

# FRANCIS JAMES BROWN COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS  
SIBLEY MUSIC LIBRARY  
EASTMAN SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

Processed by Jonathan Altman-Ezzard, spring 2011  
and by Ethan Helm, spring 2012;  
revised by David Peter Coppen, fall 2015

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## DESCRIPTION OF COLLECTION

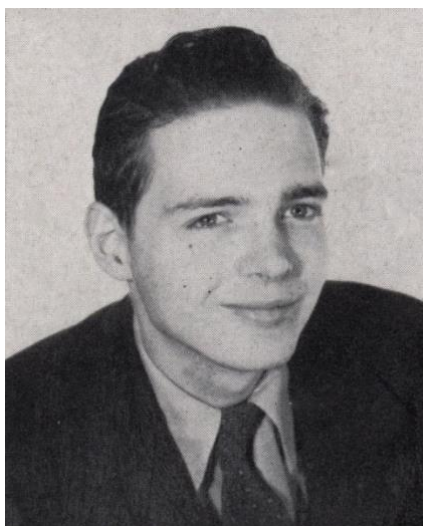
Francis James Brown Collection (lived 1925-2008; the documents 1944 – 2007)

C3B 8,1-5

13.5 linear feet

### **Biographical sketch**

*This sketch is provided as a concise reference for those readers unfamiliar with Francis James Brown's life and work. Other, more extensive accounts of his life are on file at RTWSC; these include his obituary, his C.V. as compiled by himself, and also an account of his young life, submitted by Mary Gifford Brown on 11 January 2015.*



*Photograph from The Score, 1947.*

Francis James Brown, American-born composer and pianist, was born on October 26th, 1925, in Rochester, New York. His family moved to New York City when he was five years old. He proved himself a musical prodigy at a young age, playing the piano at age three and playing from orchestral scores at age ten. At age six he won a scholarship to the David Mannes School of Music, where he studied piano, violin, harmony, and composition. At age 14 he took acting classes for two years with Maria Ouspenskaya (formerly of the Moscow Art Theater) at her school in New York City. Thereafter he studied on scholarship at the Eastman School of Music (Rochester, NY), where he studied piano and composition, receiving the B.Mus. degree in 1947.

In 1951 Brown won a scholarship to study composition under Luigi Dallapiccola at Tanglewood; he later continued his studies under Dallapiccola in Florence on a Fulbright grant. While in Florence he met Stanley Seeger, with whom he would collaborate on many musical works and projects. (One of the most celebrated Brown-Seeger collaborations was the score of the feature

film *Priest of Love* (1980), a dramatization of the life of D. H. Lawrence directed by Christopher Miles and starring Ian McKellen, Ava Gardner, John Gielgud, and Janet Sussman.) After returning to New York City from Europe, Brown worked on Broadway and also wrote music for television, at the same time studying composition under both Roger Sessions and Alexei Haieff, and studying piano under Kyriena Siloti, daughter of Russian pianist Alexander Siloti. During that time he also gave piano recitals concerts on the East Coast.

In 1964 Brown moved to Greece, where at first he made his home in Athens, eventually re-locating to the island of Andros in 1982. In 1974 he met the English-born actress and singer Mary Gifford, who became Brown's frequent musical collaborator and a dedicated performer of his music. They were married in Los Angeles in 1983 while Brown was lecturing at the Schoenberg Institute during his appointment to the Classics and Music Departments of Stanford University.

He died in London on January 18th, 2008. A memorial concert was held at St. John's, Smith Square, London on March 17th, 2009.

### **Provenance**

The Francis James Brown Collection was the gift of Mrs. Mary Gifford Brown, widow of the composer. The music manuscripts were shipped from London in April, 2010. The initial gift of sound recordings was made by Mrs. Brown during her initial visit to the Eastman School of Music in November, 2008. At this writing (winter 2015-16), the collection remains open; further accruals are anticipated, which will be duly processed and collated with the collection at the Ruth T. Watanabe Special Collections Department (RTWSC).

### **Scope and content note**

The collection is primarily comprised of the manuscripts of Mr. Brown's original compositions. These include scores and, in many instances, instrumental parts; scripts; sketches; and libretti. Throughout this inventory, the scores are identified by specific type of musical [manifestation]: piano scores (reductions of orchestral material for piano), piano-vocal scores (most often used for musical theater works); sketches; drafts (most often in pencil); fair copies (completed in ink, representing more or less a completed representation of a work); and lead sheets (showing melodic lines with lyrics and chord symbols). In particular, The collection accurately represents Mr. Brown as a prolific composer of vocal works and of stage works.

