

WAYNE BARLOW COLLECTION

Eastman School of Music Archives 2001/09/07

RUTH T. WATANABE SPECIAL COLLECTIONS
SIBLEY MUSIC LIBRARY

Processed by Maria Cristina Fava (Fall, 2004);
Revised by David Peter Coppen (Summer, 2015)

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DESCRIPTION OF COLLECTION

Accession no. 2001/9/7

Shelf location: M4B 1,5-7

Physical extent: 9 linear feet

Biographical sketch

American composer and academic Wayne Brewster Barlow was born in Elyria, Ohio on September 6, 1912. He studied composition under Edward Royce, Bernard Rogers, and Howard Hanson at the Eastman School of Music, where he received the degrees B.Mus. (1934), M. Mus. (1935), and Ph.D. (1937). His was the first doctorate in composition conferred by the University of Rochester on an Eastman School candidate, and only the third Ph.D. conferred in Eastman's history altogether. He elected additional studies in composition under Arnold Schoenberg at the University of Southern California in 1935. In 1937 Barlow was appointed to the faculty of the Eastman School, where his initial teaching responsibilities were in the department of music theory, but later, in the 1950s, were shifted away from theory and were concentrated in composition. Dr. Barlow was also assigned administrative responsibilities in addition to his academic duties. From 1938 until 1941 he served as special assistant to the Director in charge of programming at the Eastman School's annual Festivals of American Music. From 1947 he was involved with the administration of graduate work, which culminated in his appointment as associate dean for graduate research studies in 1957. Eventually he was named chairman of the composition department. Dr. Barlow was named professor emeritus upon his retirement in 1978. Alongside his academic career he was an active church musician, serving as organist and choirmaster for the parish of St. Thomas Episcopal Church, Brighton, New York (1946-76), and then for the parish of Christ Church (Episcopal) in downtown Rochester (1976-78). Related to that activity, he taught a course on church music at the Eastman School.

Much of Dr. Barlow's creative energy in his later Eastman years was devoted to the field of electronic music. In 1963-64 he attended a seminar in electronic music at the University of Toronto under Myron Schaeffer, director of that institution's electronic music laboratory. In 1964-65 he held a Fulbright post-doctoral research grant for six months' research in electronic music, during which time he was attached to the Universities of Brussels, Ghent, and Utrecht. Thereafter, in 1968 he founded an electronic music studio at the Eastman School, serving as its director until his retirement. (Dr. Barlow described his interest in electronic music and his launching of the Eastman studio in his article "Electronic music at Eastman: a brief history," published in *Eastman Notes*, 14 (Summer, 1980).) His work in electronic music was formally recognized in 1971 when the Eastman School of Music commissioned a new work from him for the observance of the School's 50th anniversary year. In fulfillment of the commission, Barlow composed *Soundscapes*, scored for electronic tape and orchestra.

As a composer, Barlow worked in various genres and wrote for various performing forces, but the greater number of his works were scored for orchestra, for chamber forces (including chamber orchestra), and for vocal or choral forces, principally with liturgical or other sacred texts. Numerous of the latter were composed in response to commissions. A smaller number of works were composed for solo keyboard (both piano and organ), which had been the background of his own instrumental training. Those compositions that were written exclusively for electronic media were three: *Study in Electronic Sound* (1965), *Moonflight* (1970), and *Soundprints in Concrete* (1975). His musical language has been described as “an eclectic, tonal, free 12-note style.” (W. Thomas Marrocco and Mary Wallace Davidson in “Barlow, Wayne”, *Grove Music Online*, ed. L. Macy (Accessed 25 February 2007), <<http://www.grovemusic.com>>) The works list published in the *New Grove Dictionary of Music and Musicians* credits Dr. Barlow with 57 completed compositions, written between 1934 and 1989, but in spite of the longevity of his career, no more than one dozen of his works were published. The bulk of his music was disseminated through private printing means, while those few that were published were issued by Concordia, Carl Fischer, J. Fischer & Bro., H. W. Gray, and Theodore Presser. He scored his greatest commercial success with *The Winter’s Passed*, a chamber work scored for oboe and strings (and in a separate version for solo piano accompaniment), which was published by Carl Fischer (1938), and which has been recorded for commercial release by numerous artists in the ensuing decades.

Dr. Barlow travelled extensively, mainly within the U.S., as an invited guest lecturer, guest composer, and conductor of his own compositions. The numerous institutions at which he spoke included the University of Alabama (1952); the University of Delaware (1952); Stetson University (1953); Spring Hill College, Mobile, Alabama (1961); the University of West Virginia (1962); Hardin-Simmons University (1966); Miami University (1967); Mansfield State College (1968); and Mt. Allison University (1969). He was also the invited composer-in-residence at the Brevard Music Center, Brevard, North Carolina (1982). He received numerous commissions, including those from Edward Benjamin; Corcordia Music Publisher; the University of Rochester Glee Club; the Penfield (New York) School District; and the Roman Catholic Diocese of Rochester, New York. He wrote a textbook, *Foundations of Music* (Appleton-Century-Crofts, 1953), and also four articles, published in the *Music Journal* (1953, 1962), *The Choral Journal* (1963), and *Electronic Music Review* (1968; reprinted in *Music Educators Journal*, 1968).

Dr. Barlow died on December 17th, 1996 in Rochester, New York. He had been preceded in death by his son Robert, a 1961 graduate of the Eastman School, who passed in 1989.

Provenance

The Wayne Barlow Collection was the gift of Mrs. Joan Barlow Donat, daughter of the composer, in September, 2001. The Barlow compositions in manuscript and manuscript facsimile had been bequeathed to the Eastman School by the composer’s widow, Mrs. Helen Barlow, who passed away in April, 2001.

Scope and content note

The Wayne Barlow Collection represents a near-complete gathering of Dr. Barlow's original compositions in sketches, manuscripts, manuscript facsimiles, and publications. For purposes of preservation and ease of access, Dr. Barlow's compositions have been divided between two separate units of the Eastman School of Music:

- The Ruth T. Watanabe Special Collections (RTWSC) department of the Sibley Music Library houses all extant Ozalid masters of Dr. Barlow's original works, and also the scores and parts of those compositions scored for smaller forces (specifically, fewer than eight parts). In addition, RTWSC houses the various sketches, manuscripts, and other documents deemed to be of archival significance.
- The Ensembles Library of the Eastman School of Music houses the performing materials (scores and parts) that had been generated from the Ozalid masters of the larger-scale instrumental and choral works (specifically, those scored for eight or more parts). Those performing materials are available by addressing directly the staff of the Ensembles Library.

