelphia *Public Ledger*.

On his return to America late in 1852 he became music editor of the *Tribune* and remained a prominent member of its editorial staff his life long. Immediately on his arrival in New York from Europe he gave a remarkable series of lectures on the history and aesthetics of music to immense audiences in Metropolitan Hall. These lectures were projected on a scale never before known in the United States. They were illustrated by the best solo, choral, and instrumental forces available in New York. Fry himself was at his best—vigorous and very much in earnest. He was particularly so on the subject of native American music, strenuously upholding the thesis that American music should not show itself subservient to foreign influence, but rather follow its own course wherever that might lead, and thus eventually achieve real individuality. In the 1850's when all young American musicians were hurrying to Leipsic and Berlin to drink deep from those newly discovered wells of musical wisdom, such a position was considered very radical and involved Fry in all sorts of controversies with his more conservative colleagues—a result which only intensified our plain-spoken lecturer's satisfaction over the whole affair!

In 1858 *Leonora* was performed in New York in Italian, and by an excellent Italian company. In the Spring of 1864 *Notre Dame of Paris* was produced "with great splendor" at the Academy of Music in Philadelphia in connection with the Musical Festival which opened the Fair given for the benefit of the United States Sanitary Commission, the Civil War equivalent of our Red Cross. (Inci-

dentally, this great Fair netted the Commission over a million dollars.)

In December of this same year Fry died in the West Indies where he had gone in the vain hope of improving his health.

This in the briefest outline is the story of a truly remarkable man: a man of importance in his own day, now well nigh forgotten.

Fry's works as found in The Library Company of Philadelphia are listed below. Any critical appraisal of their musical value, however, must await opportunity for more extended discussion than is possible here. Suffice it to say that among them could be found much that might well be heard today—not solely as an historical exhibit, but as music capable of making its own authentic and individual appeal, even to twentieth century ears.

In the descriptive notes that follow, it should be observed that:

A work is to be considered complete unless otherwise stated.

The term "manuscript" is never used when referring to the composer's autograph copy. This is always noted as "holograph."

Folio indicates a format of about 14 by 11 inches; oblong (unless otherwise given), about 11 by 14 inches.

Variant spellings of identical proper names are given as found.

The names of Joseph R. Fry, Edward P. Fry and Horace B. Fry, so frequently met with in these notes, refer to brothers of William Henry Fry. It was Edward P. Fry who assembled this collection of his brother's works and presented it to The Library Company of Philadelphia.

Operas

AURELIA THE VESTAL. A Lyrical Tragedy in
Three Acts. Words by J. R. Fry. Music by W.
H. Fry. Full Score.

Full score, manuscript, folio, cloth with leather back
and plaque for cover-title, gilt letters and tooling. 2 p.l.,
194 p.

Cover-title: *Aurelia. Act I.*

On inside leaf: *Edw^d. P. Fry, 621 Broadway.*

Title-page, verso blank; 2nd p.l., table of contents.
Score, p. 1-194.

Certain pages are lacking and many are loose.

—The same [v. 2] p. 195-417.

Cover-title: *Aurelia. Act I. Continued.*

—The same [v. 3] p. 418-627.

Cover-title: *Aurelia. Act II.*

—The same [v. 4] p. 628-823.

Cover-title: *Aurelia. Act III.*

All four volumes are of identical format.

No orchestra parts.

AURELIA THE VESTAL. A Lyrical Tragedy in
Three Acts. Words by J. R. Fry. Music by W.
H. Fry. (Piano Forte Arrangement)

Vocal score, manuscript, folio, boards with leather
back, corners, and plaque for cover-title, gilt letters and
tooling. 1 p.l., 269 p.

Cover-title: *Aurelia. Act I.*

On inside leaf: *Edward P. Fry, 38 Union Square, Nov.
28th, 1888.*

At head of title (upper right hand corner): *Act I.*

Title-page, verso blank. On p. 1: *To John White
Field this work is inscribed with great regard, by the
Author and Composer. Philadelphia, July 14th, 1841.*
p. 3: *Characters*; p. 4: *Index to Act First (thematic)*;
at head of p. 5: *To Mr. Giubelei: Dear Sir: This Piano
Score has been revised by me in great haste and there
may be some errors of the copyist which have escaped
my notice and which you may correct in reading.*
W.H.F. Score, p. 5-269.

—The same [v. 2] p. 270-401.

Cover-title: *Aurelia. Act II.*

On inside leaf: *Index to Act Second.*

—The same [v. 3] p. 402-537.

Cover-title: *Aurelia, Act III.*

On inside leaf: *Index to Act Third.*

All three volumes are of identical format.