### **Restrictions and use**

There are no restrictions on access to the collection. The provisions of the United States Copyright Law and its revisions apply in each instance of reproduction and performance, recording, and/or broadcast use. The written permission of Mary Gifford Brown is required for any reproductions of the music manuscripts, whether by photocopying, digital scanning, or any other means yet unidentified, as well as for performance use.

## **Associations**

The Francis James Brown Collection is one of numerous collections at RTWSC emanating from the careers and legacies of Eastman School of Music alumni. The manuscripts of Francis James Brown, B.Mus. '47, join those of numerous other composer-graduates of the Eastman School, including William Bergsma, B.A. '42, M.Mus. '43; Alexander Courage, B.Mus. '41; D. Lee Gannon, B.Mus. '88; Sydney Hodkinson, B.Mus. '57, M.Mus. '58; Homer Todd Keller, B.Mus. '37, M.Mus. '38; Malcolm Seagrave, DMA '62; and others.

## DESCRIPTION OF SERIES

The works of James Francis Brown have been arranged into the series and sub-series described below based on genre and on designated performing forces. Throughout, the titles of compositions have been transcribed directly from the manuscripts, thus accounting for numerous variations in form and spelling. Throughout, information rendered within square brackets [ ] denotes discernible information not explicitly appearing in the composer's hand on any given manuscript.

### SUB-GROUP 1: ORIGINAL COMPOSITIONS

#### Series 1: Works for Solo Piano

This series is comprised of manuscripts of works for solo piano. Many of them are brief in duration, and bear characteristics of character pieces or occasional pieces. The manuscripts are arranged alphabetically by title.

#### Series 2: Works for Organ

This series is comprised of manuscripts of works for organ. These works constitute musical portraits of Scriptural figures, notably, Jesus Christ and the twelve Disciples. The manuscripts are arranged alphabetically by title.

#### Series 3: Vocal Works

This series is comprised of songs, song cycles, and other vocal works. The composer selected texts from a distinguished gathering of poets and writers, including William Shakespeare, Rabindranath Tagore, e. e. cummings, Edward Lear, and Walter de la Mare. On occasion he wrote his own lyrics, and also set lyrics penned by his wife, Mary Gifford Brown. This vast series spans altogether four decades of the composer's creative life.

The vocal works are sub-divided into six sub-series based on language: settings of texts (A) in English, (B) in Greek, (C) in French, (D) in Spanish, (E) in German, and (F) in Italian. When setting Greek-language texts, the composer rendered the titles, the texts underlying the vocal lines, and also the attributions in the Greek alphabet on his manuscripts; the titles have been thus rendered in this inventory. Within each sub-series, the manuscripts are arranged alphabetically by title. Unless the performing forces are explicitly stated, scoring for solo voice with piano accompaniment is to be assumed.

In certain instances the composer did not happen to devise a collective title for a given group or set of songs. In such instances, those groups or sets have been assigned collective titles

of RTWSC's devising solely for convenience of access, e.g. [Songs on Poetry by Rabindranath Tagore], rendered in each instance within square brackets to indicate an imposed title.

Series 4: Concertos and Orchestral Works

This brief series is comprised of works for orchestra, including those in concerto form featuring solo instrumentalists. The manuscripts are arranged alphabetically by title.

Series 5: Chamber Works

This series is comprised of manuscripts of chamber works—that is, those written for solo instrument or for small instrumental ensembles. These works vary in both form and instrumentation; among them are duets, string quartets, woodwind quintets and brass quintets. The chamber works span the entirety of the composer's professional career, from 1950 through the year 2006. The manuscripts are arranged alphabetically by title.

Series 6: Stage Works

This series is comprised of the manuscripts of stage works (sub-series A), and also a sequence of libretti (sub-series B), most of which explicitly cite Francis James Brown as the given composer. The assembled manuscripts reflect ten stage works. The order of musical numbers in each work represents the order indicated by the composer whenever discernible; otherwise, they are arranged alphabetically by title.

Series 7: Sketches and incomplete works

This series is comprised of numerous manuscripts constituting either sketches or partially scored but incomplete works, rendered either in pencil or in ink. To date, no attempt has been made by RTWSC to itemize or describe these manuscripts.