Owing to the circumstance that so few of the compositions were published, Dr. Barlow was obliged in most instances to assume personal oversight of the storage and distribution of the performing materials of his works. The legacy of that circumstance is manifest in the unusually high number of manuscript facsimile copies present in this collection, many of them marked with performers' annotations, all of which would routinely have been returned to Dr. Barlow following performance use.

Restrictions on use

While there are no restrictions on access to the Wayne Barlow Collection, the provisions of the United States Copyright Law (1976) and its revisions do apply. Except in those instances in which copyright has been assigned elsewhere, permission for reproductions and for performance must be sought from the composer's daughter, Mrs. Joan Barlow Donat.

Associations

The Wayne Barlow Collection represents one entity among the RTWSC's growing corpus of collections that comprise the professional papers of faculty composers and graduate composers of the Eastman School of Music. Others in that number include the collections of Howard Hanson, Bernard Rogers, Burrill Phillips, Samuel Adler, John La Montaine, Gordon Binkerd, Sydney Hodkinson, and Will Gay Bottje.

DESCRIPTION OF SERIES

The holdings of the Wayne Barlow Collection are organized around definite series based on performing forces. Within each series, the holdings have been placed in chronological sequence insofar as that sequence can be discerned. Years of composition or of completion are provided whenever they appear on the given holdings; such years are rendered within square brackets when they have been provided based on other sources.

Series 1: Early Works

This series holds a number of juvenilia and student compositions, all pre-dating the conferral of Wayne Barlow's baccalaureate (1934).

Series 2: Dramatic Works

This series is comprised of the small number of works that Dr. Barlow composed for ballet or other dramatic performing contexts.

Series 3: Works for Instrumental Ensemble

This series is comprised of compositions for any ensemble larger than that of a chamber group, whether orchestra, chamber ensemble, or wind ensemble.

Series 4: Vocal and Choral Works

This series is comprised of works for vocal forces, whether for solo voice or for choral ensemble, with any type of accompanying forces.

Series 5: Chamber Works

This series is comprised of works for instrumental groupings most clearly identified as "chamber", i.e. smaller than a chamber orchestra.

Series 6: Keyboard Works

This series is comprised of works for piano or organ.

Series 7: Publications for Liturgical Use

This series is comprised of settings prepared by Dr. Barlow for publication, including four of the five collections of his *Voluntaries on the Hymn of the Week* (Concordia).

Series 8: Sketches and Miscellanea

This series is comprised of pencil sketches and manuscript books, not all of which are readily identified with respect to date or intended work.

Series 9: Oversized

This series encompasses those items that would otherwise have belonged to any of the other series, but which require special housing consideration on grounds of their oversized dimensions or other physical characteristics.

INVENTORY

Series 1: Early Works

Box 1

- folder 1 *The Dream*. For voice and piano. Words by A. M. Scruggs. — May 1931
Ink MS; 3 pages of music. [Also see box 1/11.]
- folder 2 *Lakeside Scenes: Descriptive Suite*. For piano. — Completed August, 1931
[I.] Dawn. Pencil MS; 3 pages of music.
II. Surf. Ink MS; 3 pages of music.
III. Clouds. Ink MS; 3 pages of music.
- folder 3 *Novelette*. For piano. — November, 1931
Ink MS; 3 pages of music.
- folder 4 *Psalm of Praise*. Anthem for mixed voices and organ. — January, 1932
Text: Psalm 106. Ink MS; 11 pages of music.
Accompanied by an MS repro copy of the work in another rendering in
WBB's hand; incomplete.
- folder 5 *Rhythmic Study*. For piano. — February, 1932
Ink MS; 4 pages of music.
- folder 6 *Soliloquy (Reverie)*. For piano and 'cello. — March, 1932
Score (ink MS; 2 pages of music) and 'cello part (ink MS; 1 page of music).
- folder 7 *Waltz*. For piano. — March 1932
Ink MS; 3 pages of music.
- folder 8 *Scherzo*. For piano. — March, 1932
Ink MS; 2 pages of music.
- folder 9 *Prelude*. For piano. — April, 1932
Ink MS; 2 pages of music.
- folder 10 *Stars*. For voice and piano. Words by Carl Sandburg — May, 1932
Ink MS; 2 pages of music.
- folder 11 *The Dream*. For voice and piano. Words by A. M. Scruggs. — May, 1932
Ink MS; 5 pages of music. [See also box 1/1; the 1932 version has a more
elaborate accompaniment than that seen in the May, 1931 manuscript.]

- folder 12 *Theme and Variations* In B-flat major. For piano. — May, 1932
Ink MS; 13 pages of music.
- folder 13 *Intermezzo*. For piano. — July, 1932
Ink MS; 4 pages of music.
- folder 14 *Mystic Poem*. For organ. — September 7, 1932
Ink MS; 8 pages of music.
Lines by William Sharp in ink on the title page.
- folder 15 *Far Sunset*. For violin and piano. For Pat Kinney. — December, 1932
Score (ink MS; 4 pages of music) and violin part (ink MS; 2 pages of music).
Words of William Sharp added as an epigraph on the first page of music of
the score.
Accompanied by negative photostatic copies of both the score and the violin
part.
- folder 16 *Lands*. For baritone with piano. Words by James E. Warren, Jr. — [1932]
Ink MS; 5 pages of music.
Year of composition lightly pencilled on title page in (discernibly) WBB's
hand.
- folder 17 *Grotesque March*. For piano. — January, 1933
Ink MS; 3 pages of music.
- folder 18 *Nocturne*. For piano. — February, 1933
Ink MS; 2 pages of music.
- folder 19 *The Valley of Silence*. Song. Words by William Sharp. — April 11, 1933
Ink MS; 4 pages of music.
- folder 20 *Choral Meditation*. For organ. — April, 1933
Ink MS; 2 pages of music.
- folder 21 *The Hills*. Song. Text unattributed. — August, 1933
Ink MS; 2 pages of music. Accompanied by a vocal part (ink MS; 1 page).

