

The Music Manuscripts of Robert Louis Stevenson in Historical Order 1886-1892

By J.F.M. Russell, ©2017

The wide range of Stevenson's musical interests is [easily navigated online](#) through facsimiles, recordings, and transcriptions, but researchers may be discouraged at the quantity of material available. One approach to managing it is through a chronological survey of the manuscripts.

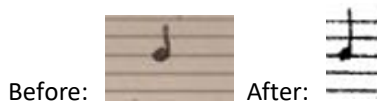
From the first example appearing in an August, 1886 letter to the last in a letter from May, 1892, Stevenson's notational style evolved from amateurish to almost standard format. In addition to their relevance to his literature, these manuscripts recorded his emotional life, his musical preferences and aspirations, his relations with family and friends, and the extent of his travels.


Since the manuscripts are all undated, the following guidelines were used to determine their order.

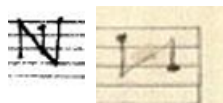
- Some compositions are referred to in dated documents.
- Some compositions are dated by their mention of place names such as Tautira or Vailima where Stevenson could only have been at certain times.
- Some compositions are dated by their instrumentation. Works for transverse flute appeared only after RLS encountered Joe Strong in Honolulu in 1889, and clarinet music was written only after Lloyd Osbourne attained some facility on the instrument at Vailima in 1891.
- A composition with a verified date is probably, but not always, contemporaneous with those that surround it in the manuscript, especially those on the same leaf.
- Compositions with the same graphic style are of a similar date.
- Compositions on brown, green, laid or other distinctive paper are probably from a similar date.
- Works after 1888 have significant differences from previous works.
 - When a downward stem was required, manuscripts after 1888 placed it on the left of the note head, rather than the right.



- After 1888 individual note stems were often longer and note heads smaller, resulting in a less squat and more graceful appearance.

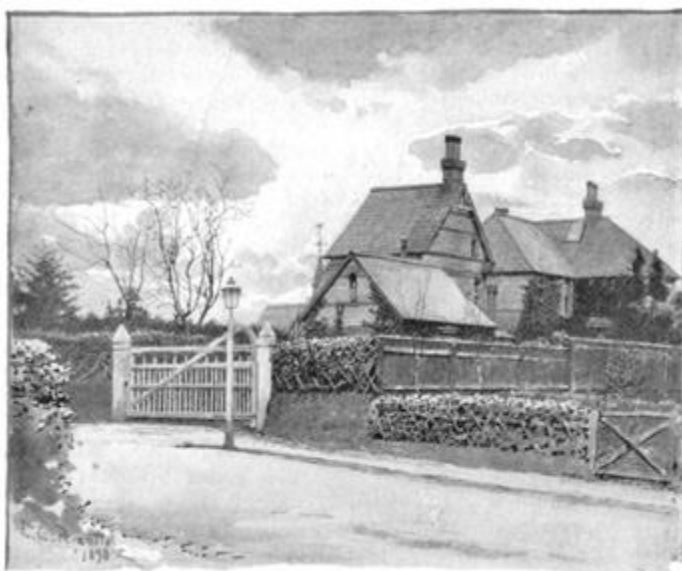


- After 1888 some notes were beamed together in an N or reverse N shape very much like a medieval neume: 



- After 1888, clef signs were rarely used.

1886 Bournemouth, England



Skerryvore

[Project Gutenberg's Scribner's Magazine, Volume 26, July 1899](#)

Stevenson's first literary mention of music at age 17 was in a letter to his cousin Bob in which he excitedly praised a family musical gathering and professed to hear hammering on the anvil in Handel's **Harmonious Blacksmith**. Although he neither read music nor played an instrument for nearly twenty more years, he continued to refer to music in letters and wrote poetry to familiar melodies.

In April, 1885 he moved to Skerryvore, the house in Bournemouth given him by his father, and about a year later a piano was installed. He began enthusiastically playing and writing music from then on until at least 1892. He had no teacher but was influenced and aided by his cousin Bob, a pianist, his friend Charles Baxter, an oboist, his neighbor Adelaide Boodle, a violinist, and by numerous communications about music theory with Ida and Una Taylor. W.E. Henley, who played the piano and the pennywhistle, claimed to have "insistently helped him to venture outside his art, and to carve out for his mind this tiny brigand-state in an immense enchanted kingdom, where, had he not been himself, he had no business at all to be."



Stevenson Cottage, Saranac, NY, [Wikipedia](#)

Long before he studied music or played any musical instruments, Stevenson set his own lyrics to pre-existing melodies. He did this by matching the rhythm of his words to that of the original lyrics. This technique is easily understood by comparing **America** (My Country 'tis of thee), **God Save the Queen**, and the lyrics of Stevenson's poem [Voluntary](#), all three of which are set to the same, well known melody:

| | | | | | |
|-------|--------|-----|------|-------|-------|
| God | save | our | gra- | cious | queen |
| My | coun- | try | tis | of | thee |
| Here | in | the | qui- | et | eve |
| | | | | | |
| Long | live | our | no- | ble | queen |
| Sweet | land | of | li- | ber- | ty |
| My | thank- | ful | eyes | re- | ceive |

W.E. Henley claimed in his essay **R.L.S.** (1901) that, "his one tune for many years was Auld Lang Syne, which he sang ... to all manner of verses, decent sometimes, improvised or recalled as occasion or inspiration served." He did indeed set his poem [Student Song](#) to that tune, but in addition to [Voluntary](#) (1875), poems he wrote to pre-existing melodies included [Sit doon by me, my canty friend](#) (1874, **Jock o Hazeldean**), [I have been East, I have been West](#) (1881, **Wae's me for Prince Charlie**) and [When I Was Young and Drouthy](#) (1883, **Jerusalem the Golden**).

He needed no understanding of music to write those lyrics, but the following five songs probably include his first efforts at writing words and music together. They are in various stages of completion, are all on the same paper and in the same group at the Beinecke Library (Gen Mss 664 Oversize, Box 121), and consist of **Tempest Tossed**, **Nach Sevilla**, **Air de Diabelli**, **My Ship and I**, and **Stormy Evening**. RLS mentioned in two letters from December of 1887 how much he enjoyed fitting words to music, and asked Henley to recommend melodies suitable for lyrics.

6. [Tempest Tossed](#), 1888



Mentioned in letter 1971, December [18] 1887 where he writes, "That air has done me more good than all the churches of Christendom." Stevenson's mother notes in [her diary entry](#), "On the 12th Louis was rather depressed but he is comforted by an air of Beethoven's, the theme of 'Six Variations Faciles.' He arranges the words: 'Come unto me all ye that labour' to go with it and is most anxious to have it sung in church." The poem appears without the music in **New Poems**.



The uncharacteristically correct notation of **Tempest Tossed** for this time may be explained by assuming that RLS carefully copied the Breitkopf printed edition of Beethoven's theme and variations for piano because he wanted the song performed at [St. Luke's Episcopal Church](#) in Saranac for Christmas, 1887 and needed a legible copy for the pianist, who may also have been the singer. The only major change he made from the original piano score was to notate the melody in vocal style with one syllable per note rather than instrumental style barred in groups.

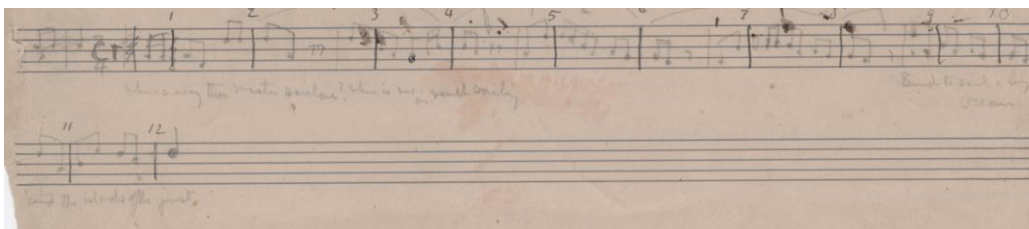


St. Luke's Episcopal Church, Saranac Lake, NY,
Courtesy of [Paul Smith's College - Joan Weill Adirondack Library](#),
Obtained from nyheritage.org

7. [Nach Sevilla](#), 1887

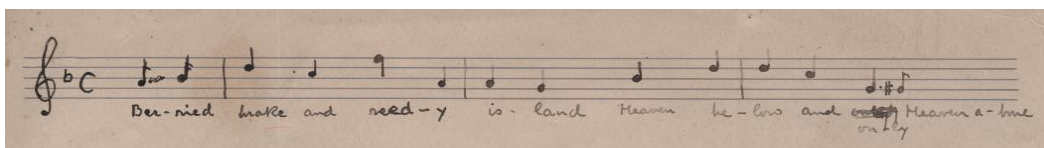
Referred to much later in letter 2178, June 6, 1889 by the incorrect title "Nights of Seville," confusing the German word "nach" (to) for night, Nacht. He says about his band, "If the natives are not pleased, you bet the performers will enjoy themselves." No key signature or accidentals are indicated and conventions on stem direction are disregarded. The amateurish style is striking compared to **Tempest Tossed**, which appears on the reverse side of the same leaf.

This is an early draft of a song with incomplete, unpublished lyrics which recall [My Ship and I](#) and read, "Where away then master sailor? Where is your vessel sailing ... bound to sail a longer/dream and the islands of the just." A later, fair copy in the key of E exists without lyrics and has reversed N notation not appearing here.



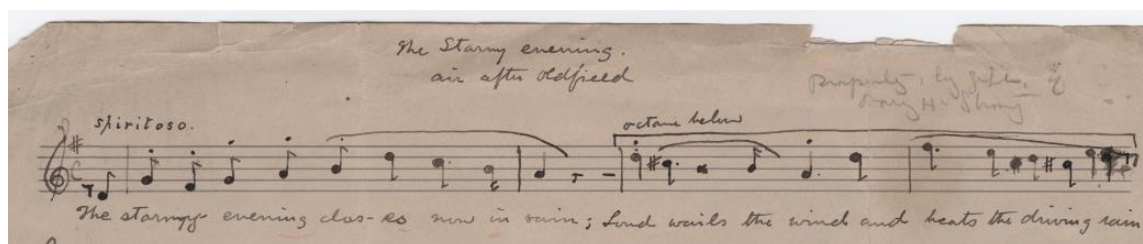
8. [Air de Diabelli](#), 1887

Found on the same paper as **Tempest Tossed**. There is a downward stem on the right in the second measure. Diabelli's original piano piece on which this is based is in the same key, while a later version at Rochester is in A. The poem without music appears in **Songs of Travel**.



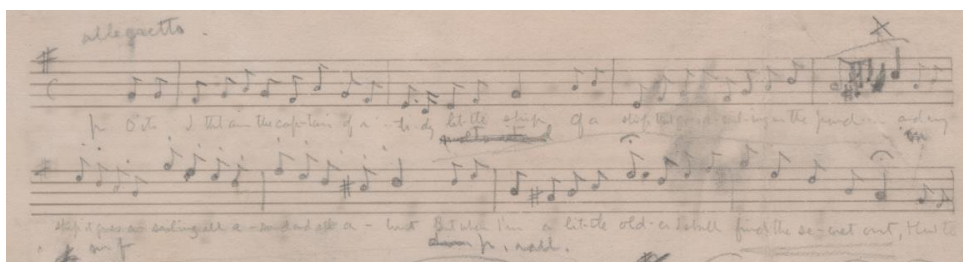
9. [The Stormy Evening](#), 1887

Found on the same paper as **Tempest Tossed** and on the verso of [Air de Diabelli](#). Contains a penciled note in the upper right corner reading, "Property, by gift of Mary H. Strong," the wife of RLS's adopted grandson Austin; downward stems on right. The poem alone appears in **Songs of Travel**.



10. [My Ship and I](#), 1887

Found on the same paper as **Tempest Tossed**. The lyrics to this song are the same as the first stanza of the poem in **Child's Garden of Verses** (1885), and so instead of fitting lyrics to a pre-existing melody, Stevenson here has fitted an original melody to his own lyrics.