AURELIA THE VESTAL. A Lyrical Tragedy in
Three Acts. Words by Joseph R. Fry. Music
by William H. Fry.

Libretto.

Manuscript, 10" x 18", leather with gilt tooling, 72 p.

On inside cover and p. 1, a portion of the text with
certain prosodic markings. These are also scattered
throughout the Libretto—apparently for the benefit of
foreign singers.

Title-page, verso blank. At foot of title-page: *Note.*
*Wm. H. Fry wrote the full score of this opera in Phila-
delphia in the year 1841. He sent it to London then
by Mr. Giubelei, the bass singer, who offered it to
opera managers, but could not procure its production.*
*Pierce Butler brought the score back from London in
1843. See his letter to W. H. Fry concerning it and
Adelaide Kemble's opinion of it. p. 1: "Characters."*
Text, p. 3-72.

Aurelia is the earliest of Fry's operas of which the com-
plete score is extant. Apparently there were still earlier
operas composed in whole or in part, of which there

are only fragments still remaining. Of these the most important seems to have been *Cristiani e Pagani*, whose overture was transferred bodily to the opera *Aurelia*, where it is so noted in the full score, Act I.

There is also extant the following important Duet from this earlier opera. This, too, was incorporated into the opera *Aurelia*, where it serves as the opening scene of the Second Act:

**DUETTO PER SOPRANO E TENORE NELL'
OPERA CRISTIANI E PAGANI. W. H. FRY,
Philadelphia, 1838.**

Vocal score, manuscript, folio, brown-paper cover.
[40] p.

Cover-title only (in ink).

There also remains one song from what appears to be a still earlier opera, *The Bridal of Dunure*, which will be noted under *Notre Dame of Paris*.

LEONORA. Act I. W. H. Fry.

Full score, holograph, folio, cloth with leather back, corners and plaque for cover-title, gilt letters and tooling. 252 p.

Cover-title.

Complete, but with many loose pages.

—The same, Act II. p. 253-523.

Incomplete. Lacks p. 279-280, 497-508.

Manuscript note: *These pages are probably part of a cut and purposely torn out. E. P. Fry, July, 1865.*

—The same, Act III. p. 524-635.

Note: *I have examined this volume (3) of the full score and found it all here—that is all the last act as sung in English. [E. P. Fry]*

This last act was greatly altered when sung in Italian. All three volumes are of identical format.

There are orchestra parts.

LEONORA:
A Lyrical Drama
IN THREE ACTS:

The Words by
J. R. FRY.
The Music by
WILLIAM H. FRY.

*First performed at the Chestnut Street Theatre, Philadelphia,
June 1st. 1845, under the management of Messrs. Pratt & Wagners.*

PIANO FORTE ARRANGEMENT.

E. FERRETT & CO.
*New York, 237 Broadway.
Philadelphia, 212 Chestnut St.
1846.*

*Entered according to act of Congress in the Year 1846 by E. Ferrett & Co. in the Clerk's Office of the District Court of the Eastern District of Pennsylvania

LEONORA: A Lyrical Drama in Three Acts. The words by J. R. Fry. The music by William H. Fry. First performed at the Chestnut Street Theatre, Philadelphia, June 4th, 1845, under the management of Messrs. Pratt & Wemyss. Piano forte arrangement. E. Ferrett & C^o., New York, 237 Broadway; Philadelphia, 212 Chestnut St. 1846. 10½" x 6¾", 6 p.l., 439 p.

Cloth with gilt lettering on back.

At foot of title-page: *Entered according to Act of Congress in the year 1846 by E. Ferrett & C^o. in the Clerk's Office of the District Court of the Eastern District of Pennsylvania.*

Verso of title-page, copyright entry. On 3rd and 4th p.l., *Prefatory Remarks*; 5th p.l., *To Mrs. Elihu Townsend of New York this work is respectfully inscribed*; 6th p.l., *Persons and Index*. Score, p. 1-439.

There is also a second copy of this published edition, with much dilapidated pasteboard cover in red, blue and gold. No title on back.

LEONORA. A Lyrical Drama in Three Acts. Words by J. R. Fry. Music by William Henry Fry. First performed in English at the Chestnut St. Theatre, Philadelphia, under the management of Messrs. Pratt & Wemyss, June 4th, 1845. The Italian version, divided into four acts and first performed at the Academy of Music, New York, under the management of Mr. B. Ullman, March, 1858. Philadelphia, Published by P. E. Abel at Peterson's, 306 Chestnut Street.

Entered according to Act of Congress in the year one Thousand Eight Hundred and Fifty Eight by P. E. Abel in the Clerk's office of the District Court for the Eastern District of Pennsylvania. 9½" x 6¾", 20 p.

Libretto.