Series 2: Dramatic Works

- folder 22 *False Faces*. Choral ballet in a prologue and two scenes. Concert version. Story
by Leone Coffey. — 1935
MS repro score; 56 pages of music. Bears pencilled performance markings.
“Presented as a thesis for the Degree Master of Music, June, 1935.”—on title
page.

- folder 23 *Three Moods for Dancing*. — [1940]
 For orchestra. Movements are: I. Neo Classic, II. Impressionist, III. Cubist.
 Ink MS of I, Neo-Classic (6 pages of music).
 Pencil sketch of the three movements (5, 4, 4 pages of music).
 Ozalid masters of the parts for strings.
 Cf. Box 12/1 (Oversized) for the MS full score (47 pp.), used for conducting.
- folder 24 *Three Moods for Dancing*. Orchestral parts (1/2).
 For orchestra. Movements are: I. Neo Classic, II. Impressionist, III. Cubist.
 MS repro parts for strings: vn I. 13, vn II. 10, va. 7, cello. 8, bass. 5 ; part
 for snare drum, bass drum, cymbals, suspended cymbals, & xylophone.
 2, harp. 4.
 Most of the parts bear performance markings in pencil. Some of the vn, va and
 cello parts lack certain pages.
- folder 25 *Three Moods for Dancing*. Orchestral parts (2/2).
 For orchestra. Movements are: I. Neo Classic, II. Impressionist, III. Cubist.
 MS repro parts for woodwinds, brass, percussion, harp, and celeste: flute I, II,
 piccolo, oboe I, II, English horn, B flat clarinet I, II, bass clarinet, bassoon
 I, II, contra bassoon. mvt. III only, horn I, II, III, IV, C trumpet I, II, III,
 trombone I, trombone III. mvt. III only, trombone III. mvt. III only, tuba.
 mvt. III only, timpani, xylophone, harp, celesta.
- folder 26 *The Black Madonna*. A ballet in three scenes, adapted from the play by William
 Sharp. — December, 1941
 Description of the scene, settings, costumes, and dramatis personae (2 pages,
 typescript).
 Pencil draft (16 pages of music).
 Ozalid piano-vocal score with underlying text (14 pages of music).
 8 choral scores derived from the Ozalid piano-vocal score (each 7 pages of
 music).
 Ozalid parts: vn I, vn II, vla, vc, bass, perc (snare drum, bass drum, cymbals,
 suspended cym., xylophone).

Series 3: Works for Instrumental Ensemble

box 2

- folder 1 *De Profundis*. Poem for orchestra. — 1934
 Ink MS; 27 pages of music.
 Ink MS; 32 pages of music.
 Pencil sketches; 6 pages of music. Dated January, 1934.

- folder 2 *De Profundis*. Poem for orchestra.
 Ozalid masters of the strings parts (vn I, vn II, vla, vc, bass).
 MS repro orchestral parts:
 vn I (5), vn II (4), vla (3), vc (2), bass (2), fl I, fl II, ob II/Engl hn, cl I, cl II, bn I, bn II, F hn II, F hn III, F hn IV, tpt I, tpt II, tbn I, tbn II, tbn III, tuba, timp, tenor drum/cymbals, bass drum/tam-tam,
- folder 3 *The Winter's Passed*. For oboe and strings. — [1938]
 MS repro parts (in a copyist's hand):
 Oboe solo, vn I and solo vn (2), vn I (7), vn II (7), vla (5), vc (4), bass (3).
 Accompanied by a copy of the published version for oboe with piano accompaniment (copyright 1940 by the Eastman School of Music), itself accompanied by a copy of unsigned program notes (1 page, typescript).
- folder 4 *Lyrical Piece*. For B-flat clarinet and strings. — [1943]
 Master copy of the score (20 pages of music), together with a negative photostatic copy of same.
 A hybrid set of parts, comprised of Ozalid masters of the vn I, vn II, and vla parts, a MS copy of the vc part, and a published copy of the solo clarinet part.
 Accompanied by 5 copies of the Carl Fischer publication of the manifestation for clarinet and piano (CF cat. no. W1917), together with Music Lovers' Shoppe (Rochester, NY) purchase order for same.
- folder 5 *Lento and Allegro*. For orchestra. — [1955]
 Ozalid masters of score; 64 pages of music.
 Ozalid masters of string parts: vn I, vn II, vla, vc, bass, cb.
 MS repro parts: fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, hn 3, hn 4, tpt 1, tpt 2, tbn 1, tbn 2, tbn 3, tuba, timp, perc 1, perc 2 harp.
- folder 6 *Night Song*. — For orchestra. 1956
 Ozalid masters of score; 27 pages of music.
 Negative photostatic copy of the score.
- folder 7 *Intrada, Fugue and Postlude*. For brass ensemble. — 1959
 Ozalid master score; 31 pages of music. Bears dedicatee's name in caption, and both the year of completion and year of copyright at foot of first page of music.
 Ozalid master score; 31 pages of music. A different manifestation than the above-cited.
 Ozalid masters of parts: tpt 1, tpt 2, tpt 3, hn 1, hn 2, hn 3, hn 4, tbn 1, tbn 2, tbn 3, bar 1, bar 2, tuba 1 (2), tuba 2 (2).