1888

Saranac — San Francisco — Tahiti

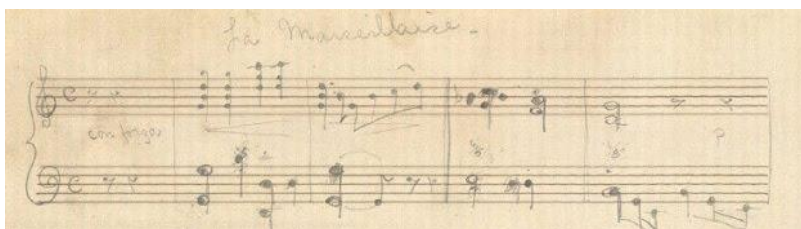
11. [Come My Little Children](#), 1888

There is no corresponding manuscript for this title, but it is included here because Stevenson clearly described its creation in letter 1991, January 2, 1888. He says to Henley, "I sat down yesterday on receipt of your p.c.; and taking your advice (and the bull by the horns) made the words and the air together ... I am not sure that the parts move (well, let us say) elegantly; and there's something about some of it that seems dimly to remind me of a folk song." This seems to imply that the music is original and, since it has "parts", it is either a piano piece or a duet or trio. Although the words fit well with the anonymous melody Stevenson titled [Gavotte](#), it is not likely that he would have claimed a pre-existing melody as his own. The poem appears as the introduction to Stanford's **A Child's Garland of Songs** (1892) but without music.

12. [La Marseillaise](#), 1888

This famous tune was first mentioned in the **Memoir of Fleeming Jenkin** (1887). Letter 2050, April 6 1888, says "Lloyd's fiddle [has] duly arrived." Letter 2059, April 12, 1888 mentions that "Lloyd is labouring at the **Marseillaise** in the next room on *His Fiddle*, now about a week in his possession." Letter 2344, August, 1891 says the clarinet (Lloyd) has made great advances in "a lively, classical (?) and original (???) setting of **La Marseillaise**."

This version is not the music Lloyd was laboring at, but appears to be an attempt to provide a piano accompaniment for him. It is also not the clarinet trio setting referred to in 1891, and the amateurishness of the notation, with its many downward stems on the right of the noteheads, places it at this earlier date, as does the inclusion of both clef signs. Although the color of the scan is different it also seems to be on the same laid paper as the following works.



The First Pennywhistle Group

In his essay **R.L.S.** (1901), Henley wrote about Stevenson's first encounters with performing music and implied that he had instructed him on the pennywhistle:

In those days I strummed the piano a little, and I was, as they say, 'no mean performer' on the tin whistle ... so that it fell to me to teach him the difference between The Mill, Mill, O and (say) Fra Poco, both of which come very fairly well on the humbler instrument.

However, up to April, 1888 Stevenson's only compositions were for piano or voice. In fact in letter 1647, July 7, 1886, he says about his stepson Lloyd, "You should hear him on the penny whistle and me on the piano! Dear powers, what a concerto! I now live entirely for the piano, he for the whistle." Apparently RLS was not yet playing pennywhistle, and it may be that Henley remembered instructing Lloyd instead.

After August, 1887 Stevenson was at Saranac, never saw Henley again and no longer could have been taught by him. However in letter 2050, April 6, 1888 RLS recorded that he now had a "wooden whistle," and his very next letter of April 9th to Adelaide Boodie included an arrangement of music by Schumann for two whistles. Later that same month (letter 2074) he announced he had given up the piano entirely for the pennywhistle. **The Wrong Box**, which contains five pages of the most endearing description of penny whistlers, was originally begun in Saranac by Lloyd and finished in 1889 with the collaboration of RLS. More likely, then, it was Lloyd who had the most influence on Stevenson's early penny whistling.

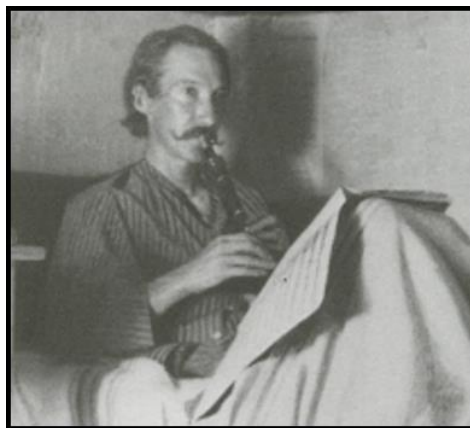
Stevenson's letters through May, 1888 (see 2085) all referred to the pennywhistle, while those beginning in October (2112) referred to the flageolet. Probably in June 1888 while in San Francisco he obtained a keyed flageolet before leaving for the Pacific that month. Holmes (**Treasured Islands**, 2001, p. 15) verifies that RLS took a flageolet on board the Casco, and in letter 2178 (June 6, 1889) from Honolulu, Stevenson asks Charles Baxter for a new one since his was "already split, is very hard to clean, and the keys do not unscrew."

The photographs below, taken in Hawaii in 1889, show Stevenson playing both pennywhistle and flageolet. The instrument on the right has the characteristic "cigarette holder" mouthpiece of the flageolet, some metal keys and joint rings, as well as the much wider body.

Pennywhistle



Flageolet



Modern wooden pennywhistle



Flageolet in the Stevenson House Collection, Monterey



In letter 2203, February 1890, written at sea on the way to Sydney, Australia, Stevenson tells Baxter that he expects to get the new flageolet Baxter sent him within a week. He reports in letter 2215 (March 7, 1890) from Sydney that the springs on the new instrument had rusted but were repaired again with a little oil: "Its voice is now that of an angel."

In letter 2344, August, 1891, from Vailima Stevenson says of his ensemble of flute, flageolet and clarinet, "The band is my chief diversion in these wretched revolutionary days." In a footnote to the same letter Baxter is quoted as saying, "I am glad—very glad—that orchestra is, and is likely to remain at least 17,000 miles away."

The eleven whistle pieces that follow are in the order they appear on four pages of one folded leaf of manuscript. **Stückchen** appears as the first piece and **Merrily Danced the Quaker's Wife** is the last.

13. [Stückchen](#), 1888



Mentioned in letter 2051, April 9, 1888, which contains a facsimile of the fair copy sent to Adelaide Boodle. He says, "The passage I send is not my best success, but it is the last." Some downward stems are on the right side.

There is another arrangement for violin and flageolet done in 1891.



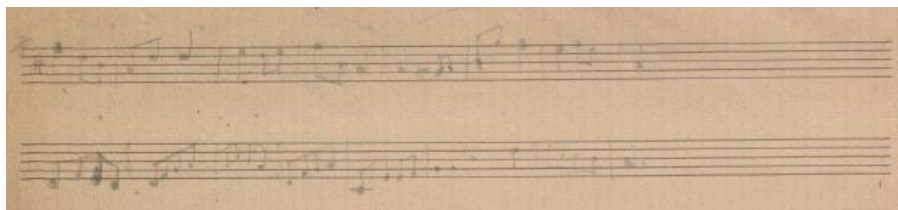
14. [Alle Jahre Wieder](#), 1888

Follows **Stückchen** on the same leaf in the same folder at Beinecke.



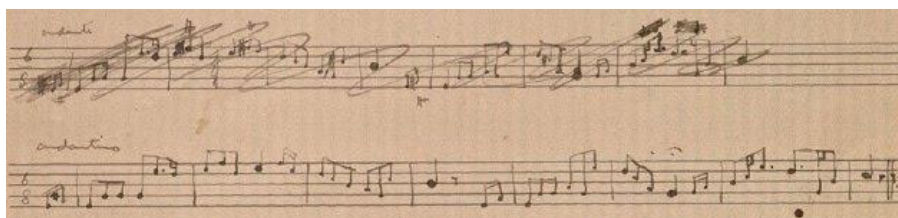
15. [Ach, Wie ist's Möglich Dann](#), 1888

Follows **Alle Jahre Wieder** on the verso of the same leaf. Downward stems on the left. A later version on green paper is at Rochester.



16. [Andantino in C](#), 1888

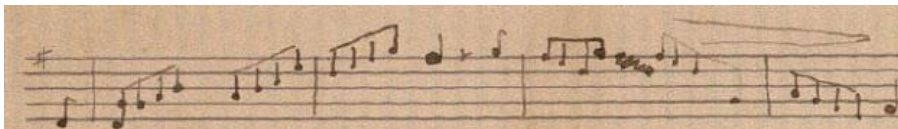
Follows **Ach, Wie ist's Möglich Dann** on the facing leaf. This is apparently among the first of Stevenson's original pennywhistle solos and not just an arrangement of someone else's melody.



17. [G-Major Solo in 4/4](#), 1888



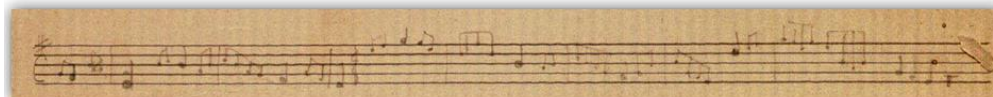
Follows **Andantino in C** on the same leaf.



18. [Melody in E Aeolian Minor](#), 1888



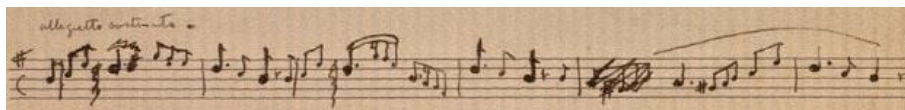
Follows **G-Major Solo in 4/4** on the same leaf.



19. [Allegretto Sostenuto in G](#), 1888



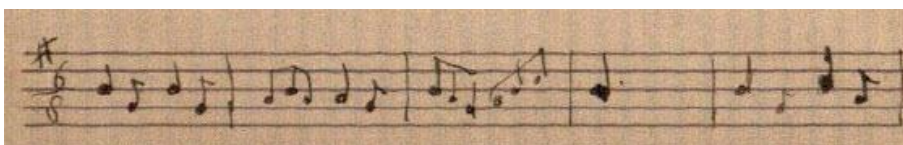
Follows **Melody in E Aeolian Minor** on the same leaf.



20. [G-Major Solo in 6/8](#), 1888



Follows **Allegretto Sostenuto in G** on the same leaf.

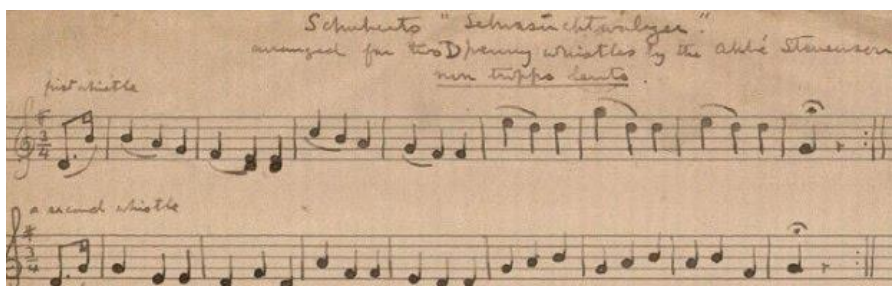


21. [Sehnsuchtswalzer](#), 1888



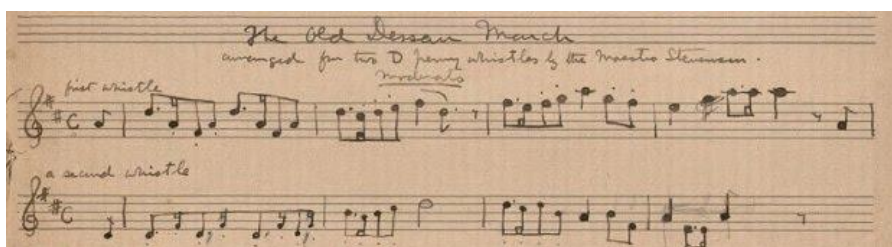
Mentioned in letter 2075, early May, 1888. Follows **G-Major Solo in 6/8** on the verso. Adelaide Boodle writes on p. 110 of *RLS and His Sine Qua Non*, "The only contribution to the history of music which this game of ours called forth was a version of Schubert's **Sehnsucht Waltz** for two whistles, 'arranged by the far superior hand of the Abbé Stevenson.' This, which he wrote out with exquisite neatness for my inspection, was treasured for many years. It passed finally, as a wedding gift to ... Austin Strong." The fair

copy must have been made from the draft that appears below, which lacks the words “far superior hand.” The “abbé” refers to Franz Liszt, who had taken minor religious orders in 1865 and was sometimes referred to as the Abbé Liszt.



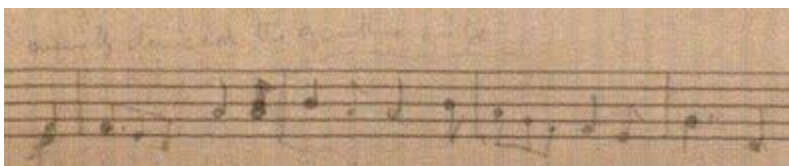
22. [Old Dessau March](#), 1888

Follows **Sehnsuchtswalzer** on the same leaf.



23. [Merrily Danced the Quaker's Wife](#), 1888

Follows **Old Dessau March** on the same leaf. A later version appears together with **White Cockade**. The title is mentioned in the unfinished novel **St. Ives**, which letter 2514, January 24, 1893, implies was begun in that year.