Series 8: Oversized manuscripts

While not technically a separate series in and of itself, an Oversized series has been created as repository for scores and parts from other series that are otherwise too large to be accommodated in the designated records storage containers. Prominent among these manuscripts are the full scores of operas, formatted in the size of conducting scores.

**SUB-GROUP II: SOUND RECORDINGS**

Selected sound recordings in both audio-cassette and CD format.





*Cyclops. For [voices] and orchestra. Book and lyrics by Rush Rehm. Manuscript vocal score (ink), from Francis James Brown Collection, Box 11, Folder 7.*

# INVENTORY

## Sub-Group I: ORIGINAL COMPOSITIONS

### Series 1: Works for Solo Piano

#### Box 1

- folder 1     *I + I = II. A Suite for Sam and Jane.* — June 11 and 12, 1993.  
Fair copy in ink; 7 pages of music.  
Movements: I. Jeremy Sampson + II. Susan Jane = III = Lloyd.
- folder 2     *1 + 5 + 6. 12 Faces of Greece.* — July 8, 1976.  
Fair copy in ink; 13 pages of music.
- folder 3     *7 x 10 = 70. A little Fughetto for Stanley on his 70th.* — March 4, 2000.  
Fair copy in ink; 2 pages of music.
- folder 4     *7 x 10 = 70. Passacaglia in the form of a Prelude.* — April 1, 2004.  
Fair copy in ink; 2 pages of music.  
Accompanied by a pencil sketch; 2 pages of music.
- folder 5     *7 x 10: Seven Musical Haikus for a Super Seventieth Year!.* — April 1, 2003.  
Fair copy in ink; 3 pages of music.  
Accompanied by a pencil sketch.
- folder 6     *Aller – Retour.* (I — VII; VII — I.) — 1985.  
MS repro; 15 pages of music.
- folder 7     *Be My Valentine. Happy Valentine's Day to My Love.* — February 13, 1993.  
For piano 4-hands.  
Fair copy in ink; 2 pages of music.  
Accompanied by a sketch in ink; 1 page of music.
- folder 8     *Betty Ryan — Henry Miller.* — March 5, 1999.  
Fair copy in ink; 2 pages of music.
- folder 9     *Birthdays.* — [without date]  
MS repro; 1 page of music.
- folder 10    *Blake's Vision: A Suite for Piano on 6 Paintings.* — July, 1992.  
Fair copy in ink; 12 pages of music.  
Movements:  
    I. A vision: the inspiration of the poet

- II. Elohim creating Adam
- III. Pity
- IV. Dance of Albion, “Glad Day”
- V. Christ blessing the little children
- VI. Flight into Egypt

- folder 11      *Christopher Cone: A Birthday Sketch.* — May 30, 1983.  
 Fair copy in ink; 2 pages of music.  
 Presentation date June 4, 1983 on title page; the date May 30, 1983 appears at end of the MS.
- folder 12      *Dominic, Di, and Decca: A Short Trio.* — August 14, 1997.  
 Fair copy in ink; 3 pages of music.  
 Accompanied by a pencil sketch; 3 pages of music.
- folder 13      *A Double Portrait in Three Parts.* — September 10-12, 1993.  
 Fair copy in ink; 8 pages of music.  
 Movements:  
     I. Hela Arlind  
     II. Heidron Regina  
     III. Sbrhamniddtt
- folder 14      *Dynamic Development.* — November, 1948.  
 MS repro; 6 pages of music.  
 Choreography by Eve Gentry.
- folder 15      *Elgan William Gifford.*— September 25, 2002.  
 MS repro; 3 pages of music.  
 Accompanied by a pencil sketch, incomplete; 1 page of music.  
 Indicated as the sixth movement (VI) in a longer work.
- folder 16      *The Entertainer.* Music by Scott Joplin; simplified arrangement by FJB. —  
 [without date]  
 MS repro; 3 pages of music.
- folder 17      *A Family Quintet.* — September, 1990.  
 Fair copy in ink; . 15 pages of music.  
 Movements:  
     I. Suzanna  
     II. Tabitha  
     III. Theodora  
     IV. Edmund  
     V. Mark Prizeman
- folder 18      *A Family Septet.* — September, 1995.  
 Fair copy in ink; 11 pages of music.

Accompanied by a pencil sketch; 7 pages of music.