- folder 8 *Rota*. For chamber orchestra. — 1959
Ozalid masters of score; 20 pages of music.
Ozalid masters of parts: fl, Engl hn, cl, bsn, hn 1, hn 2, tpt 1, tpt 2, vn 1, vn 2,
vla, vc, bass.
Ozalid masters of piano reduction; 2 pages of music.
Negative photostatic copy of score, incomplete (19 pages).
MS repro copies (2) of the piano reduction; one copy marked by WBB.
- Box 3
- folder 1 *Images*. For harp and orchestra. — 1961
Negative photostatic copy of solo harp part; 18 pages of music.
- folder 2 *Images*. For harp and orchestra. — 1961
Negative photostatic copy of piano reduction score; 36 pages of music.
- folder 3 *Images*. For harp and orchestra. — 1961
Negative photostatic copy of piano reduction score; 31 pages of music. [Both
the title keyword “orchestra” and the copyright year rubbed out on the first
page of music, apparently indicating revisions in progress for the 1963
version.]
- folder 4 *Images*. For harp and orchestra. — 1961
Piano reduction score, first movement only; annotated by Robert Barlow [so
identified by Joan Barlow Donat in 2001]; 14 pages of music.
- folder 5 *Images*. For harp and orchestra. — 1961
Piano reduction score; 36 pages of music. [Cover title “for harp and
instruments” is at variance with the caption title “for harp and orchestra”.]
Bears annotations by a pianist performer.
- folder 6 *Images*. For harp and orchestra. — 1961
Ozalid masters of parts: fl, ob, Engl hn, cl 1, cl 2, bsn, hn 1, hn 2, tpt 1, tpt 2,
tbn, vn 1, vn 2, vla, vc, bass.
- folder 7 *Sinfonia Da Camera*. — [1962]
Ozalid masters of the instrumental parts: vn 1, vn 2, va, vc, bass, fl 1, fl 2, ob
1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2, tbn, timp, perc,
piano.
- folder 8 *Images*. For harp and instruments. — 1963
Masters (transparent) of score, reduced in size; 83 pages of music.

- folder 9 *Images*. For harp and instruments. — 1963
Negative photostatic copy of score, generated from a spiral-bound copy; 83 pages of music.
- folder 10 *Images*. For harp and instruments. — 1963
Masters (transparent) of piano reduction score, at full size; 31 pages of music.
- folder 11 *Images*. For harp and instruments. — 1963
Masters (transparent) of solo harp part, at full size; 15 pages of music; accompanied by a negative photostatic copy of same. harp part;
- folder 12 *Images*. For harp and instruments. — 1963
Ozolid masters of parts: fl, ob, Engl hn, cl, bsn, hn, tpt, vn 1, vn 2, vla, vc, bass.
- folder 13 *Vistas*. For orchestra. — 1963
Pencil draft; 43 pages of music. Bears title “Quiet Piece” in caption.
Negative photostatic copy of score; 28 pages of music.
Ozolid masters of parts: vn 1, vn 2, vla, vc, bass, fl 1/2, cl 1, cl 2, ob/Engl hn, bsn 1/2, hn 1/2, tpt 1/2, tbn 1/2, timp/perc, harp.
- box 4
- folder 1 *Overture, Hampton Beach*. For orchestra. — 1971
Pencil sketches.
Ozolid masters of parts: vn 1A, vn 1B, vn 2a, vn 2B, vla 1, vla 2, vc 1, vc 2, bass, fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, hn 3, hn 4, tpt 1, tpt 2, tpt 3, tbn 1, tbn 2, tbn 3, tuba, timp, perc, harp/celeste.
- folder 2 *Soundscapes*. For orchestra and tape. — 1971
Ozolid masters of parts: vn 1, vn 2, vla, vc, bass, fl 1, fl 2, ob 1, ob 2, Engl hn, cl 1, cl 2, bass cl, bsn 1, bsn 2, hn in F 1, hn in F 2, hn in F 3, hn in F 4, tpt 1, tpt 2, tpt 3, tbn 1, tbn 2, tuba, timp, harp, perc, tape .
- folder 3 *Divertissement*. For flute and chamber orchestra. — 1980
Pencil sketches.
Manuscript book with pencil sketches.
- folder 4 *Divertissement*. — 1980
Ozolid masters of score; 78 pages of music.
Ozolid masters of flute/alto flute part; 6 pages of music.
- folder 5 *Frontiers*. For symphonic band. — 1982
In WBB’s hand. Ozolid masters of parts: ob 1/2, picc 1/2, fl 1/2, Engl hn, cl 1/2, cl 3, alto cl, bass cl, bsn 1/2, alto sax 1/2, tenor sax, bari sax, cor 1/2,

cor 3, tpt 1/2, hn 1/2, hn 3/4, tbn 1/2, tbn 3, bari, tuba 1 in E-flat/2 in B-flat, timp, perc.

- folder 6 *Frontiers*. For symponic band. — 1982
In a copyist's hand. Ozalid masters of parts: picc 1, picc 2, fl 1, fl 2, ob 1, ob 2, Engl hn, cl 1, cl 2, cl 3, alto cl, bass cl, bsn 1, bsn 2, alto sax 1, alto sax 2, tenor sax, bari sax, bass sax, cor 1, cor 2, cor 3, tpt 1, tpt 2, hn 1, hn 2, hn 3, hn 4, tbn 1, tbn 2, tbn 3 (bass), bari hn, tuba 1, tuba 2, perc.
- folder 7 *Requiem and Alleluia*. For trombone choir. — 1991
To the memory of Emory Remington.
Pencil sketches, in MS notebook (title "Winter's Passed" on cover).
Ink MS score; 28 pages of music. Loose-leaf.
MS repro score, spiral-bound; 28 pages of music.
Master parts (8), labelled "Trombone I" through "Trombone VIII".
- folder 8 *Fanfare for the University of Alabama*. — [undated]
Ink MS; 3 pages of music.
Ink MS parts tpt 1, tpt 2.
MS repro score; 3 pages of music.
- folder 9 *Variation on a Theme by Hanson*. For orchestra. — [undated]
Pencil MS; 6 pages of music.
- folder 10 *Variation on a Theme from "The Musicians of Bremen" by Bernard Rogers*. For 11 instruments. — [undated]
Ink MS parts: piano, vn 1, vn 2, vc, bass, fl, ob, cl, bsn, hn in F, tpt in C, timp, perc.

Series 4: Vocal and Choral Works

Box 4

- folder 11 *Zion in Exile*. Cantata. — 1937
Ozalid masters of parts: vn 1, vn 2, vla, vc, bass.
Ozalid masters of piano vocal score; 63 pages of music.

Box 5

- folder 1 *Songs from "The Silence of Amor"*. For soprano voice and orchestra. — 1938
Poems by William Sharp.
Texts of the three songs (2 pages; typescript).
Invoice from City Blue Print Company (May 21, 1952) for generation of prints.
Ozalid masters of score; 40 pages of music.