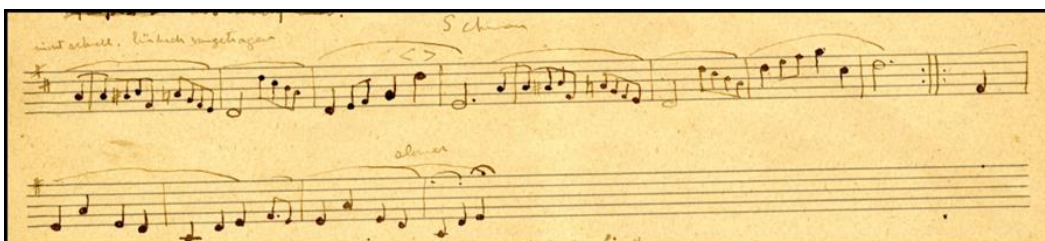


24. [Over the Sea to Skye](#), 1888 song

instrumental solo

Contains a note at the bottom of the page to Frank Unger, a friend in San Francisco. Stevenson's first visit to San Francisco was in 1879, before he was able to read or write music, so this must date from his second visit in June, 1888. The song was mentioned in Boodle's **RLS and his Sine Qua Non**, p. 107, and in Isobelle Field's **This Life I've Loved**, p. 124, as being sung at Skerryvore by Ms. Ferrier. Downward stem on right. The poem alone appears in **Songs of Travel**.

Follows **Aberlady Links** on the same leaf. According to letter 1794, 15 or 16 April, 1887, RLS received an unnamed collection of Schumann's piano music from Anne Jenkin. The book was probably either **Album for the Young** or **Scenes from Childhood**, if not both. The first contains the melodies for **Stückchen** (which was described above) **Schumann**, **Matrosenlied**, **Erinnerung**, **Ländliches Lied** and **Slow Movement**. The second contains **Träumerei**, and so Stevenson apparently carried Jenkins' gift with him to Tahiti and copied the following Schumann melodies from those books.



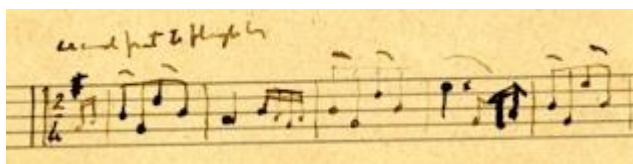
28. [Matrosenlied](#), 1888

Follows another version of **Aberlady Links** on the same leaf.



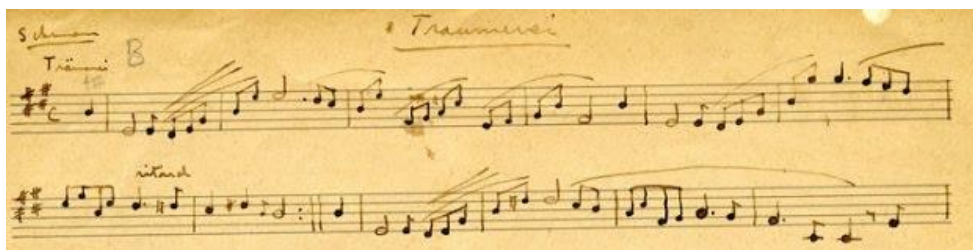
29. Second part to [Ploughboy](#), 1888; duet

Follows **Matrosenlied** on same leaf. The tune is referred to in **The Wrong Box** (1889) and in the Apemama section of **In the South Seas** (1890), where he writes about a nighttime intruder that, "I could not suppose him interested in my reading of the Carnival Of Venice, or that he would deny himself his natural rest to follow my variations on The Ploughboy."



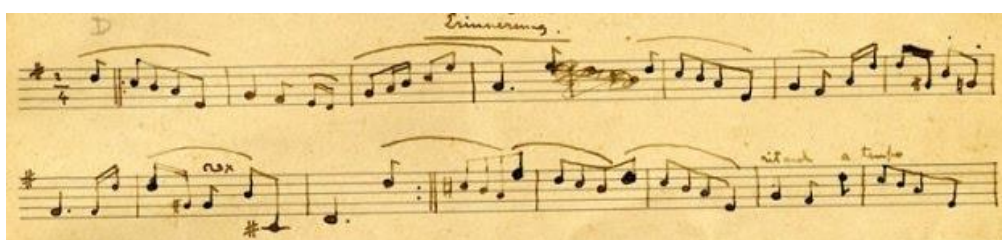
30. [Träumerei](#), 1888

On the same paper as **Farewell to Tautira**.



31. [Erinnerung](#), 1888

Follows **Träumerei** on the same leaf.



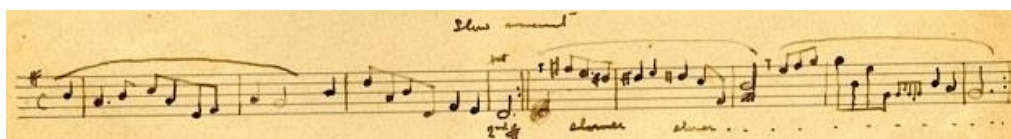
32. [Ländliches Lied](#), 1888

Follows **Erinnerung** on the same leaf.



33. [Slow Movement](#), 1888

Follows **Ländliches Lied** on the same leaf.



1889 Hawaii



Left to right: Marion M. Scott, RLS, Fanny, Lloyd, Belle, Capt. Otis, Margaret, Henry Poor
Photo from the [RLS Website](#)

Around the time of his arrival in Hawaii in January of 1889 there was a clear change in Stevenson's graphic style. Note stems were now longer and note heads smaller, resulting in manuscripts that were more graceful and more standard in appearance. These improvements may have arisen from corrections by members of the group shown above at Henry Poor's bungalow in Waikiki.

The New York Public Library Group

This set consists of the melodies only of four Scottish folk songs and one original duet all on a single leaf; **Wandering Willie, the Lea Rig, When the Kye Came Hame, I Lo'e nae a Laddie, and C Major Duet in Three Four**. Since they appear to be on different paper than the previous Tautira Group and in a slightly more standard graphic style, they are placed in 1889.

34. [Wandering Willie](#), 1889, solo

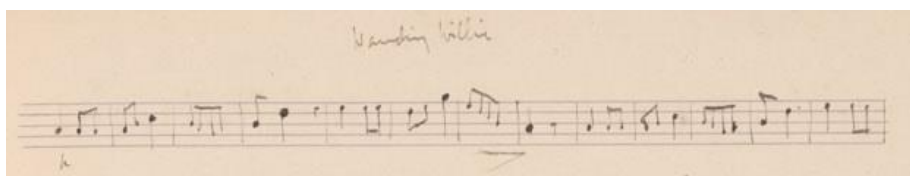


song



Mentioned in letter 2122, November 8 or 9, 1888, from Tautira, Tahiti, but likely a later copy done in Hawaii. This is the melody for which the poem in **Songs of Travel** was written. The tune is referred to in **A**

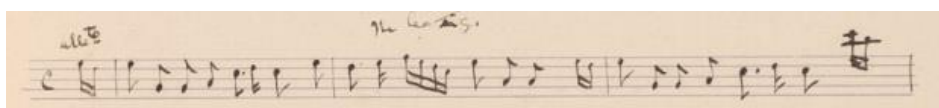
Night in France (1874), **Deacon Brodie** (1880), and **Master of Ballantrae** (1889), but the melody in fact is not **Wandering Willie** at all but **Bonnie Dundee**. For more discussion of this please see [Wandering Willie Changes his Tune](#)



35. [Lea Rig](#), 1889



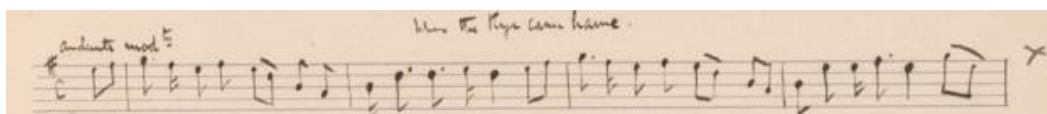
Follows **Wandering Willie** on the same leaf.



36. [When the Kye](#), 1889



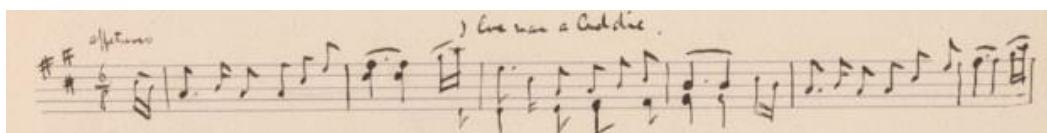
Follows **Lea Rig** on the same leaf.



37. [I Lo'e nae a Laddie](#), 1889



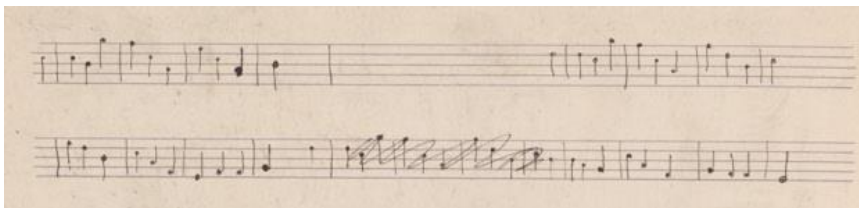
Follows **When the Kye** on the same leaf.



38. [C Major Duet in Three Four](#), 1889



Appears as the only work on the reverse of the leaf containing the previous four works.



The Princeton Group

This consists of four melodies all on the same leaf at Princeton; **British Grenadiers**, **Die Trommel gerühret**, **The Brown Maid** and **Believe Me**. The graphic style is more sophisticated than other works previous to 1889, but similar to the NYPL Group. They are also on different paper than the Tautira Group. Notable is that the titles all begin with the letter B, except for **Die Trommel**, which is by Beethoven. It may be that RLS originally attempted to organize some music alphabetically.

39. [The British Grenadiers](#), 1889, as an instrumental solo



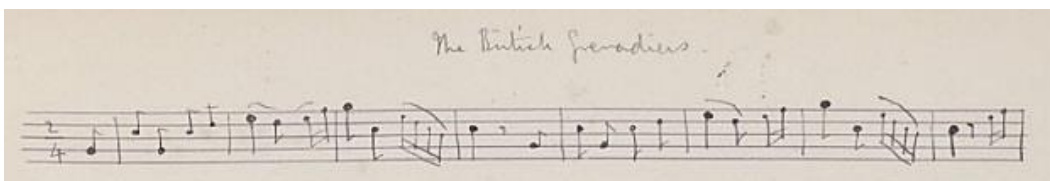
as the song **Fine Pacific Islands**



This is the melody to which the poem [Fine Pacific Islands](#) was set and which Lloyd sang to King Kalakaua on board the Casco February 1, 1889 according to Lowell D. Holmes in **Treasured Islands** (New York: Sheridan House, 2001, p. 121).

Fine Pacific Islands was published in [Longman's, August, 1889](#) in Andrew Lang's **Sign of the Ship** column where he says he received it in a letter postmarked from "Taiohae, Taiti, 21 Août, '88." Taiohae is in Nukahiva, which Stevenson left on August 22nd. He arrived in Tahiti September 27th. Although the poem was set to the music by August, 1888, the song appears to have been copied later for Lloyd to perform in February of 1889.

The melody is referred to in **The Wrong Box** (1889) where RLS writes of the pennywhistle that, "In the hands of the skilled bricklayer the thing becomes a trumpet."



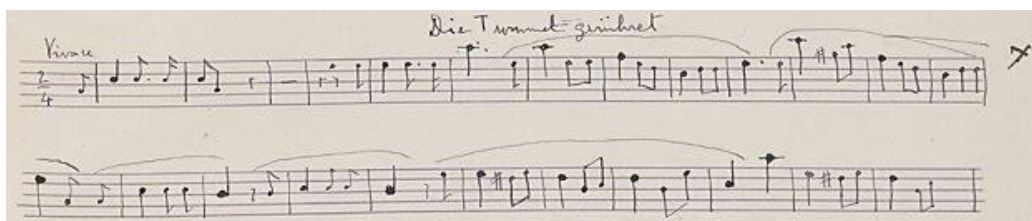
Rudyard Kipling's story **The Drums of the Fore and Aft** concerns two fourteen year old boys, Lew and Jakin, who played fife and drum for the British Army in Afghanistan. A new, untried regiment had been routed by Afghan troops until the boys alone stood up to the enemy and Jakin,

Slipped the drum-sling over his shoulder, thrust the fife into Lew's hand, and the two boys marched out of the cover of the rock line into the open, making a hideous hash of the first bars of the British Grenadiers.