Title-page, verso: Names of the two casts—English in 1845, Italian in 1858; p. [3]. Source and plot of the

opera; p. [4]-20, Text, English and Italian in parallel columns.

There are 140-odd copies of this Libretto.

So far we have had to do with the original production in English at Philadelphia in 1845. We now deal with the Italian production in New York in 1858.

Of this later version there is no complete score extant, either published or in manuscript. This is really unfortunate, as Fry not only wrote new material expressly for this production but he also cut out much dead wood. It is to be regretted that this version is not better known, for it is superior to the original throughout. Thirteen years' experience—six of them in Europe—had had their effect upon the composer, and he was now better equipped for these large works.

While lacking any complete score, there are several important portions of this Italian version. Foremost among them is the following:

GIULIO E LEONORA

Vocal score, incomplete, manuscript, oblong, unbound. p. 65-340.

Title-page and p. 1-64 lacking (*i.e.*, Overture and Nos. 1 and 2).

Italian text only.

Begins with No. 3, the following duet, which is thus to be found in both vocal and full score:

OPERA DI GIULIO E. LEONORA. Duetto per Giulio e Montalvo, Tenore e Baritono. Atto 2^{do}. Chanté à L'Academie de Musique a New York par M. Tiberini e Gassier.

Full score, holograph, folio, music-paper cover. 38 p. Cover-title.

Orchestra parts.

Also from the Italian version:

GIULIO E LEONORA. Opera [illegible] W. H. Fry. Atto IV. Introduzione e Duetto per Contralto e Tenore Marianna e Giulio. Cantato per [illegible] Angri e Signor Tiburini.

Full score, manuscript, folio, brown-paper cover. 7, [8]-[69] p.

Orchestra parts.

It is quite apparent that the original full score and original orchestra parts were used at the Italian performance thirteen years later than the original production in English, with the necessary changes and new material interleaved in both score and parts. It must have proved a puzzling task to dovetail these various parts together, but evidently it was accomplished. However, the original full score bears many battle scars.

In addition to the above material there is also a Chorus Master's Copy (bound volume, printed) as well as numerous similar copies of the chorus parts, together with manuscript orchestra parts and various manuscript odds and ends.

In addition to the latter is the following memorandum on the back of a sheet originally containing score of *Leonora*: *Wm. Norris, Vienna, Austria. Manuscript Music. Mem. The above memorandum by W. H. Fry would indicate that while in Europe (Paris) he sent the full score of opera of Leonora to Mr. Norris at Vienna with a view to Mr. Norris procuring its production there. Mem. Enquire of Mr. Norris what he [illegible] about the matter. E. P. Fry, October, 1865.*

Leonora is the opera always associated with the name of William Henry Fry; and as the first opera in the grand manner (technically fulfilling the requirements for grand opera) composed by an American, produced and published in America, it is an epoch-making work in our musical history.

NOTRE DAME OF PARIS

Full score, holograph, oblong, unbound, 447 p.

Contained in paper wrapper on which appears the following manuscript note: *The original full score of*

[16]

the opera of Notre Dame of Paris by W. H. Fry. The following pages appear to be missing: pages 45, 46, 47, 48, 101, 199, 200, 201, 202, 388 to 401 inclusive. This copy of the full score is the original in the handwriting of the composer. The opera was composed in 30 days, from 22nd Jany to 21st Feby, 1862, except the last scene of the fourth act the words of which Joseph had not then written. Two copies of this score were made by Mr. Worrall. E. P. Fry, New York, Dec. 2, 1864.

At end of score (in Fry's own handwriting): *New York, April 2, 1863.*

The two above mentioned copies made by Mr. Worrall are the following:

ESMERALDA: A Lyrical Drama in Four Acts.

Words by J. R. Fry. Music by William Henry Fry (The Italian translation by E. C. Sebastiani) Full score with descriptions of scenes and full stage directions respecting action, &c., &c.

Full score, manuscript, oblong, leather with gilt lettering and tooling, metal clasps. 501 p.

Cover-title: *Esmeralda, opera in Quattro Atti. W. H. Fry. Tribune Office, New York [to which is added in pencil] United States.*

Preceding title-page (in pencil): *Edward P. Fry, 38 Union Square, New York.*

English and Italian text.

Orchestra parts.

Less sumptuously bound than the above, but in some ways even more interesting is Worrell's second copy:

NOTRE DAME OF PARIS. A Lyrical Tragedy by W. H. Fry.

Full score, manuscript, oblong, boards with leather back and corners, cover-title pasted on. 501 p.

Cover-title as above (in ink).

Caption title: *Esmeralda. Dramma Lyrico in 4 Atti. W. H. Fry.*

English and Italian text.