- folder 19     *Fantasy #3*. — March 3, 1986.  
Fair copy in ink; 6 pages of music.
- folder 20     *Five Little Pieces*. — April 16, 1996.  
Fair copy in ink; 5 pages of music.  
Accompanied by a pencil sketch; 4 pages of music.
- folder 21     *Five Miniature Fantasies*. — May 18, 1980.  
Fair copy in pencil; 3 pages of music.
- folder 22     *A Happy "2 . . . 7th" Birthday*. — April 17, 1983.  
1 fair copy in ink; 7 pages of music.
- folder 23     *Happy Valentine Day*. — February 14, 1992.  
For piano 4 hands.  
Fair copy in ink; 2 pages of music.
- folder 24     *In Search of St. Anthony*. — March-April, 1995.  
Fair copy in ink; 15 pages of music.
- folder 25     *A Jolly Prankster*. — September 8, 1995.  
Fair copy in ink; 1 page of music.
- folder 26     *Josephine: A musical portrait*. — August 24, 1993.  
Fair copy in ink; 1 page of music.
- folder 27     *Joy*. — August 16 and 17, 2002.  
Fair copy in ink; 3 pages of music.  
Accompanied by a pencil sketch; 2 pages of music.
- folder 28     *Kathleen Jesse Raine: Variations on a name*. — August, 1993; rev. September, 1993.  
Fair copy in ink; 11 pages of music.
- folder 29     *Linda and Julian: Two music portraits for Piano*. — August 28, 1990.  
Fair copy in ink; 6 pages of music.
- folder 30     *Little Piano Suite*. — April 17, 1983.  
Fair copy in ink; 4 pages of music.
- folder 31     *Maroula Moy: A Birthday Suite*. — April 17, 1982.  
Fair copy in ink; 7 pages of music.
- folder 32     *A Millennium Lullabye*. — January 1, 2000.

- Fair copy in ink; 1 page of music.  
Accompanied by a pencil sketch; 2 pages of music.
- folder 33 *Oil on Paper: Seven images by Janni Sypopoulos.* — April 21, 1984.  
Fair copy in ink; 11 pages of music.  
Title rendered in Greek on first page of music.
- folder 34 *Passacaglia and Fugue for a Lovely Birthday.* — April 17, 1984.  
Fair copy in ink; 4 pages of music.
- folder 35 *A Passing Vision.* — September 9, 1974.  
Pencil MS; 6 pages of music.
- folder 36 *Piano Sonata #3.* — March-April, 2001.  
Fair copy in ink; 13 pages of music.
- folder 37 *Phillip + 8 from his Private Collection.* — May 16, 1983.  
Fair copy in ink; 10 pages of music.
- folder 38 *The Rainbow.* — January 1, 1982.  
Fair copy in ink; 8 pages of music.  
Accompanied by a sketch in ink.
- folder 39 *Roxani, Constance, and Mary: 3 small portraits for piano solo.* — July 22, 1990.  
Fair copy in ink; 6 pages of music.
- folder 40 *Seven Little Preludes.* — August 17, 2003.  
Pencil sketch; 4 pages of music.
- folder 41 *Seven Roads to Love.* — March, 2003.  
Fair copy in ink; 6 pages of music.  
Accompanied by a pencil sketch.  
Movements:  
I. Rainbows. — II. Kisses. — III. Butterflies. — IV. Creation. — V.  
Laughter. — VI. Compassion. — VII. Joy.
- folder 42 *Six Images by Betty Ryan.* — June 5, 1984.  
Fair copy in ink; 15 pages of music.  
Movements:  
I. Flight to Agios Petros. — II. Abstract #1. — III. Apatouriana — Stenies.  
— IV. Abstract #2. — V. Panoply in Abissos. — VI. Farewell to Greece.
- folder 43 *Small Dance Suite.* I. Adagio. — [without date]  
MS repro; 3 pages of music.
- folder 44 *Small Fantasie.* — May 20, 1979.