Ozalid masters of piano vocal score; 15 pages of music (in a copyist's hand).
Ozalid masters of parts: vn 1, vn 2, vla, vc, bass.
Ink MS parts (in a copyist's hand): vn 1, vn 2, vla, vc, fl 1, fl 2/alto fl, cl 1, cl
2 ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1 in C, tpt 2 in C, perc, harp (2).
Ink MS piano vocal score; 14 pages of music, unnumbered.
MS repro parts: vn 1 (5), vn 2 (4), vla (3), vc (3), bass (2).
Pencil sketches.

- folder 2 *Lament from Zion in Exile*. For string quartet, piano, and soprano solo. — 1941
MS score; 5 pages of music.
“Arranged April 27, 1941”—on title page of score.
Ink MS parts: piano, vn I, vn II, vla I, vla II, vc, bass.
Ozalid master of piano-vocal score; 4 pages of music.
- folder 3 *Madrigal for a Bright Morning*. For SAATB a capella. — 1941
Text by John R. Slater.
MS repro score; 3 pages of music.
“March 17, 1941”—at end of score.
- folder 4 *The Twenty-Third Psalm*. For mixed chorus, organ and orchestra. — [1944]
Ozalid masters of the instrumental parts: vn 1, vn 2, va, vc, bass, fl 1, fl 2, ob
1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2.
- folder 5 *Three Songs after Shakespeare*. For soprano with piano. — 1948
Texts: From You Have I been absent in the spring (Sonnet XCVIII); Street
Vendor's Song (from *The Winter's Tale*); Shall I compare thee to a
summer's day? (Sonnet XVIII).
Ozalid masters of score; 11 pages of music.
“April, 1948”—at end of score.
MS repro score; 11 pages of music. 2 copies of same.
Three additional MS repro copies of the “Street Vendor's Song”; and one MS
repro copy of the “Street Vendor's Song” and “Shall I compare thee”
together.
- folder 6 *Mass in G*. For chorus and orchestra. — 1951
Movements: Kyrie eleison; Gloria in excelsis; Credo; Sanctus; Cantio pro
elevatione (for Strings); Agnus Dei.
Ozalid masters of score; 88 pages of music.
Ozalid masters of strings parts: vn I, vn II, vla, vc, bass.
- folder 7 *Mass in G*. — 1951
Negative masters of piano-vocal score; 58 pages of music. In **Kodak Sheet
Film** box.
- folder 8 *Mass in G*. — 1951
Sundry additional MS repro pages and pencil sketches.

- folder 9 *Poems for Music*. Four songs for soprano after poems by Robert Hillyer. — 1956, 1958
 Texts: Serenade; Madrigal; The Gull; The Starry Music.
 Ozalid masters of score; 16 pages of music.
 MS repro score (pages 3-13) and two MS repro copies of “Madrigal”.
 Two MS repro scores, each reduced in dimensions; one looseleaf and the other spiral-bound.
- folder 10 *Poems for Music*. Four songs for soprano after poems by Robert Hillyer. — 1956, 1958
 Ozalid masters of the instrumental parts: fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2, tbn, perc, timp, harp, vn 1, vn 2, va, vc, bass.
- folder 11 *We All Believe in One True God*. For choir, organ, and brass quartet ad libitum. — 1965
 Words by Tobias Clausnitzer, 1668; translated by Catherine Winkworth.
 For Hans Vigeland.
 Copyright 1968 by Wayne Barlow, Rochester, N.Y. U.S.A.
 Printed score; 16 pages of music. Two copies of same. Printed under the agency of Allied Print, Inc. (Rochester, NY).
 Ozalid masters of brass parts: tpt I, tpt II, tbn I, tbn II.
 MS repro copies of brass parts: tpt I, tpt II, tbn I (marked “Horn” in pencil), tbn (numeric designation marked out); accompanied by a MS part in WBB’s hand for horn in F.
 Pencil draft; 13 pages of music.
- folder 12 *The Woodpecker with Long Ears*. For voices, piano, and tape. — [1966]
 Poem by Tom Robinson.
 Texts of poems “The Woodpecker” by Elizabeth Madox Roberts, and, “The Woodpecker with Long Ears” by Tom Robinson (1 page, typescript).
 Pencil sketch; 4 pages of music.
 Ozalid masters of score; 4 pages of music.
 MS repro score; 4 pages of music. Three copies of same.
- Box 6
- folder 1 *Wait for the Promise of the Father*. For soloists, chorus, organ, and orchestra. — 1968
 Movements:
 I. Wait for the Promise
 II. When the Day of Pentecost
 III. Men of Judea
 IV. And in the Last Days
 V. And Peter Said to Them, “Repent . . .”
 VI. I Keep the Lord

- VII. Blessed Be the God and Father
- VIII. But False Prophets
- IX. But the Day of the Lord
- X. All Flesh is Like Grass

MS repro score; 115 pages of music. The vocal lines pasted onto the leaves of MS paper. "Oct. 1968"—at end of score.

MS repro score; 82 pages of music. The vocal lines pasted onto the leaves of MS paper.

folder 2

Wait for the Promise of the Father. — 1968

Ozalid masters of orchestral parts: fl, ob, cl, bsn, hn, org, vn I, vn II, vla, vc, bass.

Negative-polarity repro of the vocal score, incomplete; pages 3-35.

Ozalid masters of score; 82 pages of music. Image now severely faded.

Sundry additional pages, including a master copy of the assembled texts.

"Copyright 1969 by Wayne Barlow"—on first page of music of the vocal score.

folder 3

Voices of Faith. For soprano solo, narrator, mixed chorus, and orchestra. — 1974

"Commissioned by the Augusta Symphony Orchestra for the observance of the nation's Bicentennial 1976"—on title page of vocal score.

Ozalid masters of orchestral parts: vn 1, vn 2, vla, vc, bass, fl 1, fl 2, ob 1-2, bsn 1-2, cl 1-2, hn 1-3, hn 2-4, tbn 1-2, tbn 3/tuba, tpt 1-2, timp/perc, harp.

Ink MS vocal score; 42 pages of music.

"Copyright 1975 by Wayne Barlow"—on first page of vocal score.

Copies of the composer's program notes (1 page, typescript) and by copies of the texts set within the work (4 pages, typescript).

Two manuscript books, each spiral-bound, containing pencil sketches for this composition.

folder 4

Voices of Darkness. For reader, piano, percussion, and magnetic tape. — 1974

"For Sidney Hodkinson and the Musica Nova of the Eastman School of Music"—on first page of music in the score.