[17]

This score is particularly noteworthy from the fact that Fry has crossed out with pencil the name *Esmeralda* from the caption title, substituting the finally accepted title, *Notre Dame of Paris*—thus definitely committing himself to the latter title. Also this score is of interest in that it is quite evidently the score from which Theodore Thomas directed the opera and abounds in Conductor's marks of one kind and another.

NOTRE DAME OF PARIS. A Lyrical Drama in Four Acts.

Words by J. R. Fry. Music by W. H. Fry. First performed by 350 executants at the Grand Musical Festival inaugurating the National Fair for the benefit of wounded and ill Soldiers and Sailors of the United States Army and Navy, held in Philadelphia at the great Academy of Music, May 4, 1864. Vocal and piano forte score with English and Italian words. The Italian *Nostra-Donna di Parigi*: *Dramma Lyrico in quattro Atti*. Traduzione dall' Inglese del E. C. Sebastiani.

Entered according to Act of Congress in the year 1864 by W. H. Fry, in the Clerk's Office of the District Court of the United States for the Southern District of New York. Boards. 13" x 10", 65 p.

At head of title, manuscript note in ink: (*Unpublished*) *W. H. Fry—Office of the New York Tribune*. At foot of page, also in ink: *There are a few changes of tempi somewhat different in P. Forte copy from full score: follow p. f. in these changes.—This piano copy is the opera as it was played exactly. See note on page 93 of P. Forte copy.*

The phrase "by 350 executants" is written in with ink. Title-page, verso: *Persons of the Drama and List of Pieces, Acts I to IV.*

At foot of page: *Inscribed to John White Field of Philadelphia.*

Score, p. 3-65, English and Italian text.

This volume contains Act I only.

There are some 20-odd copies; the remainder being without corrections and bound merely in paper.

NOTRE DAME OF PARIS. Acts 2, 3 & 4. Piano forte and vocal score. W. H. Fry, Office of the New York Tribune.

Vocal score, holograph, oblong, boards with leather back and corners. p. 66-74.

Cover-title (in ink).

Caption title: *Notre Dame of Paris* [substituted for *Esmeralda*, crossed out].

Pagination continued from printed copy of Act I. English and Italian text.

Only copy containing the Ballet, written later than the rest of the opera.

Probably we have in these two volumes—one printed (with manuscript corrections), the other in final form (manuscript)—evidence of a project that may well have busied the last few months of Fry's life, *viz.*, to publish a completely revised edition (in vocal score) of *Notre Dame of Paris*, incorporating into it all the changes made in various earlier manuscript versions.

There are also two Librettos (manuscript, with cardboard covers)—one in English, the other in Italian. The first:

ESMERALDA. Opera in 4 acts (Libretto, English). W. H. Fry, Tribune Office, New York, U. S.

Libretto (English).

Cover-title (in ink).

At head of title: *Please preserve this Ms copy very carefully.*

Below title: *For Mrs. James, care of Messrs. Coutts & Co., Bankers, Strand, London, England.*

On inside cover: *J. R. Fry, 134 South 3rd St., 2008 Walnut St.*

The second:

NOSTRA-DONNA DI PARIGI. Dramma Lyrico in Quattro Atti. Words by J. R. Fry. Music by William Henry Fry (Italian translation by E. C. Sebastiani) William Henry Fry, Tribune Office, New York.

Libretto (Italian).

Cover-title (in ink): *Notre Dame of Paris. Opera in 4 acts. W. H. Fry, Tribune Office, New York, U. S.* In cover-title *Esmeralda* is crossed out and *Notre Dame of Paris* substituted.

At head of cover-title: *Italian Libretto. Please preserve this Ms copy very carefully.*

There is also a bound, manuscript copy of chorus parts with cover-title (in ink); *Notre Dame of Paris. Libro pel Maestro dei Cori. William H. Fry, New York Tribune Office.* [In red ink] *Chorus Master's Book.*

Here also *Esmeralda* has been crossed out and *Notre Dame of Paris* substituted.

In addition to the above material, there are manuscript copies of various orchestra parts, solo parts, chorus parts, a prompter's copy for Acts 3 and 4, besides numerous memos, sketches, &c.

Among these loose leaves is a holograph copy of a Drinking Song from one of Fry's early operas, *The Bridal of Dunure* (first line: Whoever the bowl can deeply quaff) with the accompanying note from Fry: *If you think there's room and time for a drinking song in the Guard room after the Merry Men Chorus—to be sung by the Lieutenant of the Guard (Baritone or Bass) this which is "popular" would do—and might give the second Baritone something more than a "stick" part. Two lines of interlocutory recitative 'twixt Chorus & Lieutenant would be sufficient to introduce it. This is Tam O Shanter Solo. One strophe will answer. I think the words as I remember them will answer. The song would be encored if decently sung.* Reference is to the Guard room in the opera *Notre Dame of Paris.*

A further note: *This song is in William's old opera, "The Bridal of Dunure". E. P. F. January, 1865.*

Notre Dame of Paris was produced with unusually fine stage effects at the Academy of Music, Philadelphia, May 9, 1864, Theodore Thomas conducting.