- Fair copy in ink; 3 pages of music.
- folder 45     *Sonatina for Maroula.* — May 30, 1998.  
Fair copy in ink; 6 pages of music.
- folder 46     *Sonata #2 “Polytechnic.”* — March 24, 1977.  
Fair copy in ink; 20 pages of music.
- folder 47     *Sonatina “Romantique.”* — March 10, 1979.  
Fair copy in ink; 11 pages of music.  
Accompanied by a photocopy bearing performance markings.
- folder 48     *A Special Kastoria-Nymphalo Birthday Oct. 26, 2000.* — December 20, 2000.  
Fair copy in ink; 4 pages of music.
- folder 49     *A Suite for Bernard’s Happy “30th”.* — August 3, 1993.  
Fair copy in ink; 5 pages of music.
- folder 50     *A Teensy Weensy End of A Millennium [sic] Prayer for all Humanity.* — January 1, 1999.  
Fair copy in ink; 1 page of music.
- folder 51     *Three Sicilian Scenes.* — December 18, 2005.  
Fair copy in ink; 2 pages of music.
- folder 52     *Three Tiny Tidbits.* — September, 2000.  
Fair copy in ink; 3 pages of music.  
Accompanied by a pencil sketch.
- folder 53     *Toccata.* — April 17, 2004.  
Fair copy in ink; 4 pages of music.  
Accompanied by a pencil sketch.
- folder 54     *Très, très petite Suite.* — Summer, 1951.  
MS repro; 10 pages of music.
- folder 55     *Twenty-four Preludes.* — August, 2003 - January, 2004.  
Fair copy in ink; 36 pages of music.  
Accompanied by a pencil sketch.
- folder 56     *Two Tiny Pieces for 4- Hands.* — [without date]  
Fair copy in ink; 2 pages of music.
- Box 2
- folder 1     *Two Fantasies for Piano.* — May 3 and 15, 1979.  
Fair copy in ink; 8 pages of music.

Accompanied by a photocopy, annotated with performer's markings.

- folder 2     *The Villa Rosa Trio*. — April, 1999.  
Fair copy in ink; 7 pages of music.  
Accompanied by a pencil sketch.
- folder 3     *Viviano Variations*. — October 15, 1984.  
Fair copy in ink; 4 pages of music.
- folder 4     *Wales, Wales! Oh How I Love My Wales! A Suite of Seven Welsh Folk Songs for Four Hands*. — July 19, 1982.  
Fair copy in ink; 21 pages of music.  
Movements:  
    I. Welsh National Anthem. — II. The Ash Grove. — III. Men of Harlech.  
    — IV. The Bells of Aberdovey. — V. Rise, Rise, Thou Merry Lark. —  
    VI. The Little Saucepan. — VII. All through the Night.
- folder 5     *A Whisp of Smoke*. — January 1, 2001.  
Fair copy in ink; 1 page of music.  
Accompanied by a pencil sketch.

**Series 2:     Works for Organ**

box 2

- folder 6     *Jesus Christ*. — June, 2004.  
Fair copy in ink; 15 pages of music.  
Accompanied by a pencil sketch; 7 pages of music.  
Movements:  
    I. His birth. — II. Sermon on the mount: The Beatitudes. — III. The last supper. — IV. The Crucifixion. — V. Ascending to the right hand of God.
- folder 7     *Judas Iscariot*. — May 28 and 29, 2004.  
Fair copy in ink; 8 pages of music.  
Accompanied by a pencil sketch; 2 pages of music.  
Movements:  
    I. Betrayal of Christ with a kiss. — II. His Suicide.
- folder 8     *Saint Andrew*. — November, 1998.  
Fair copy in ink; 11 pages of music.  
Accompanied by a pencil sketch.  
Movements:

- I. The Fishermen. — II. Christ baptizing Andrew and Simon called Peter. — III. The feeding of the five thousand. — IV. The Pentacost [sic]. — V. His crucifixion and sainthood.

folder 9

*Saint Barnabas.* — January 24, 1999.

Fair copy in ink; 9 pages of music.

Movements:

- I. A Cypriot Jew named Joseph. — II. Sells his possessions to live with Christians in Jerusalem. — III. Instructing and teaching in Antioch with St. Paul. — IV. His martyrdom by stoning in the Cypriot port of Salamis. — V. His sainthood: Saint of hailstones and peace.

folder 10

*Saint Bartholomew.* — February-March, 2004.

Fair copy in ink; 7 pages of music.

Accompanied by a pencil sketch.

Movements:

- I. His conversion. — II. Preaching in India and Armenia. — III. His flagellation and beheading by King Astyages on the Caspian Sea. — IV. His sainthood.

folder 11

*Saint James.* — June, 1999; February, 2000.

Fair copy in ink; 8 pages of music.