"November, 1974. Rochester, N.Y."—at end of score.

Movements: Antigone (Jean Cocteau); The Sphinx (Jean Cocteau); Medea (Robinson Jeffers).

Copies of the composer's program notes (1 page, typescript).

Composer's performance notes (1 page, typescript).

Ozalid masters of the score; 54 pages of music.

MS repro score; 2 copies, each spiral-bound.

Box 7

folder 1

What Wondrous Love. For mixed voices, piano or organ, and guitar. — 1976
Early American hymn, arranged by WBB.

“To the Choir of St. Thomas’ Episcopal Churchk, Rochester, N.Y.”—on first page of music.

Ozalid masters of score; 4 pages of music.

MS repro score, annotated with guitar chords.

Numerous MS repro scores in octavo dimensions for choral use.

folder 2

A Bicentennial Celebration Service. — [1976]

Movements: (1) Processional, “How Firm a Foundation” (Early American); (2) Gloria in excelsis, “Mass on Shaker Hymns” (Barlow); (3) Gradual, “Let Us Break Bread Together” (Spiritual); (4) Sermon hymn, “In Christ There is no East or West”; Offertory Anthem, “What Wondrous Love” (arr. Barlow); Doxology; (6) Sanctus, “Mass on Shaker Hymns” (Barlow); (7), (8), (9), Communion hymns; (10), Recessional, “Glorious Things of Thee are Spoken” (Early American).

WBB’s notes (1 page, typescript).

Order of service, citing the individual selections (1 page, typescript).

One compilation of the various musical selections in sequence, stapled.

Photocopies of two of the hymn settings.

Accompanied by a copy of a parish service bulletin (Sunday, February 15, 1976) documenting use of this music in a celebration of the Eucharist.

folder 3

Out of the Cradle Endlessly Rocking. For chamber chorus, tenor solo, clarinet, viola, piano, and tape. — 1978

Text by Walt Whitman.

MS repro score; 62 pages of music. The piano and vocal lines pasted onto the leaves of MS paper.

Ozalid masters of piano-vocal score; 29 pages of music.

MS repro piano-vocal score.

folder 4

Out of the Cradle Endlessly Rocking. — 1978

Ozalid masters of instrumental parts: B-flat cl, vla.

MS repro copies of instrumental parts.

Manuscript book marked “Cradle” containing pencil sketches.

folder 5

The Seven Seals of Revelation. — 1989

“Commisioned by and dedicated to Brevard Music Center, Brevard, North Carolina 1989”—on cover of vocal score.

Copy of the text (3 pages, typescript).

Ink MS vocal score; 45 pages of music.

folder 6

The Seven Seals of Revelation. — 1989

Ink MS instrumental parts: vn I, vn II (pages 1-2 lacking), vla, bass (pages 1-2 lacking), fl II, cl I, cl II, ob I (pages 3-4 lacking), ob II, bsn I, bsn II, hn I, hn II, hn III, hn IV, tpt I, tpt II, tbn I, tbn II, tbn III, tuba, timp, perc.

- folder 7 *The Seven Seals of Revelation.* — 1989
Manuscript book containing pencil sketches.
- folder 8 *St. Thomas Amen.* For mixed voices a capella. — [undated]
Numerous copies of MS repro score; apparently generated for ensemble use.
(WBB's own use is indicated by marking on one copy, which on its verso bears the words in WBB's hand: "All together now — on the upbeat.")
- folder 9 *The Lord is in His Holy Temple.* For mixed voices and keyboard. — [undated]
MS repro score; 2 pages of music.
- folder 10 *All Things Come of Thee.* For mixed voices and keyboard. — [undated]
MS repro score; 2 pages of music.
- folder 11 *The Truth from Above.* For mixed voices, piano or organ, and guitar. — [undated]
Early English; arranged by WBB.
"To the Choir of St. Thomas' Episcopal Church, Rochester, N.Y."—At head of score.
MS repro score; 4 pages of music.
Accompanied by one copy bearing WBB's handwritten additions.

Series 5: Chamber Works

box 8

- folder 1 *String Quartette.* — [presumably between 1934 and 1937]
"Post-graduate"—on score.
Ink MS score; 15 pages of music.
Ink MS parts: vn I, vn II, va, vc.
- folder 2 *Prelude, Air and Variation.* For bassoon, string quartet and piano. — 1947
Ozalid masters of parts: vn I, vn II, va, vc, bsn, piano.
MS repro parts: vn I, vn II, va, vc, bsn, piano.
- folder 3 *Prelude, Air and Variation.* For bassoon, string quartet and piano. — 1947
MS repro score; 33 pages of music. 2 copies, each looseleaf.
- folder 4 *Prelude, Air and Variation.* For bassoon, string quartet and piano. — 1947
One complete performance set: MS repro score, hardbound plus five parts.
Additional copy of the MS repro score, hardbound.
- folder 5 *Quintet for Piano and Strings.* — 1951
Ozalid masters of score (61 pages of music) and parts (vn 1, vn 2, va, vc).

- folder 6 *Quintet for Piano and Strings.* — 1951
MS repro parts (vn 1, vn 2, va, vc): two sets of the same impression.
- folder 7 *Quintet for Piano and Strings.* — 1951
MS repro score; 61 pages of music. One spiral-bound; the other looseleaf within a hardboard cover.
- folder 8 *Triptych.* For string quartet. — 1953
Ozolid masters of score (pages 2-22, incomplete; page 1 lacking) and parts (vn 1, vn 2, va, vc). Accompanied by ozolid masters of a bass part.
- folder 9 *Triptych.* For string quartet. — 1953
MS repro parts: vn 1, vn 2, va, vc.
- folder 10 *Triptych.* For string quartet. — 1953
MS repro score; 22 pages of music. Three copies, one of which is spiral-bound.
- box 9
- folder 1 *Images for Harp, Clarinet, and String Quartet.* — 1963
Ozolid masters of score (53 pages of music) and parts (cl, vn 1, vn 2, va, vc).
- folder 2 *Images for Harp, Clarinet, and String Quartet.* — 1963
MS repro score (53 pages of music). Two copies, each bound with tape.
- folder 3 *Images for Harp, Clarinet, and String Quartet.* — 1963
MS repro score, spiral-bound and parts at reduced dimensions.
- folder 4 *Trio for Oboe, Viola and Piano.* — 1964
“For Robert Sprenkle, Francis Tursi, and Armand Basile”—on first page of score.
Ozolid masters of score (40 pages of music) and parts (ob, va).
- folder 5 *Trio for Oboe, Viola and Piano.* — 1964
MS repro parts. Two sets, one of which bears performance markings.
- folder 6 *Trio for Oboe, Viola and Piano.* — 1964
Three copies of the MS repro score. Two copies at 40 pages of music, each spiral-bound, one of which is in the dimensions of a perusal copy. The third copy at 39 pages of music.
- folder 7 *Elegy for Viola and Orchestra.* — 1968
Ozolid masters of the score; 34 pages of music.
Ozolid masters of instrumental parts: vn 1, vn 2, va, vc, bass, fl 1-2, ob 1-2 (Engl hn), cl 1-2 (bass cl), bsn 1-2, hn 1-2, tpt 1-2, tbn 1-2, tbn 3/tuba, timp, perc, harp.