Further confirmation of Fry's well known fondness for operatic composition (along with detached orchestral works with operatic overtones) is found in the following fragmentary sketches never brought to completion: *A Ballad for the Orchestra, "Faust and Margaret"*; a preliminary sketch of the first few measures of the *Incantation of the Witches, Overture to "Macbeth"* and other similar sketches. These range in length from the two-page piano score of the *Ballad* to the five-page full score of a *Ball Scene* on which is written the following note: *This probably is the beginning of a Romeo and Juliet Overture by W. H. Fry. I think I heard [him] speak of intending to compose one. E. P. Fry. June, 1865.*

An eight-page piano score has the following in Fry's own hand: *Mus. Memo for Kenilworth. W. H. Fry. Air for Amy Robsart. An Overture to the Opera of the Artist. Fry is for orchestra but very fragmentary. Trio for three soprano voices (King Lear) W. H. Fry has voice parts only (Cordelia, Goneril, Regan)—three pages. Original Memoranda of the opera Joan of Arc. See first sketch of plot to which it refers. W.H.F.—two pages, piano score.*

Choral Works

STABAT MATER or The Crucifixion of Christ; an Oratorio for four principal voices & chorus: composed by William Henry Fry. Original full score.

Full score, holograph, oblong, boards. [237] p.

Cover-title and title identical.

No continuous pagination, although certain numbers are individually paged.

At head of numbers one to six: *Stabat Mater*. W. H. Fry.

At head of number seven: *Stabat Mater, or The Crucifixion of Christ*. W. H. Fry.

The work opens with an orchestral introduction ("Suggestive Symphony") depicting the crucifixion and events preceding it. [36] p.

This is followed by:

Stabat Mater (Chorus)	[20] p.
Cujus Animam (Duet, Soprano and Tenor)	[25] p.
O Quam Tristis (Duet, Tenor and Bass)	[15] p.
Quae Mœrebat (Aria for Contralto)	11 p.
Quis Est Homo (Quartet and Chorus)	9 p.
Pro Peccatis (Tenor Solo)	9 p.
Vidit Suum (Soprano Solo)	[9] p.

Again the "Suggestive Symphony" (and there was darkness upon the face of the earth) [18] p. followed by:

Eia Mater (Quartet and Chorus)	[14] p.
Fac Ut Ardeat (Aria for Bass with Chorus)	23 p.
Sancta Mater (Trio for Contralto, Tenor and Bass)	8 p.
Fac Ut Portem (Tenor Solo with Quartet and Chorus)	[13] p.
Finale. Inflammatus Quando Corpus and Amen (Soprano Air with Quartet and Chorus)	[15] p.

On last page: W. H. Fry, New York, March 27, 1855.

A fragmentary copy of above (vocal score) is signed: W. H. Fry, New York, January, 1855.

There is also an unfinished manuscript score of the *Stabat Mater* in Fry's handwriting which apparently was done later than the original Oratorio form, doing away entirely with the purely orchestral portions and making several other important changes. As far as it goes, this version conforms more nearly to that published by Ditson in 1855. This Ditson edition consists of separate individual issues of all the twelve numbers, each with the following title-page: *Stabat Mater. An Oratorio by W. H. Fry. Vocal & piano score with the Latin words & an original English translation*, [Here follows list of the twelve issues] Boston: Published by Oliver Ditson, Washington Street [names of affiliated music houses]. Entered according to Act of Congress A.D. 1855 by O. Ditson in the Clerk's Office of the Dist. Court of Mass.

The Library Company of Philadelphia possesses two of these issues:

Vidit suum dulcem natum. Duet for Soprano and Contralto. *Stabat Mater*. No. 7. W. H. Fry . . . Boston. Published by Oliver Ditson, Washington Street. 1855. Publication no. 7788. Folio, p. 2-9.

Caption title.

Duet, pft. acc.

First line same as title. Also. Thus she watched him, him all holy.

The second:

Fac ut portem. Tenor Air with Choral. *Stabat Mater*. No. 11. W. H. Fry . . . Boston, Published by Oliver Ditson, Washington Street. 1855. Publication no. 8124. Folio, p. 2-5.

Caption title.

Air and chorus, pft. acc.

First line same as title. Also, Ah! let Jesus' passion move me.