The troops rallied under their lead and the battle was won, but the boys were killed.

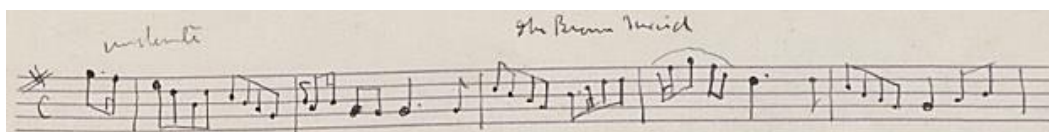
40. [Die Trommel gerühret](#), 1889

Follows **The British Grenadiers** on the same leaf.



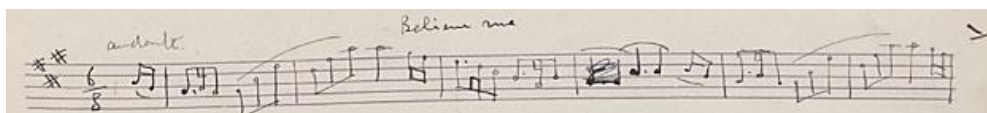
41. [The Brown Maid](#), 1889

Follows **Die Trommel gerühret** on the same leaf.



42. [Believe Me](#), 1889, as an instrumental solo as the song **On Board the Old Equator**

Follows **The Brown Maid** on the same leaf. This is probably the tune to which Stevenson wrote the poem [On Board of the Old Equator](#) for his 39th birthday and to celebrate a sudden storm that nearly capsized the ship.



43. [By Celia's Arbour](#), 1889

Since **Carnival of Venice**, shown below, was dated from a letter as no later than June 6, 1889, and **By Celia's Arbour** appears as the first item on the same leaf as **Carnival**, **Celia** must also be no later than that date.

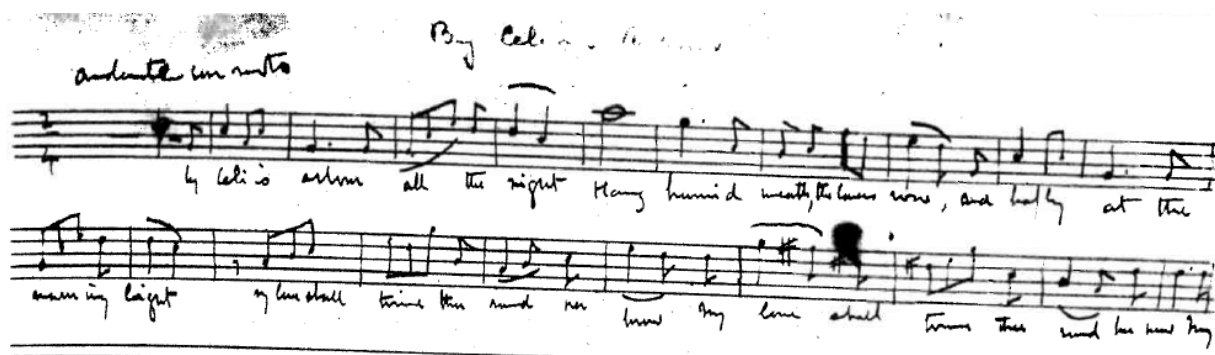
The ode by Anacreon, translated by Moore reads:

*By Celia's arbour all the night
Hang, humid wreath, the lover's vow;
And haply, at the morning light,
My love shall twine thee round her brow.*

Then if, upon her bosom bright,

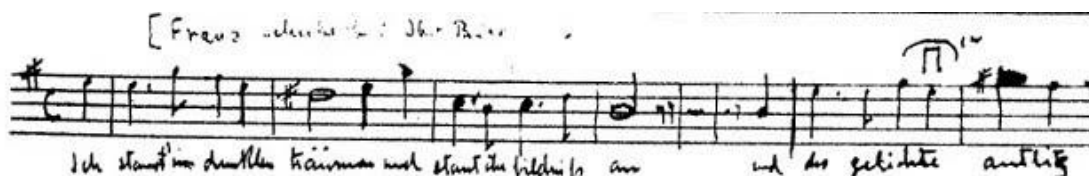
*Some drops of dew shall fall from thee,
Tell her, they are not drops of night,
But tears of sorrow shed by me!*

In the Marquesas section of **In the South Seas** (1890) RLS described a visit from Mapaio, a man whose job was to make old men's beards into wreaths. He remarked that Mapaio's magnificent beard itself was valued at \$100 and exclaimed, "What a wreath for Celas's arbour!"



44. [Ihr Bild](#), 1889

Since **Carnival of Venice** is no later than June 6, 1889 and **Ihr Bild** appears just above **Carnival** on the same leaf, it must also be no later than that date.



45. [Carnival of Venice](#), 1889

Mentioned in letter 2178, June 6, 1889 along with **Freut euch des Lebens**, **Il Segretto**, and **Nights of Seville** (**Nach Sevilla**). One of three flute trios, including **Garb of Old Gaul** and **The Winter it is Past** (uncompleted) that probably used a shell ocarina as the third part.



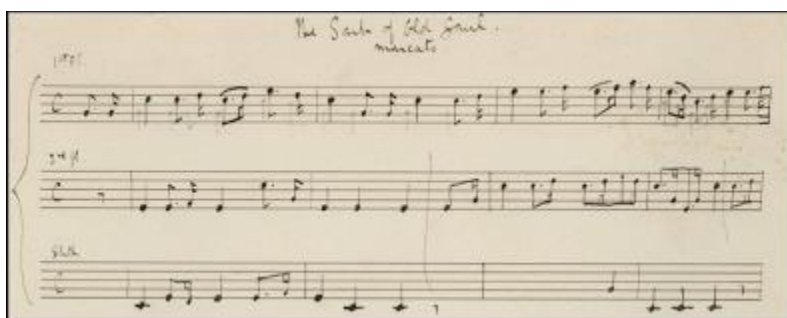
Shell Ocarina, Ocarina Network

In the Apemama section of **In the South Seas** (1890), on finding an intruder on his property at night RLS remarks that he supposed the man was not interested in his performance of **Carnival**, but that "I have found my music better qualified to scatter than collect an audience."



46. [Garb of Old Gaul](#), 1889

Besides its similar style, this is placed following **Carnival of Venice** because it also requires a shell ocarina as the third part.

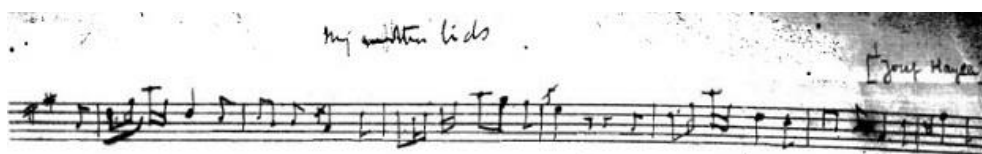


47. [My Mother Bids](#), 1889

Follows **Carnival of Venice** in same folder at Library of Congress. Referred to in letter 468, March or April, 1877, where the note says, "The well-known Scots song by Mrs. Anne Hunter (1742-1821) that RLS never tired of quoting or parodying:"

*My mother bids me bind by hair
With bands of rosy hue,
Tie up my sleeves with ribbons rare,
And lace my bodice blue!*

Also referred to in letter 1587, March 24, 1886 where he writes, "My heart is in the Highlands; but yet the world is too much with me late and soon. My mother bids me bind my hair and touch the light cigar."



48. [Ditty](#), 1889, as a song  as an instrumental duet 

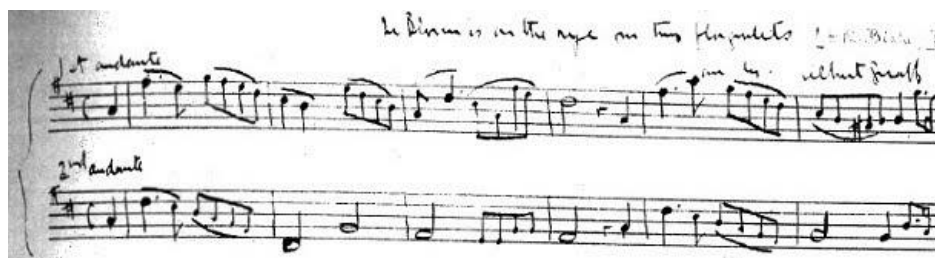
Follows **My Mother Bids** on the same leaf in same folder at Library of Congress. Followed by parts to **Carnival of Venice**, and a second part to **Ditty** on the same leaf. This is the melody for the poem in **Songs of Travel**. Part of the lyrics is quoted in **St. Ives** (begun in 1893).

The melody is adapted from the Musette in Bach's **English Suite no. 6** (not no. 3 as claimed below). RLS says in letter 1673, August 1, 1886, "I now pickle with some freedom ... the first phrase of Bach's Musette (Sweet Englishwoman, No 3) the rest of the Musette being one prolonged cropper, which I take daily for the benefit of my health." RLS used as his source for the music Litolf's **Gavottes Célèbres** in which the work is subtitled in French "Suite Anglaise," the source of his pun, "Sweet Englishwoman."



49. [Bloom is on the Rye](#), 1889 

In the same folder as **My Mother Bids** at the Library of Congress.



50. [Winter it is Past](#), 1889 

In the same folder at Beinecke as **Carnival of Venice** and includes a canceled part at the end for shell ocarina.



51. [Chanson de Marie](#), 1889



52. [Sul Margine d'un Rio](#), 1889

Follows **Chanson de Marie** on the same sheet at Washington St. Louis. Mentioned in letter 1673, August 1, 1886 where he writes, pretending to be the famous pianist and conductor Sir Charles Hallé, "Arranged for the infant school by the Aged Statesman."

53. [Gavotte](#), 1889; as a duet



Follows **Sul Margine d'un Rio** on the same sheet.



54. [Ah Mon Beau Laboureur](#), 1889, as a solo as an instrumental duet



Follows **Gavotte** on the same sheet.



55. [L'Amo, L'Amo](#), 1889, as a piano solo  as an instrumental solo 

Follows **Ah Mon Beau Laboureur** on the same sheet. Mentioned in letter 1649, July 10, 1886, where he remarks about the unmusicality of the bass part in the arrangement from which he was playing, "Music shouldn't be printed unless it has an air in every part."



56. [From Cadiz to Puerto](#), 1889, as a piano solo  as an instrumental duet 

Follows **L'Amo, L'Amo** on the same sheet. Altogether there are 5 different manuscripts of this work in various combinations of instruments.



57. [Gigue](#), 1889 

Found in the same folder as **From Cadiz to Puerto** at Beinecke.



58. [Piano Piece in E](#), 1889



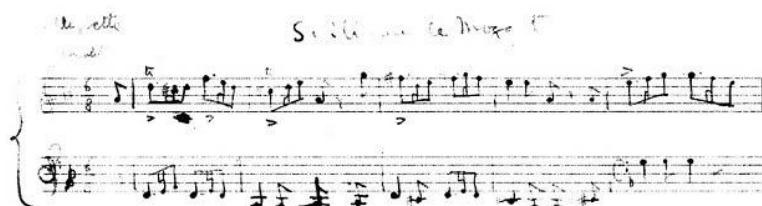
In the same folder as **From Cadiz to Puerto** at Beinecke.



59. [Sicilienne de Mozart](#), 1889, as a duet



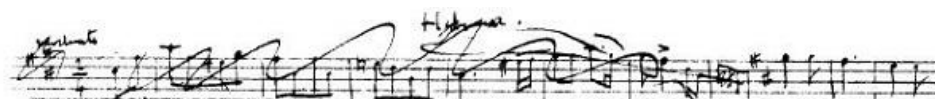
In the same folder as **From Cadiz to Puerto** at Beinecke.



60. [Habañera](#), 1889, as a duet



A canceled version follows **From Cadiz to Puerto** on the same sheet at Washington St. Louis and a finished version appears several sheets later in the same volume. Another part appears in Beinecke and it contains eighth notes with reverse N stem.





61. [Air de Louis XIII](#), 1889

Follows [Habañera](#) in the same group at Washington, St. Louis.



62. [Braw, Braw Lads](#), 1889

Follows [Air de Louis XIII](#) on the same sheet in the same group at Washington, St. Louis.