Ozalid masters of the piano reduction score; 11 pages of music.

folder 8

Elegy for Viola and Orchestra. — 1968

MS repro piano reduction score; 11 pages of music. Two copies, of which bears pencilled markings apparently in WBB's hand.
Pencil sketches.

folder 9

Duo for Harp and Tape. — 1971

"For Robert Barlow"—at head of score.

"Rochester, N.Y. Feb. 4, 1971"—at end of score.

Ozalid masters of score; 19 pages of music. The composer's performance notes precede page 1.

Accompanied by a second set of Ozalid masters, also in WBB's hand and also comprised of 19 pages of music, but representing an altogether different rendering of the musical text.

MS repro score; two copies.

box 10

folder 1

Vocalise and Canon. For tuba and piano. — 1976

MS repro score (4 pages of music) and tuba part for the Vocalise. Two copies of the score present.

MS repro score (6 pages of music) of the Canon. Two copies present.

folder 2

Intermezzo for Viola and Harp. — 1980

"For the New York State Music Teachers Association 1980"—at head of score.

Ozalid masters of the score (11 pages of music) and viola part.

MS repro score; two copies.

folder 3

Sonatina for Four. For flute, clarinet, violoncello, and harp. — 1984

Ozalid masters of the score; 32 pages of music.

Two MS repro copies of the score, each spiral-bound within boards.

folder 4

Meditation on the Agnus Dei. [Based on the final movement of the Mass in G.]

For string quintet. — [undated]

Ink MS score; 15 pages of music.

Ozalid masters of parts: vn I, vn II, va, vc, bass.

Series 6: Keyboard Works

Box 10

folder 5

Sonata for Piano. (20-page variant.) — 1947

N.B. This variant of the score is an autograph MS.

Ozalid masters of the score; 20 pages of music.

MS repro score. Three copies, two of which are bound within boards.

folder 6

Sonata for Piano. (24-page variant.) — 1947
N.B. This variant of the score is a copyist's MS.
Two MS repro copies of the score, each looseleaf.
Two MS repro copies of the score, each spiral-bound.
One MS repro copy of the score, enlarged to 11 x 14".

folder 7

Dynamisms for Two Pianos. — 1966
"To Yarbrough and Cowan, Duo-Pianists"—following title page of the score.
"December, 1966. Rochester, N.Y."—at end of the score.
Ozolid masters of the score; 25 pages of music.

folder 8

Dynamisms for Two Pianos. — 1966
Four MS repro copies of the score: one perusal copy (8 x 9 in.), spiral-bound;
one looseleaf copy (8.5 x 11 in.); two stapled copies (each 11 x 14 in.).

folder 9

Prelude in E. For piano. — [presumably 1968]
"For James Zaccaria"—at head of score.
Ozolid masters of the score; 2 pages of music.
MS repro copy of the score.

folder 10

Invention in A. For piano. — 1968
"For James Zaccaria"—at head of score.
"Wayne Barlow. June, 1968"—at end of score.
Ozolid masters of the score; 2 pages of music.
MS repro copy of the score.

box 11

folder 1

Wedding Processional. For organ. — [undated]
Ozolid masters; 3 pages of music.
MS repro copy of the score.
Additional copy mounted on cardstock, presumably used by WBB at the organ console.

Series 7: Publications for Liturgical Use

Box 11

folder 2

Three Christmas Tunes. Arranged for organ by Wayne Barlow. St. Louis: Concordia, c1960.
Contents: Joseph, Dearest (14th-century German folk song); Voici Le Noël (Old French folk song); Veni, Immanuel (Latin Advent hymn).

- folder 3 *Four Chorale Voluntaries*. Settings by Wayne Barlow. St. Louis: Concordia, c1981.
 Contents: Come, Follow Me, the Savior Spake (Machs mit mir, Gott); Sing Praise to God, the Highest Good (Lobt Gott den Herren, ihr); My Soul, Now Praise Your Maker (Nun lob, mein Seel); Creator Spirit, by Whose Aid (All Ehr und Lob). Four copies, accompanied by a looseleaf repro copy.
- folder 4 *Voluntaries on the Hymn of the Week*, Part 1: Advent to Transfiguration. St. Louis: Concordia, c1963. Three copies, two of which bear WBB's pencilled markings.
- folder 5 *Voluntaries on the Hymn of the Week*, Part 2: Septuagesima to Good Friday. St. Louis: Concordia, c1964. Two copies, each of which bears WBB's pencilled markings.
- folder 6 *Voluntaries on the Hymn of the Week*, Part 3: Easter to Trinity Sunday. St. Louis: Concordia, c1966. Two bound copies, each of which bears WBB's markings, and an unbound, looseleaf copy.
- folder 7 Ozalid masters of the settings that were published in: *Voluntaries on the Hymn of the Week*, Part 3.
- folder 8 MS repro copies of the settings that were published in: *Voluntaries on the Hymn of the Week*, Part 4. Two sets, one at 8.5 x 11" and the other at 9.5 and 12.5".
- Box 14
Missa Sancti Thomae. For voices in unison. — 1963
 "To the memory of Lyndol Mitchell."
 Copyright 1963 by The H. W. Gray Co., Inc. 29 copies.