There are complete manuscript orchestra parts for *Stabat Mater* in remarkably fine condition. There are

also manuscript solo parts for Tenor and Bass, and printed copies of each individual chorus part.

This *Stabat Mater* was the occasion for one of the most tragic incidents in Fry's entire professional career. But that's another story!

After the *Stabat Mater*, Fry's *Mass* (completed but a few days before his death) is probably his most interesting choral work:

MASS (in E_b) Composed by William Henry Fry
(in Santa Cruz (W.I.) December 12, 1864.

"This is the Original MSS and contains two versions of 'Dona Nobis Pacem.'"

Vocal score, holograph, oblong, music-paper cover. 38 p.

Cover-title.

Cover is fastened with three bows of black ribbon and the cover design has black border with black cross at each corner. There is also an almost illegible list of contents in pencil, and the following note: *The pencil and red ink additions in this Mass were made by me after the composer's death—To aid me to reach the meaning of the unfinished portions. Horace B. Fry.*

Suggested orchestration throughout the score, but no orchestra parts.

Other choral works:

KYRIE ELEISON.

Full score, holograph, oblong, music-paper cover. [10] p.

Caption title: Kyrie eleison, by W. H. Fry.
Cover-title (above) with the following note: *Kyrie Eleison. In the summer of 1864 William proposed to Archbishop McCloskey to compose a Mass for his installation. The offer was not accepted and Wm. in one day having commenced the Mass and composed this Kyrie eleison, would not go any further and threw aside the work. E.P.F.*

No orchestra parts.

THE LORD GOD OMNIPOTENT. Chorus with orchestra and organ.

On first page: *Note. Mr. Worrell will please arrange the names and places of the Instruments as on page 2 (and not as on page 1)—this leaving two staves blank for the Grand Organ. Mr. Worrell will please copy this in his Best Style—writing out in full every part without abbreviations or without the marks con Soprano, &c., &c.*

No orchestra parts.

HALLELUJAH CHORUS. W. H. Fry.

Full score, manuscript, folio, yellow-paper cover. 30 p. Cover-title. Also (on cover) the following note in E. P. Fry's handwriting: *Mem. This chorus the composer introduced into the Opera Notre-Dame of Paris with other words.*

This is very evidently the copy asked of Mr. Worrell above, as it carries out Fry's instructions to the letter. It is an excellent copy, excellently preserved.

Orchestra parts.

ODE sung at the opening of the New York Crystal Palace, May 4, 1854. Fry.

Full score, holograph, folio, unbound. 19 p.

On last page, text of the Ode in full. Seven stanzas beginning "Lo the transitory darkness from our Palace floats away."

Orchestra parts.

MOSES IN EGYPT

Full score, incomplete, holograph, oblong, boards with leather back and corners, gilt tooled. [49] p.

On fly leaf: *This appears to be a sketch of an Oratorio, Moses in Egypt, by W. H. Fry. E. P. Fry, October, 1865.*

This is evidently a late work, fully laid out but for the most part merely sketched in.

Orchestral Works

Fry's writing for the Orchestra takes two forms—that of the Symphony (in reality Tone Poem) and the Overture.

SYMPHONIES

SANTA CLAUS: CHRISTMAS SYMPHONY.

Comp. by W. H. Fry.

Full score, manuscript, folio, unbound. 65 p.

On music-paper folder, along with the title, the following note: *I found in the trunks from Maillards the original full score of the Christmas Symphony (of which this [is] a copy made by copyist). The original score in W. H. Fry's handwriting is dilapidated and soiled but is very nearly complete. E. P. Fry. June, 1865.*

Attached to inside page of folder the following (printed): *Synopsis of Fry's Symphony, Santa Claus. Written expressly for Jullien's Orchestra and performed with the greatest applause for the first time on Christmas Eve, 1853, and to be repeated this evening. The date 1853 is in pencil.*

No orchestra parts.

The original score (holograph) is unbound and also enclosed in music-paper folder with the following in pencil, in E. P. Fry's handwriting: *The original score. The Christmas Symphony by W. H. Fry.*

The score is indeed "dilapidated and soiled." It is also incomplete: the first 22 pages folio, pages 23 to 40, oblong, and the remaining pages missing.

NIAGARA: A Symphony by W. H. Fry.

Full score, holograph, folio, unbound. 5 p.

Caption title: *Niagara—A Symphony composed for the Musical Congress at the Crystal Palace of New York, June 15, 1854. W. H. Fry.*

At foot of p. 5: *W. H. Fry, New York, Saturday, June 10, 1854.*

There is also in this collection a second copy (full score manuscript, oblong, unbound, 12 p.), as well as many of the orchestra parts.