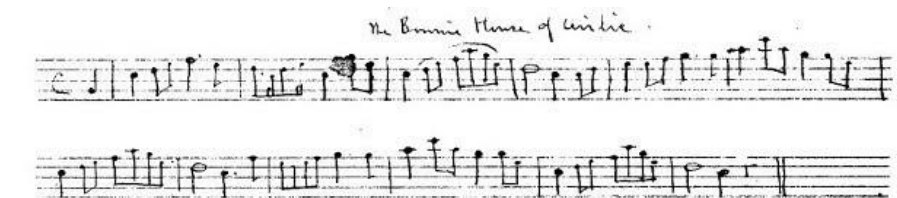
63. [Mill, Mill O](#), 1889

Follows [Braw, Braw Lads](#) on the same sheet in the same group at Washington, St. Louis.



64. [Bonnie House of Airlie](#), 1889

Follows **Mill, Mill O** on the same sheet in the same group at Washington, St. Louis. David Balfour suggests that the tune be used as a signal for Alan Stewart in chapter 27 of **Kidnapped** (1886).

65. [Swedish Air](#), 1889

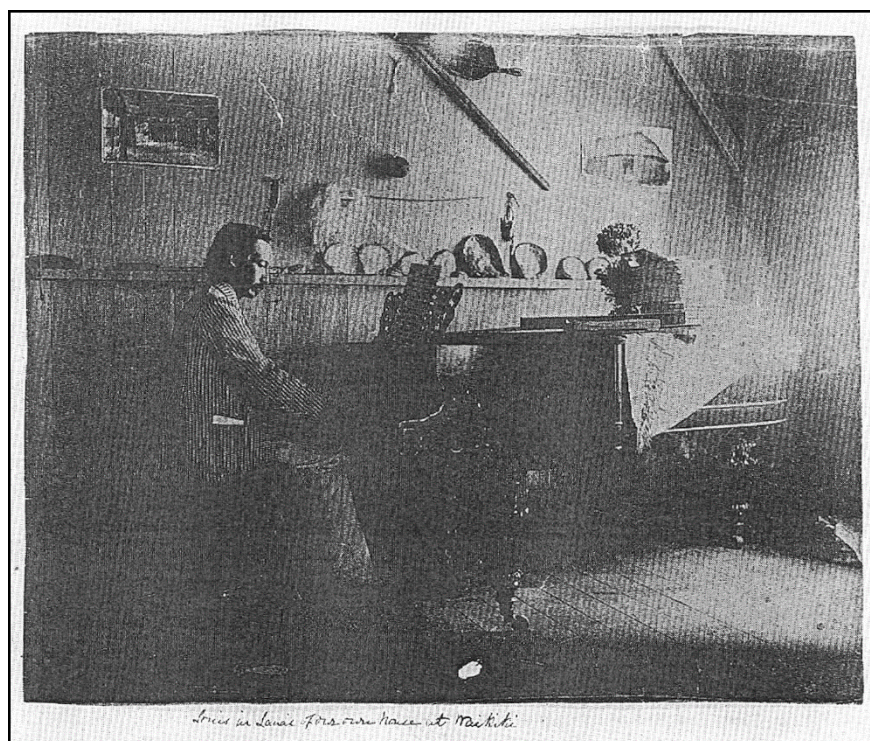
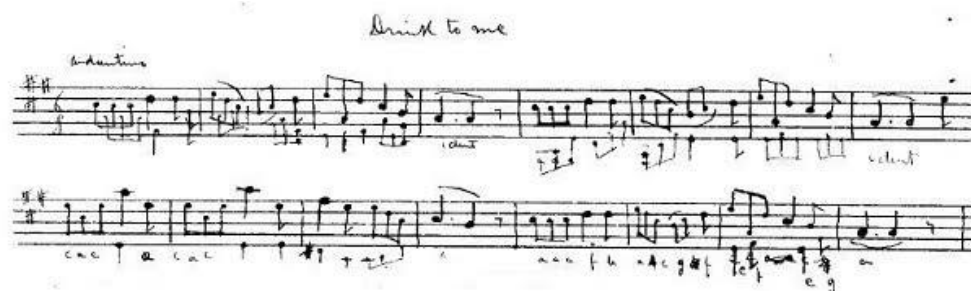
Follows another version of **Habañera** on the same sheet in the same group at Washington, St. Louis.

66. [Country Dance](#), 1889

Follows **Swedish Air** on the same sheet in the same group at Washington, St. Louis.

67. [Drink to Me](#), 1889, as a duet as a piano trio

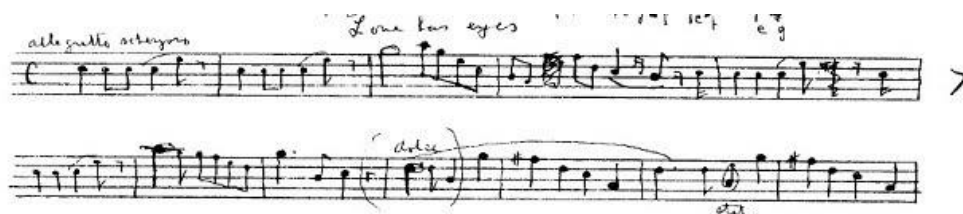
Follows **Country Dance** in the same group at Washington, St. Louis. Followed here by a piano accompaniment at the Library of Congress.



RLS in a striped suit at the piano in Waikiki
Facsimile courtesy of Roger Swearingen

68. [Love Has Eyes](#), 1889

Follows **Drink to Me** on same sheet in the same group at Washington, St. Louis. Mentioned in **Familiar Studies of Men and Books** (1882) in the essay on Thoreau.



69. [Lass of Richmond Hill](#), 1889

Follows **Love Has Eyes** on same sheet in the same group at Washington, St. Louis. Used in Act II of **Beau Austin** (1884).



70. [Heidenröslein](#), 1889

Follows **Lass of Richmond Hill** on same sheet in the same group at Washington, St. Louis. Followed here by a quartet version at the Library of Congress. The recording probably reflects the general sound of Stevenson's "Band."





1890

Samoa, Australia, Gilbert Islands

71. [Nights of Vailima](#), 1890

The first letter with a place name of Vailima is number 2255, September 29, 1890, so this work can be no earlier than that. Fanny says that he wrote this to imitate the birds in Samoa.



1891

Samoa

The Clarinet Group

In letter 1645, July 6, 1886, Stevenson says that Lloyd, "is just now ear-aching heaven with the penny-whistle ... I propose to get him a clarionet some day," but no music for clarinet appears that year. In letter 1958, December 6, 1887 he writes, "Please send me the Greek water-carrier's song. I have a particular use for it." This manuscript is a trio for flageolet, flute and clarinet. Since RLS never wrote music unless there was someone ready to play it, this implies that Lloyd played the clarinet beginning in 1887, but Stevenson's letters from this period only mention Lloyd playing pennywhistle and then the violin beginning in 1888. On the other hand, [Stevenson's moral and](#)

[intelligent guide to the clarionet](#) is an undated fingering chart for the clarinet and appears to be from 1888, since its whimsical title is similar to those he provided for **Stückchen** and **Sehnsuchtswalzer**.

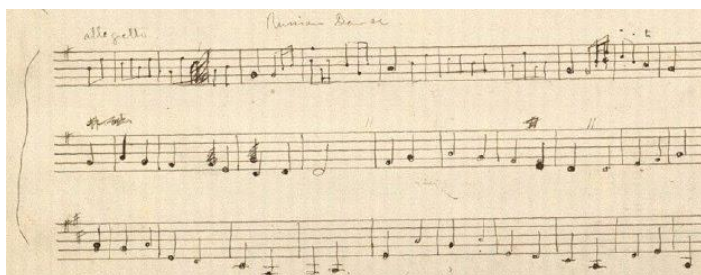
The Stevensons left for the Pacific in June of 1888, but Lowell D. Holmes in **Treasured Islands** (New York: Sheridan House, 2001, p. 15) says that the instruments Lloyd took on board the Casco were a guitar, a fiddle and a banjo. The clarinet is not mentioned.

In letter 2173, May 21, 1889 Fanny gives extensive lists of the items to be taken on board the Equator as they were leaving Hawaii. She says Lloyd “takes a fiddle, a guitar, a native instrument something like a banjo, called a taropatch fiddle, and a lot of song books.” These are the same instruments Lloyd had when he left San Francisco, and again there is no mention of a clarinet.

Lloyd left the Pacific for Europe in August, 1890 and didn’t arrive back in Samoa until April, 1891 (see letters 2255-2311). The clarinet appears again only in letter 2335, June 24 or 25, 1891, where Stevenson says, “We now have three instruments; Boehm flageolet, flute and Bb clarinet.” In letter 2344, August 15, 1891 RLS writes that Lloyd, “begins to show some rudimentary notions of time” and in letter 2364, November 11, 1891 he notes that, “Lloyd sometimes quacks on the clarionet in a manner to bring blood.” Lloyd left once again for San Francisco, January 4, 1892 (letter 2378) and returned by May (2412A). Because of his long absences and because Lloyd was the only performer on the instrument, the clarinet trios, then, were probably written in the last half of 1891.

There are 13 versions of pieces with clarinet: L'Amo, Adeste, Amor Contadino, Alle Vögel, Bachiere, Bride Song, Clarinet Trio in C, Greek Water Carriers, Hymn, Little Air, Norse air, O Sanctissima, and Russian Danse. Many of them are grouped together on the same laid paper and some on the same leaf.

72. [Russian Danse](#), 1891



73. [O Sanctissima](#), 1891



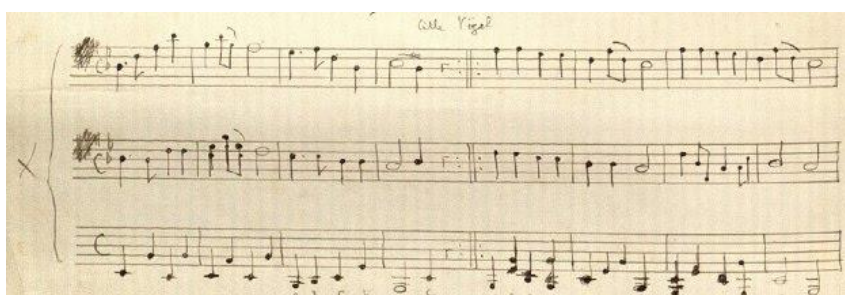
Follows Russian Danse in the same folder at Beinecke and on the same paper.



74. [Alle Vögel](#), 1891



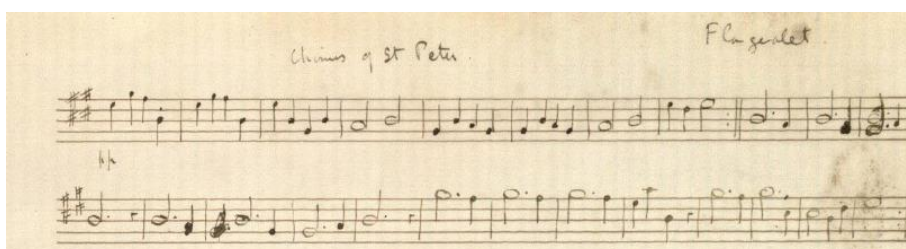
Follows O Sanctissima in the same folder at Beinecke and on the same paper.



75. [Chimes of St. Peter](#), 1891



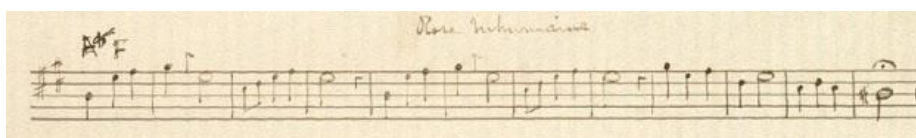
Follows Alle Vögel, in the same folder at Beinecke and on the same paper.



76. [Rose Inhumaine](#), 1891

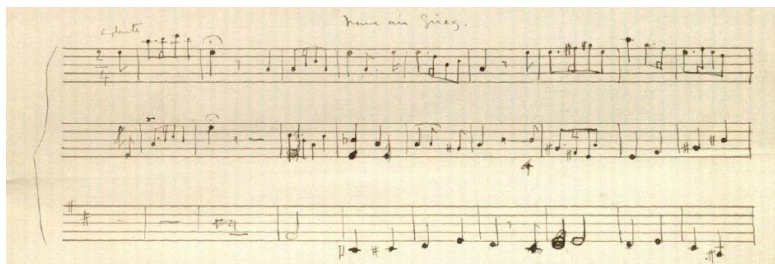


Follows **Chimes of St. Peter**, in the same folder at Beinecke and on the same paper.

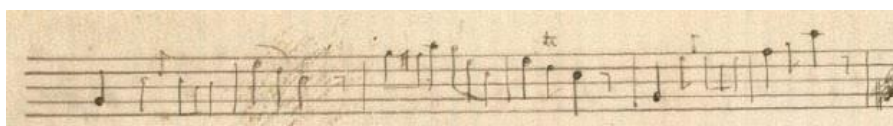


77. [Norse Air, Grieg](#), 1891

Follows **Rose Inhumaine**, in the same folder at Beinecke and on the same paper.