Series 8: Sketches and Miscellanea

Box 11

- folder 9 Pencil sketches for various of the settings that were published as *Voluntaries on the Hymn of the Week*.
- folder 10 *Portuguese Christmas Carol*. Arranged by Wayne Barlow.
 Ink MS; 2 pages of music. With MS repro copies.
- folder 11 Two hymn settings: Come, Risen Lord; and, For All Your Saints. (Each is also identified by its number in *The Hymnal 1940*.)
 Pencil MS; 3 pages of music.

- folder 12 *Sarabande*. In four voices.
Pencil MS; 4 pages of music.
- folder 13 *Holy Manna*. For flute, clarinet, and string quartet.
Pencil MS; 5 pages of music (incomplete).
- folder 14 Untitled. For organ.
Ink MS; 1 page of music.
- folder 15 Music from *The Sacred Harp*.
Pencil MS; 1 page of music.
- folder 16 Various pencil sketches, MS repro copies, and Ozalid masters, most of which are
entirely unidentified as to title, date, and occasion of writing.
- folder 17 Two spiral-bound manuscript notebooks containing pencil sketches; one marked
“Variations” on its cover; the other marked “Sonatina for Four”.
- folder 18 One bound manuscript book containing pencilled counterpoint exercises, and also
pencilled sketches for compositions bearing the following titles: Choral
Fantasia for Organ; Fugue; Fugue for Organ; Divertimento II; Intermezzo;
Divertimento [for] Piano.

Series 9: Oversized

Box 12

- folder 1 *Three Moods for Dancing*. — 1940
“To Thelma Biracree”—at head of score.
Ink MS score; 47 pages of music, unnumbered.
Bears conductor’s performance markings.
- folder 2 *Poems for Music*. — 1958
Ozalid masters of score; 55 pages of music.
- folder 3 *Frontiers*. For symphonic band. — rev. 1985
“For Jamie Hafner and the Transylvania Symphonic Band, Brevard Music
Center”—at head of score.
Ozalid masters of score; 36 pages of music.
- folder 4 *Mass in G*. — 1951
Ozalid masters of score; 85 pages of music.
Accompanied by WBB’s notes on writing this work (1 page, typescript).

- folder 5 *Zion in Exile*. Cantata for soprano, tenor, baritone and bass soli, mixed chorus and orchestra. — 1937
The text from the Old Testament.
“Presented as thesis requirement for the degree Doctor of Philosophy in Music, the Eastman School of Music of the University of Rochester, Rochester, New York. June, 1937”—on title page of score.
“THE END -- completed March 23, 1937 Wayne B. Barlow”—at end of score.
Ozalid masters of score; 120 pages of music.
- folder 6 *Sinfonia da Camera*. — [1962]
Ozalid masters of score; 72 pages of music (incomplete).
MS repro score; 87 pages of music.
- folder 7 *Voices of Faith*. For soprano solo, narrator, mixed chorus, and orchestra. — 1976
“Commissioned by the Augusta Symphony Orchestra for the observance of the nation’s Bicentennial 1976”—on title page of score.
Movements: to [sic] the hills; The Mayflower Compact; Verses Descriptive of New England; Contemplations; Make Yee a Joyfull Noise.
Ozalid masters of score; 47 pages of music.
- folder 8 *The Twenty-third Psalm*. For tenor soloist, mixed chorus, and orchestra. — [1944]
Ozalid masters of score; 17 pages of music.
Ozalid masters of instrumental parts: vn 1, vn 2, va, vc, bass, fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bn 1, bn 2, hn 1, hn 2, tpt 1, tpt 2.
- folder 9 *Overture, Hampton Beach*. For orchestra. — 1971
“Commissioned by Alfred University for the opening of McLean Physical Education Center and performed by the Rochester Philharmonic Orchestra, Samuel Jones conducting, September 19, 1971.”—on cover of score.
Verses by John Greenleaf Whittier on cover of score (first line: The sunlight glitters keen and bright).
Ozalid masters of the score; 27 pages of music.
- Box 13
- folder 1 *Vistas*. For orchestra. — 1963
“Commissioned by and dedicated to Edward Benjamin”—at head of score.
Ozalid masters of the score; 28 pages of music.
- folder 2 *Sonata for Piano*. — 1947
Camera-ready masters of the 24-page variant.

folder 3

Soundscapes for Orchestra and Tape. — 1971

“Written for the commemoration of the Fiftieth Anniversary of the Eastman School of Music and dedicated to Walter Hendl”—preceding the first page of music.

Movements: Mists; Clouds; Constellations; Sunbursts.

Ozolid masters of the score; 49 pages of music.

folder 4

The Seven Seals of Revelation. For mixed chorus and orchestra. — 1989

“For Henry Janiec / Commissioned by and dedicated to Brevard Music Center, Brevard, North Carolina”—on cover of score.

Ink MS score; 126 pages of music. The vocal lines pasted onto the leaves of MS paper.

MS repro score; pages 5-126 (incomplete).

folder 5

Images for Harp and Instruments. — 1963

“To Robert Barlow”—at head of score.

Ozolid masters of the score; 83 pages of music.

MS repro piano reduction score, spiral-bound; 31 pages of music. Two copies.

APPENDIX

Non-manuscript performance materials for the below-listed works were placed at the ESM's Ensembles Library. Interested parties were encouraged to address directly the Ensembles Library staff.

Works for instrumental ensemble

Lyrical Piece (1943)
Lento and Allegro (1955)
Night Song (1956)
Intrada, Fugue, and Postlude (1959)
Rota (1959)
Images for Harp and Orchestra (1961)
Sinfonia da Camera (1962)
Vistas (1963)
Elegy for Viola and Orchestra (1968)
Overture: Hampton Beach (1971)
Soundscapes (1971)
Divertissement (1980)
Frontiers (1982)

Vocal and choral works

Zion in Exile (1937)
Songs from *The Silence of Amor* (1938)
The Twenty-Third Psalm (1944)
Mass in G (1951)
Poems for Music (1958)
Wait for the Promise of the Father (1968)
Voices of Faith (1974)
Out of the Cradle Endlessly Rocking (1978)
The Seven Seals of Revelation (1989)

Chamber works

Meditation on the Agnus Dei: based on the final movement of the Mass in G
Lento for Strings (Triptych III)