Fry's own score is much corrected and difficult to read. The copy is clear.

DRAMATIC SYMPHONY—THE DYING SOLDIER. Fry.

Full score, holograph, 10" x 8", unbound. 14 p.

No orchestra parts.

SACRED SYMPHONIES—NO. III. HAGAR IN THE WILDERNESS. Fry.

Full score, holograph, oblong, unbound. 14 p.

At foot of p. 14: *Wm. Henry Fry. New York, July 4, 1854.*

No orchestra parts.

ADAGIO SOSTENUTO.

Full score, holograph, oblong, unbound. 20 [i.e. 21] p.

On music-paper cover: *This appears to be a full score in W. H. Fry's handwriting of some overture composed by him and a copy by a copyist of the same piece. E.P.F. May, 1865.*

Also: *Quere? Is this The Breaking Heart?*

The second copy referred to above, is of identical format, but has 26 pages.

On margin of p. 1: *Quere? Is this W. H. Fry's Symphony The Breaking Heart?*

No orchestra parts.

This double-barreled "Quere" remains as yet unanswered, though this may well prove to be the "Adagio" from the Symphony *The Breaking Heart*. This Adagio was often played separately on orchestral programs.

Of symphonic fragments there are the following: *Symphony in C*, parts of two movements; *Symphony in C minor*, one page; *Westminster Abbey—A Symphony*, one page.

There is also an unfinished first movement (11 pages) of a *Symphony in La for full orchestra*. *W. H. Fry*, reduced to piano-forte score with suggested instrumentation. Apparently a serious piece of work.

An unsigned three page folio, "*Fantastic Symphony. The Witches Dance. Scene: A Wild Heath. Time: Night. Piano Forte Reduction*" may be the work of another composer, as Fry's works are always signed or otherwise authenticated. In this case the upper right-hand corner of the first page is torn off and what looks like a letter "W" is all that remains.

Two of Fry's symphonic works are lacking in the collection—viz., "A Day in the Country" and "Grand Symphonie—Childe Harold." It seems likely therefore that they are no longer extant. This is to be regretted, as the former ranked second only in popularity (among Fry's early orchestral works) to his Christmas Symphony, the most frequently played of them all.

OVERTURES

OVERTURE TO MACBETH. Wm. Henry Fry.

Full score, holograph, oblong, music-paper cover. 29 p. [one unnumbered leaf inserted].

Cover-title: Overture to Macbeth.

At foot of p. 1: *Note. Some quotations from Shakespeare, and explanatory remarks are inserted in this score simply as hints to the orchestral conductor, to explain the musico-dramatic meanings. The trombone passages, commencing on Bar 3, are a quasi declamation of the quotations under it.*

At foot of p. 29: *W. H. Fry, New York, June 22, 1862.*

No orchestra parts.

OVERTURE TO MACBETH (W. H. Fry)

Full score, manuscript, oblong, unbound. 33 p.

On p. 1: *Quasi Incantation Scene or the fatalism of the Tragedy. The words of the wierd [!] sisters are supposititiously declaimed on the trombones above according to English accent and quantity.* The increased number of pages is occasioned by the incorporation into this score of the section given on the inserted unnumbered leaf of the previous version.

No orchestra parts.

WITCHES' INCANTATION—OVERTURE TO MACBETH. (W. H. Fry)

Full score, holograph, oblong, unbound. 22 p. This version differs somewhat in content from the other two, which are practically identical.

No orchestra parts.

OVERTURE TO EVANGELINE. Wm. Henry Fry. New York, March 16, 1860.

Full score, holograph, folio, unbound. 20, [21]-[27] p. Composed for first performance of Mrs. H. L. Bateman's play, "Evangeline," in which her daughter Kate played the title role, March 19, 1860.

Orchestra parts.

There is also a two-page fragment of the *Overture to the World's Own*. *W. H. Fry, New York, February 19, 1857.* (Full score, holograph).

On margin of p. 1: *This World's Own was a play by Mrs. Howe and this is evidently the rough sketch of an overture which at request of Mr. Stuart, the manager, Wm. composed in full score and which was played at Wallack's old theatre. Perhaps Mr. Stuart has that full score. E. P. F. June, 1865.*

Chamber Music

That Fry's interest was not entirely focused upon the larger orchestral groups is shown in a volume containing several string quartets in various stages of completion, along with fragments of other forms of chamber music.

This rather handsome, oblong volume, bound in cloth with gilt tooled leather back and corners, contains Fry's holograph scores of the following:

TENTH QUARTET IN C MINOR

Four movements, complete. 24 p.

ELEVENTH QUARTET IN A MINOR

Four movements, complete. 25-39, [40]-[47] p.