78. [G-Major Solo After Clementi](#), 1891

Follows **Norse Air, Grieg**.

79. [Amor Contadino](#), 1891

Follows **G-Major Solo after Clementi**, in the same folder at Beinecke and on the same paper.

80. [Hymn](#), 1891

In the same folder at Beinecke and on the same paper. Stevenson mentions Gluck in letters 1649 (July 10, 1886) and 2344 (August 15, 1891).



81. [A-Major Trio in 6/8](#), 1891



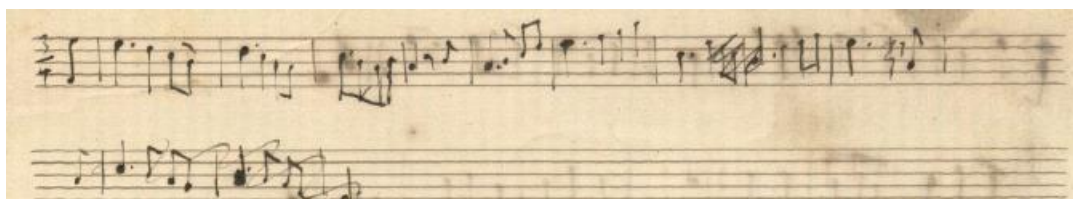
Follows **Hymn**, in the same folder at Beinecke and on the same paper.



82. [A-Major Duet in Three](#), 1891



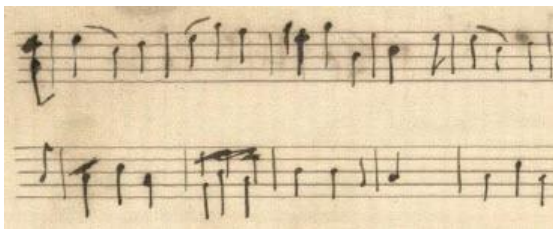
Sketches for the full work; follows **A-Major Trio in 6/8**, in the same folder at Beinecke and on the same paper.



83. [E-Phrygian Duet in 3/4](#), 1891



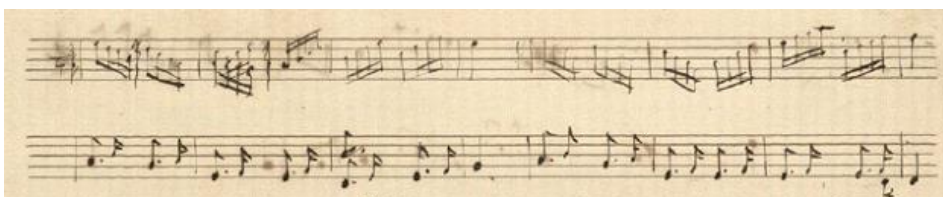
Follows **A-Major Duet in Three**, in the same folder at Beinecke and on the same paper.



84. [A-Aeolian Duet in 2/4](#), 1891



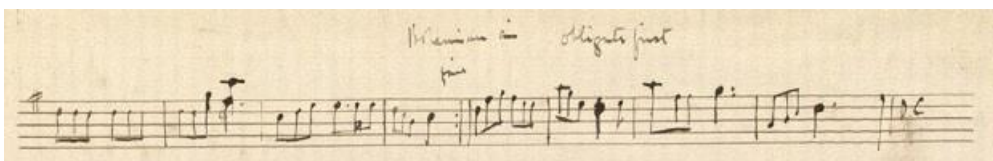
Follows **E-Phrygian Duet in 3/4** in the same folder at Beinecke and on the same leaf.



85. [Bohemian Air](#), 1891



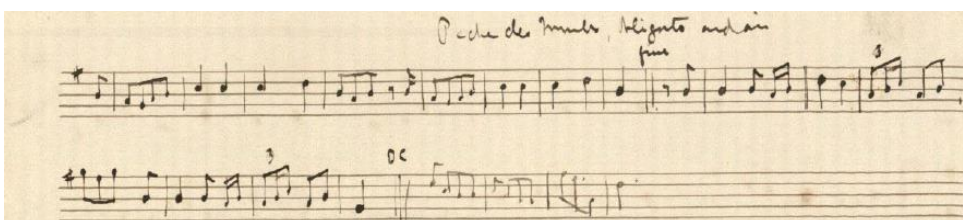
This is included with this group not only because it is a similar graphic style, but also because it appears on the same laid paper.



86. [Mussel Fishing](#), 1891



Follows **Bohemian Air** on the same leaf.



87. [Stückchen](#), 1891



In the same folder and on the same paper as **Mussel Fishing**. An arrangement for violin and flageolet (not

pennywhistle) with a completely different second part than the 1888 version for two pennywhistles. Probably in June of 1888 Stevenson replaced the pennywhistle with a keyed flageolet purchased in San Francisco.

Since it is rare to be able to compare the exact same measures from two periods of time several years apart, it is interesting to contrast the 1888 version with that of 1891. Though there is surprisingly little difference, the comparison demonstrates the distinctions that would be predicted. The overall appearance of the later version, which has smaller note heads and slightly longer and more vertical stems, is more elegant, confident and standard, while the earlier is awkward and hesitant. Standard brackets are used, and the clefs are absent because, other than piano, it is understood that the music is for flageolet, violin or flute, the only instruments that are available. Both versions copy Schumann's melody and phrasing exactly, but both have original and different second parts. Surprisingly, the later version frequently places the second part above the melody in the violin, and since the flageolet already plays an octave higher than written, the melody becomes the real lower part.

1888



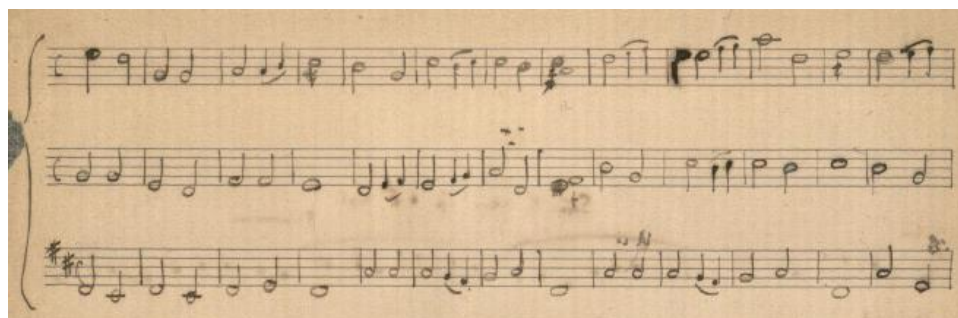
1891



88. [Clarinet trio in C](#), 1891



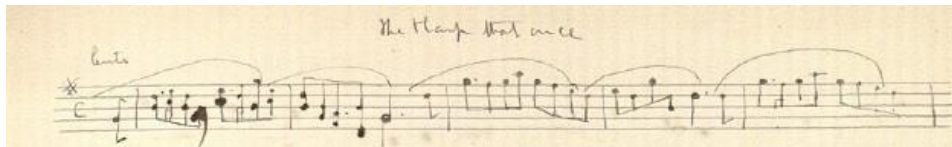
On the reverse side of **Stückchen**. Because of its hymn-like character it may shed light on his lost first composition **Threnody**.



89. [Harp That Once](#), 1891

Stevenson recounts in **Moral Emblems** (1881) that at age 12, Lloyd dutifully ran off a fresh set of concert programs on his hand press at Davos when he discovered he had mistakenly printed the title of this song as “The Harp that Once Through Tara’s Hells.”

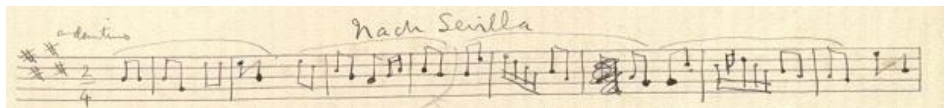
This is probably the music to which Stevenson set his poem [Madrigal](#).

90. [Gegenliebe](#), 1891

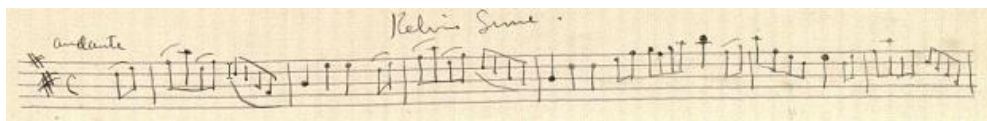
Follows **Harp That Once** on the same leaf. This will be recognized as a version of Beethoven’s famous **Ode to Joy**.

91. [Nach Sevilla](#), 1891

Follows **Gegenliebe** on the same leaf. Mentioned in letter 2178, June 1889 as **Nights of Sevilla**. This is probably a copy from the earlier manuscript, which does not have the reverse N beam shown here.

92. [Kelvin Grove](#), 1891

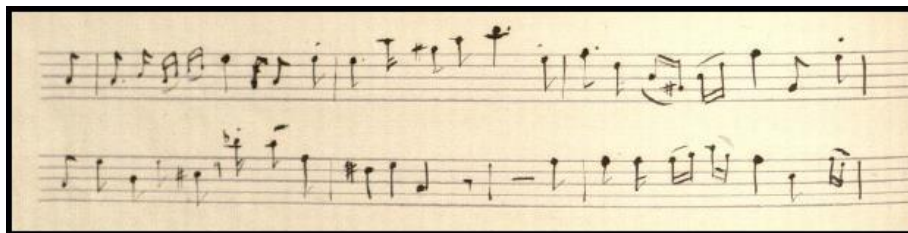
Follows **Nach Sevilla** on the same leaf. Mentioned in **The Wrecker** (1892) as being sung to Nares’s father at his deathbed.



93. [Stormy Morning](#), 1891



Follows **Kelvin Grove** on the verso of the same leaf.



The Harry Ransom Center Group

This group consists of **The Ewe Bugths**, **Birks of Aberfeldy**, Mendelssohn's **Frühlingslied**, and Beethoven's **VIth Sonatina**. These are included here for two reasons.

The Mendelssohn and Beethoven works seem unusually difficult for Stevenson to play himself, but in June of 1891 there were two competent flute players at Vailima. Joe Strong arrived in May, and Stevenson's flageolet teacher from Sydney, [Harold Watts](#), arrived in June and stayed for a month. Watts is quoted as saying that RLS often had him play from favorite classical works, and Stevenson himself says that he put Watts to work playing music to earn his keep. So those works, as well as the equally difficult **Ploughboy Fantasia**, may have been arranged for either of these flutists to play.

Though these appear to be on the same color paper as the previous group, close inspection reveals that they are not on laid paper.

94. [Ewe-Bugths](#), 1891



In the same group and on the same paper at the Ransom Center.



95. [Birks of Aberfeldy](#), 1891



Follows **Ewe-Bughts** on the same leaf at the Ransom Center.



96. [Frühlingslied](#), 1891



Follows **Birks of Aberfeldy** on the same leaf at the Ransom Center.



97. [Beethoven's VIIth Sonatina](#), 1891, Moderato



Romance



Follows **Frühlingslied** in the same group and on the same paper at the Ransom Center.



98. [Ploughboy Fantasia](#), 1891, Solo

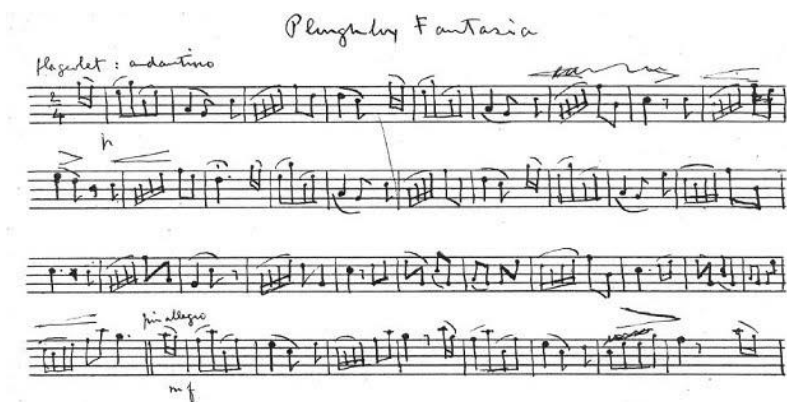


Duet



Bound in a group at the Library of Congress. Reverse "N" stems in the third staff. Placed at this date because the group at LC contains a clarinet duo. Its difficulty indicates it might have been meant for Harold Watts or Joe Strong.

In the Apemama section of **In the South Seas** (1890), on finding an intruder on his property at night RLS remarks that he did not suppose the man "would deny himself his natural rest to follow my variations on the Ploughboy."