QUARTET IN G MINOR

Four movements, the last unfinished [23] p.

QUARTET IN D

Four movements, the last unfinished [20] p.

QUARTET IN C SHARP MINOR

Three movements, none complete. [11] p.

There are also fragments of a Quartet in D flat; Quartet in G Minor (showing preliminary sketch of opening measures of the Macbeth Overture); Sextuor (2 violins, 2 violas, 2 'cellos); Trio for Piano-Forte. Violin and Violoncello (two pages completed—sketch for more).

Shorter Works Instrumental and Vocal

Of further instrumental compositions, we find fragments of a Sonata for pianoforte together with the complete:

ADIEU. Song for the Piano. W. H. Fry. Nahant, Aug. 23, 1855.

Holograph, one page.

Also:

METROPOLITAN HALL MARCH

For Band.

Parts only; no score located.

On piccolo part: *Fry, February 4, 1853.*

That Fry's interest in song composition was scarcely greater than that in the writing of piano pieces is suggested by the fact that in this entire collection there are but two of his songs that have been put into anything like permanent form.

THE DYING SOLDIER. Words by J. R. Fry.
Music by W. H. Fry.

Holograph.

Song, pfte. acc.

First line: The moon rose o'er the battle plain.

THE ORPHAN'S LAMENT. Words and music
by Wm. Henry Fry.

Holograph.

Song, pfte. acc.

First line: Upon my Mother's tomb I gazed.

In this collection there is one published song (from *Leonora*):

AH DOOMED MAIDEN. Aria from Fry's Grand Opera *Leonora*. As sung by Mr. Seguin. Arranged with Piano Forte accompaniment. Abbreviated edition [Published by E. Ferrett & Co. Philadelphia] Copyright secured.

Incomplete (no title-page), folio. 3-8 p.

Italian text written in for the use of Signor Benevenuto.

ILLUSTRATIVE MATERIAL

Somewhat apart from Fry's own compositions but of great interest to us no less than to Fry and his auditors are the Musical Illustrations used by Fry in his series of Lectures on Music at Metropolitan Hall, New York, in December, 1852 and January 1853 (immediately upon his return from Europe).

It is unnecessary to list here all of the varied illustrative material still surviving, such as Greek and Chinese "Hymns," Persian Airs, extracts from Palestrina, Pergolesi, Jomelli, Handel, and Fry's own compositions, except as to certain important items.

Among Fry's compositions are two choruses:

EACH MERRY MOSS TROOPER MOUNTED HIS STEED. Male Voices.

This is the chorus introduced (with different text and slight changes in the music) into the Second Act of *Notre Dame of Paris*, where it appears as "Chorus of the Royal Scotch Archers"—beginning "A gay gallant soldier the King's man-at-arms."

LAURELS TWINED AROUND THE WARRIOR'S BROW. Mixed Voices.

This chorus (somewhat altered) is taken from Fry's opera *Aurelia*, where it appears (with identical words) as Solemn March and Chorus in the Fourth Scene of the First Act.

Both of these choruses appear in full score, as well as in the piano reduction.

CHRONOLOGICAL LIST

Dates given refer to time of composition or completion of works listed. Where such date is not known, the date of performance is given in brackets. Only such works are listed here as have definite or approximate dates given on copies in this Collection.

— — —, 1838	Duet from <i>Cristiani e Pagani</i> (Opera)
July 14, 1841	<i>Aurelia the Vestal</i> (Opera)
[June 4, 1845	<i>Leonora</i> (Opera) performed]
— — —, 1846	<i>Leonora</i> (Opera) published
Feb. 4, 1853	Metropolitan Hall March (Band)
[Dec. 24, 1853	<i>Santa Claus</i> (Christmas Symphony) performed]
[May 4, 1854	<i>Ode</i> (Crystal Palace) sung]
June 10, 1854	<i>Niagara</i> (Symphony)
July 4, 1854	<i>Hagar</i> (Sacred Symphony)
January to	
March 27, 1855	<i>Stabat Mater</i> (Oratorio)
Aug. 23, 1855	<i>Adieu</i> (Piano)
Feb. 19, 1857	<i>World's Own</i> (Overture)
— — —, 1858	<i>Leonora</i> (Libretto)
March 16, 1860	<i>Evangeline</i> (Overture)
Jan. 22 to	
Feb. 21, 1862	<i>Notre Dame of Paris</i> (Opera) [except last scene]
June 22, 1862	<i>Macbeth</i> (Overture)
April 2, 1863	<i>Notre Dame of Paris</i> (Opera) [complete]
Summer, 1864	<i>Kyrie</i> (Chorus)
Dec. 12, 1864	<i>Mass in E flat</i>