99. [Frühlingstraum](#), 1891, as a trio

Follows **Ploughboy Fantasia** in same group at the Library of Congress. Reverse N beam in the 9th measure.



100. [The Spae Wife](#), 1891, as an instrumental duet

as a song

Follows **Frühlingstraum** on the same leaf in same group at the Library of Congress. Reverse N beam in 3rd measure of 1st part. RLS does not indicate anywhere that this is the music for the poem, but it fits the lyrics and seems appropriate. The poem without the music appears in **Underwoods** (1887).



101. [Bachière](#), 1891

Follows **The Spae Wife** in same group at the Library of Congress. A clarinet duo.

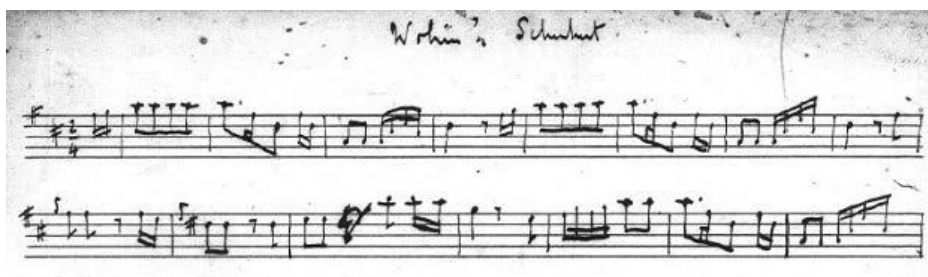
102. [Clementi](#), 1891

Follows **Bachière** in same group at the Library of Congress. It's difficulty indicates it might have been meant for Harold Watts or Joe Strong. In chapter 23 of **St. Ives** (1893) RLS summarizes the 17 year old runaway girl's life in the sentence, "From a boarding school, a blackboard, a piano, and Clementi's Sonatinas, the child had made a rash adventure on life in the company of a half-bred hawbuck."

103. [Wohin?](#), 1891

Mentioned in letter 2112, October 9, 1888, Tahiti, but this appears to be a later fair copy. He says to Anne Jenkin, "I am glad you cannot hear me tootle on the flageolet; my best performance is supposed to be Schubert's 'Whither?' Well, well, the best of us have our weaknesses."

Follows **Clementi** in same group at the Library of Congress. Placed at this date because the group at Library of Congress contains a clarinet duo.



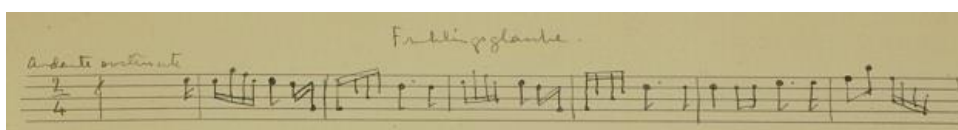
The Rochester Schubert Group

This group of 12 works at Rochester, all on green paper, is placed here because it includes the melodies of four songs by Schubert, three on one leaf, and because the graphic style is similar to **Wohin?**, also a Schubert song. The group consists of **Frühlingsglaube**, **Ungeduld**, **The Stormy Morning**, **Du Bist die Ruh**, **Air de Diabelli**, **Treue Liebe**, **Ach wie ist's möglich dann**, **Schöne Minka**, **Lucrezia Borgia**, **Mozart**, **Leise Rauscht es in den Bäumen** and **Wearing of the Green**. It is notable that nine of the titles are German.

104. [Frühlingsglaube](#), 1891



On the same leaf as **Ungeduld** and **Stormy Morning** at Rochester. Reverse N beaming in 1st full measure.



105. [Ungeduld](#), 1891



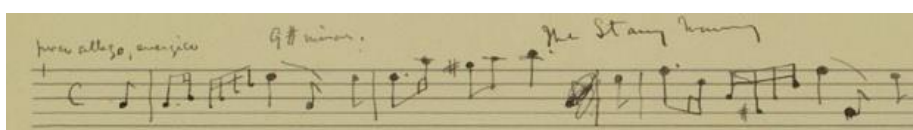
On the same leaf as **Frühlingsglaube** and **Stormy Morning** at Rochester.



106. [Stormy Morning](#), 1891

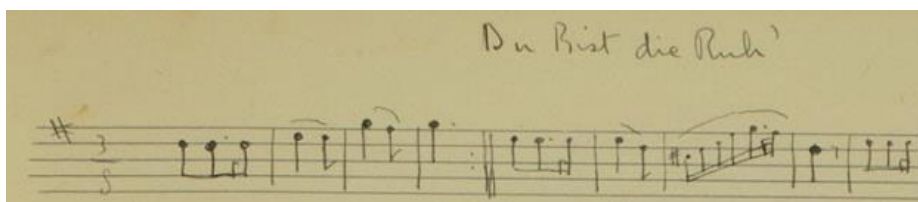


On the same leaf as **Frühlingsglaube** and **Ungeduld** at Rochester.

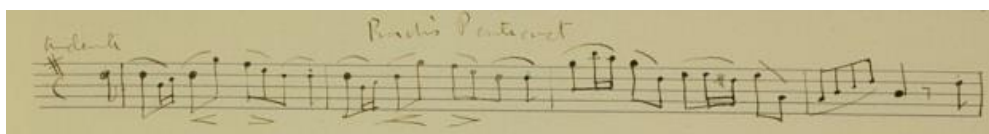


107. [Du bist die Ruh](#), 1891

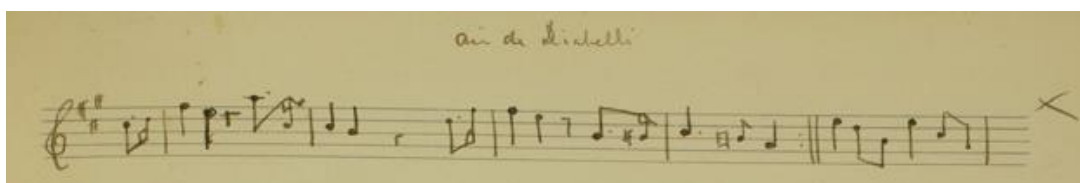
In the same group at Rochester and on the same paper.

108. [Bach's Pentecost](#), 1891

On the same leaf as **Du bist die Ruh** and in the same group at Rochester on the same paper. The second version is at the Scottish National Library. Mentioned in letter 1663, July, 1886, where he writes, "It presents ungodly difficulties to a pickler of my force."

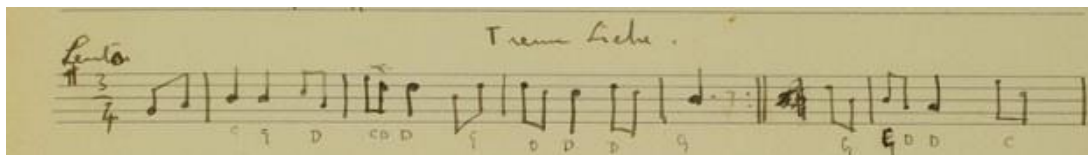
109. [Air de Diabelli](#), 1891 as an unaccompanied song

In the same group at Rochester and on the same paper. This version uses reversed N beaming while an earlier version does not. The poem without music appears in **Songs of Travel**.

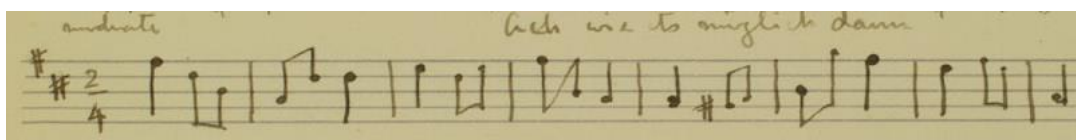


110. [Treue Liebe](#), 1891

In the same group at Rochester and following **Air de Diabelli** on the same leaf.

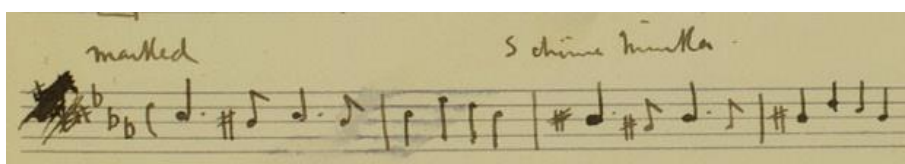
111. [Ach, Wie ist's Möglich Dann](#), 1891

In the same group at Rochester and following **Treue Liebe** on the same leaf. Reversed N beaming.

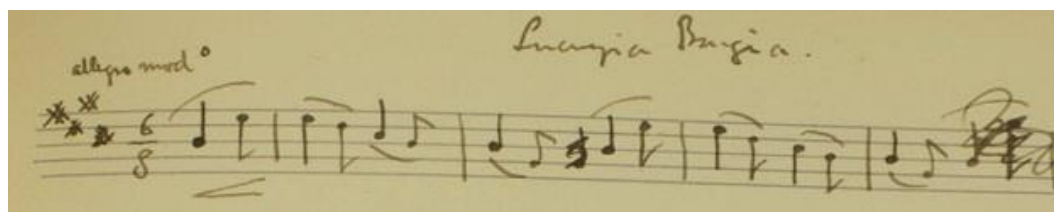
112. [Schöne Minka](#), 1891

In the same group at Rochester and following **Ach, Wie ist's Möglich Dann** on the same leaf. Key signature non-standard; sharp sign used to create a natural.

In letter 236, February 5, 1874, RLS wrote, "I have had a great pleasure. Mrs Andrews had a book of Scotch airs, which I brought over here and set Madame Zassetsky to work upon. They are so like Russian airs that they cannot contain their astonishment. I was quite out of my mind with delight."

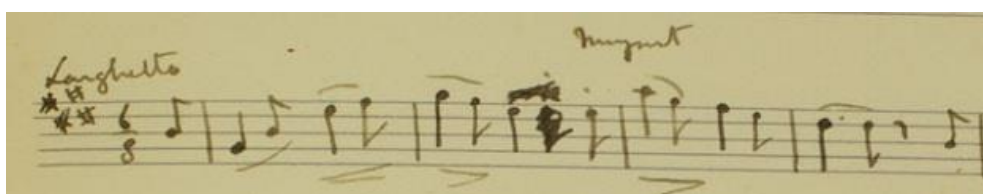
113. [Lucrezia Borgia](#), 1891

In the same group at Rochester and on the same paper. Two sharps are misplaced in the key signature, but are written correctly in the following piece.



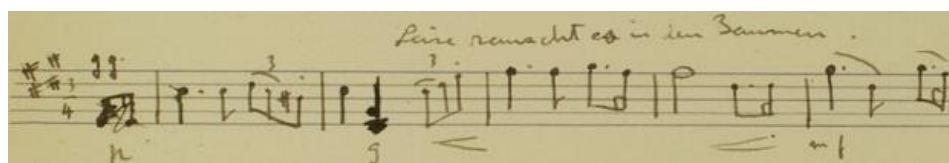
114. [Mozart](#), 1891, as an instrumental solo  as the song **To You Let Snow and Roses** 

Follows **Lucrezia Borgia** on the same leaf at Rochester. This is probably the music to which the poem [To you Let Snow and Roses](#), stanzas 2-3 of **Dark Women**, was set. See the essay [New Light on Dark Women](#).



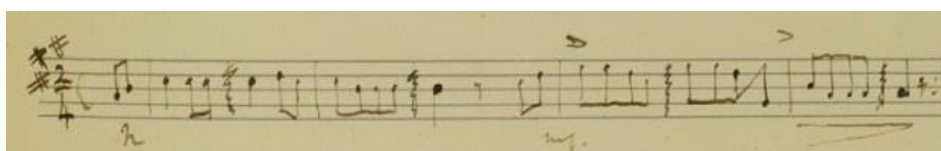
115. [Leise Rauscht es in den Bäumen](#), 1891 

Follows **Mozart** on the same leaf at Rochester.



116. [Wearing of the Green](#), 1891 

Follows **Leise Rauscht es in den Bäumen** on the same leaf at Rochester.



117. [Adeste, Lloyd](#), 1891 

In **This Life I've Loved**, 1921, p. 316, Isabelle Strong says that the second part to this work was written for

her husband Joe to play on flute. Stevenson said in letter of 2335, June 24/25, 1891, "We now have three instruments; Boehm flageolet, flute and Bb clarinet," so although no manuscript has been found for them, the first and second parts are for flageolet and flute, and the third for Lloyd's clarinet. **Adeste**, then, was a clarinet trio in the key of A.

According to a note at the bottom of p. 114 in v. 7 of the **Letters**, Joe, Belle and Austin arrived at Vailima on May 24th, 1891, and so this arrangement must be from after that date and perhaps from December, since it is a carol.



1892 Vailima, Samoa

118. [Andante tranquillo](#), 1892, as an instrumental solo



another version



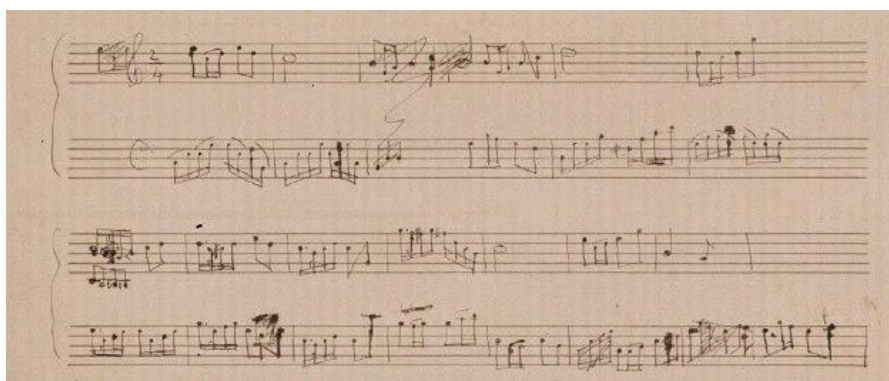
piano version



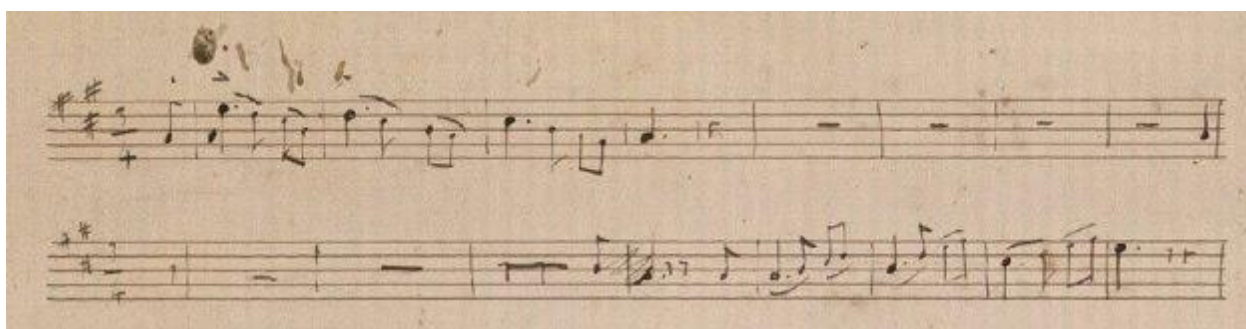
The first example below appears in letter 2408, May 9, 1892, where RLS explains that he was woken by the sound of a "whistle pipe" playing this melody at four in the morning while he was staying with Mataafa. Any manuscript containing this melody cannot be earlier than that date.



The example below and those that follow it at the Beinecke Library appear to be all on the same laid paper, judging from the faint vertical ribs, and the same baize color.



119. [A-Major Duet in Three](#), 1892



120. [Merrily Danced the Quaker, and White Cockade](#), 1892

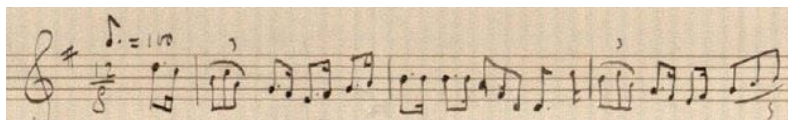


Follows [A-Major Duet in Three](#). The title is mentioned in the unfinished novel *St. Ives* (begun in 1893).



121. [D-Mixolydian Solo in Four](#), 1892

Follows **Merrily Danced the Quaker**, and **White Cockade**.

122. [My Heart is Sair](#), 1892

Preceded in a group at Huntington by **Andante tranquillo**.

123. [Moutons](#), 1892

Mentioned in letter 1649, July 10, 1886 where he says about the composer Martini, "... some day years from now I shall know something about him and his muttons. Why Muttons?"

124. [Birks of Aberfeldy](#), 1892

Büchling Musikschule

125. [When the Kye](#), 1892



When the Kye

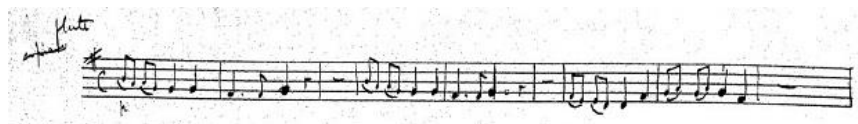
126. [Exercise I Piano](#), 1892



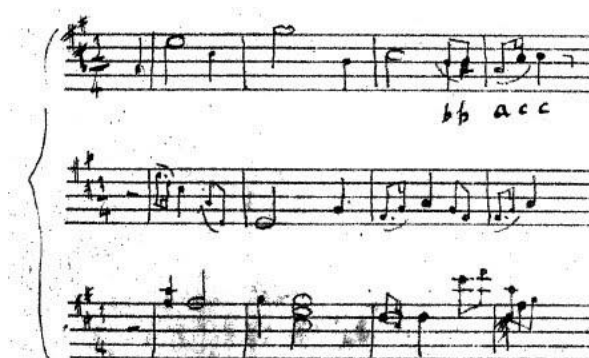
Exercise I. Piano.

127. [Flute \[and Piano\]](#), 1892

On the same leaf as **Exercise I Piano**. A part of a larger, original but unknown work by RLS.

128. [Solo and Piano Duet in A](#), 1892

Follows **Flute [and Piano]** in the same group at Huntington.

129. [Little Air](#), 1892

A clarinet trio.

130. [Greek Water Carriers](#), 1892

RLS wrote in letter 1958, December 6, 1887, "Please send me the Greek water-carrier's song. I have a

particular use for it." The use he had in mind was the clarinet trio that appears here, but Lloyd did not gain facility on the clarinet at least until 1891. Since the trio is apparently for flageolet, flute and clarinet, it must have been written no later than June, 1892, because Joe Strong, the flutist, was banished from Vailima probably that month. It's presence in a group with the **Andante** places it in May or June of 1892.



131. [Bride Song](#), 1892



This clarinet trio is preceded in a group at Huntington by **Andante Tranquillo**.

In letter 2335, June 24/25, 1891, Stevenson wrote, "We now have three instruments; Boehm flageolet, flute and Bb clarinet." This was soon no longer true. The flutist in the trio, Belle's husband Joe Strong, was caught raiding the wine cellar at Vailima using a false key and also found to be slandering his family, among other misdeeds. By July 6, 1892 Belle had divorced him and he was out of the house. Since Stevenson only wrote music if it could be played, there were probably no more trios written after June 1892, and ironically, **Bride Song** may be the last.

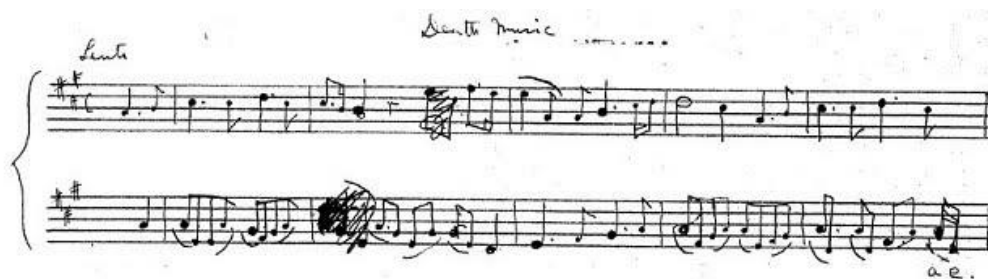
With Joe gone and no new instruments available, Stevenson was necessarily limited to flageolet and piano duets with Belle, often arrangements of Scottish songs, or simple flageolet duets with Lloyd.



132. [Death Music](#), 1892



Preceded in a group at Huntington by **Andante Tranquillo**.



133. [What's a the Steer Kimmer?](#), 1892



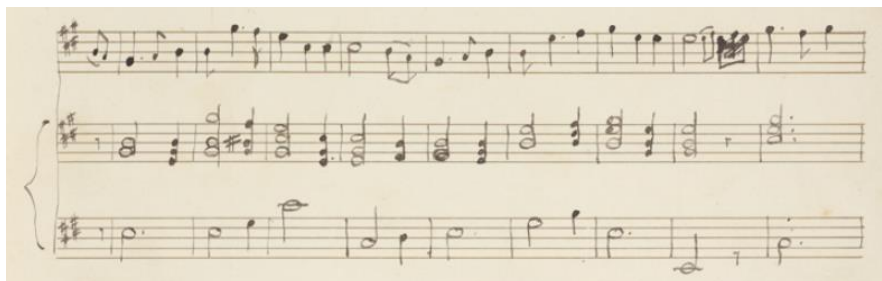
Preceded in a group at Huntington by **Andante Tranquillo**.



134. [Logie o'Buchan](#), 1892



Mentioned in letter 2193, December 5, 1889. The manuscripts at the Huntington Library contain several arrangements of Scottish folksongs for flageolet and piano. This manuscript from the Morgan Library is included here because it is the same genre and style as the previous group.



Summary

Since he loved melody and found the flageolet the best means of extracting it from the printed page, Stevenson's manuscripts are mostly short solo arrangements or original works for that instrument. Other forms included songs with or without piano accompaniment, and instrumental duets, trios or quartets for clarinet, shell ocarina, flageolet, flute, guitar, mandolin, piano or violin in various combinations. All his music was written for the performers who were present at the time, and one of its functions was as a means of socializing with his family and friends. He said, "This is a great pleasure to me: the band-mastering, the playing, and all."

His genres included European folksongs, folk dances, art songs and arrangements of instrumental works by serious composers, particularly Schubert and Schumann. His own original compositions were in similar styles. It is clear from his many arrangements and adaptations of other people's music that his method of working began with imitation.

After a piano was moved into his house at Bournemouth, England in April, 1886, he at first spent long hours at the instrument. No teachers are mentioned in his letters other than his musical friends. His practice excluded disciplined work on scales or arpeggios in favor of learning to read, write and understand music. After about two years he gave up the piano in favor of the pennywhistle and then later in 1888 changed to the keyed Boehm flageolet, for which he eventually had the teacher Harold Watts in Sydney, Australia.

In 1886 several months after he began playing the piano, he wrote his first piano piece, **Threnody**, followed by **Shoehorn** in February 1887. When bad health forced him to move to the cold, close quarters of Lake Saranac, New York in August 1887, he became especially interested in song. The inevitable intimate contact with his stepson Lloyd, who was said to have a fine voice and a good sense of pitch, may have inspired this interest in the same way that Lloyd's own writing inspired Stevenson to collaborate with him on several works. His and Lloyd's impractical plan to install a piano on the yacht Casco for their Pacific travels in 1888 did not come about, and the year produced mostly solos and duets for pennywhistle or flageolet, including one of his longest and most ambitious, **Farewell to Tautira**.

The first half of 1889 found Stevenson in Hawaii amongst various performers both inside and outside the family, and that year he wrote song lyrics, solos, duets, trios, piano pieces and even a quartet. He was also probably the first European composer ever to write music that included the shell ocarina. 1890 was spent in more Pacific travel and apparently yielded only one flageolet solo, another of his longest, **Nights of Vailima**.

Finally settled in Samoa in 1891, he produced many clarinet trios, solos, duets, accompanied songs, and difficult flageolet pieces. As the number of performers available gradually decreased, so did the variety and quantity of his music. No existing manuscripts can be reliably dated after 1892 although performing and "band-mastering" continued. In his final communication about music to J.M. Barrie in letter 2550, April 1893, he said about Lloyd, Belle and himself, "The Boy, the Amanuensis and the Tame Celebrity all play on instruments, and all ill."

Evidence of the effect music had on his literature is that almost half of the 134 works listed above are referred to in either a letter, essay, poem, novel or play, and sometimes in more than one source. Fully five pages of **The Wrong Box**, Stevenson's first collaboration with co-whistler Lloyd, are devoted to praise of the pennywhistle. The effect music had on his poetry in particular is less obvious but more extensive. **Voluntary**, **Air de Diabelli**, **My Ship and I**, and others make up at least thirty poems directly based in some way on music.

The importance of music to Stevenson readers and to RLS himself is succinctly expressed in his own poetry by replacing a single word in the inscription which he wrote in Thomas Hutchinson's copy of **Memories and Portraits**:

*Much of my soul lies here interred,
My very past and mind;
Who listens nearly to the printed [sound],
Shall hear the heart behind.*