Movements:

- I. Called by Jesus as he was mending nets. — II. Christ surnames him “Boanergo” ( “Son of Thunder” ). — III. Witnesses the Transfiguration and the Agony in Gethsemane. — IV. Beheaded by Herod Agrippa. — V. His Sainthood.

folder 12

*Saint James the Younger, Son of Alpheus.* — April-May, 2004.

Fair copy in ink; 10 pages of music.

Accompanied by a pencil sketch.

Movements:

- I. Is related to Christ. Becomes His disciple. — II. Present at the Last Supper. Christ washing the feet of all the Disciples and everyone eating bread and drinking wine symbolizing the Blood and Body of Christ. — III. Witnessing the Crucifixion with Mary. — IV. In the year 60 A.D. he is caught and cut into pieces. — V. His sainthood.

folder 13

*Saint John, the Evangelist, His Brother.* — October, 1996; January, 1997.

Fair copy in ink; 10 pages of music.

Accompanied by a pencil sketch.

Movements:

- I. The Fisherman, also surnamed “Boanergo” ( “Son of Thunder” ). — II. He settles in Ephesus. — III. Persecution and escape from Domition. — IV. He writes Revelations. — V. He writes his Gospel.



- folder 14      *Saint Luke*. — January-March, 1996.  
 Fair copy in ink; 11 pages of music.  
 Accompanied by a pencil sketch.  
 Movements:  
     I. Greek physician. — II. Ship wrecked with Paul on Malta. — III.  
     Imprisoned with Paul in Rome. — IV. Leading the Church in Antioch  
     and Phillipi. — V. He writes his Gospel and Acts of the Apostles.
- folder 15      *Saint Mark*. — September-October, 1995.  
 Fair copy in ink; 12 pages of music.  
 Accompanied by a pencil sketch.  
 Movements:  
     I. Paschal meal at the home of his parents. — II. Evangelizes on Cyprus. —  
     III. Disciple of St. Peter. — IV. Writes his Apostle. — V. Patron Saint  
     of Venice.
- folder 16      *Saint Matthew*. — August, 1995.  
 Fair copy in ink; 13 pages of music.  
 Accompanied by a sketch in ink.  
 Movements:  
     I. The tax collector. — II. The convert. — III. The evangelist. — IV. The  
     martyr. — V. The saint.
- folder 17      *Saint Peter (Simon)*. — May-June, 1999.  
 For organ.  
 Fair copy in ink; 9 pages of music.  
 Accompanied by a pencil sketch.  
 Movements:  
     I. The Fisherman. — II. Christ gives him the name “Cephas” (Peter the  
     Rock). — III. Present at Jesus’ Transfiguration. — IV. Denies him at  
     the courtyard of Pontius Pilate, and then repents. — V. Becomes first  
     bishop of Rome and a Saint.
- folder 18      *Saint Philip*. — June, 2003; February, 2004.  
 Fair copy in ink; 12 pages of music.  
 Accompanied by a pencil sketch.  
 Movements:  
     I. Follower of John the Baptist. — II. His calling by Jesus. — III. Present at  
     the feast of the five thousand and the Pentacost [sic]. — IV. Preaching  
     in Greece and Phrygia. — V. Crucifixion and Sainthood.
- folder 19      *Saint Simon the Canaanite*. — May, 2004.  
 Fair copy in ink; 5 pages of music.  
 Accompanied by a pencil sketch.  
 Movements:

I. Belongs to the Jewish party, the Zealots. — II. Becomes converted and preaches in Egypt. — III. Martyrdom in Odessa. — IV. His Sainthood.

folder 20 *Saint Thaddeus (Jude the Obscure, Brother of James the Younger)*. — May 13 and 14, 2004.

Fair copy in ink; 6 pages of music.

Accompanied by a pencil sketch.

Movements:

I. He is given power over unclean spirits and healing the sick. — II. Witnesses the Pentacost [sic]. — III. Preaches and is martyred in Persia. — IV. His Sainthood.

folder 21 *Saint Thomas*. — March-April, 2004.

Fair copy in ink; 10 pages of music.

Movements:

I. Becomes committed to Jesus. — II. The Raising of Lazarus. — III. After the Resurrection, he puts his hands in Christ's side and kneels before Him. — IV. Martyrdom near Madras by a spear. — V. The Apostle of India.

### **Series 3: \_\_\_\_\_ Vocal Works**

*Sub-series A: Settings of English-language texts*

#### Box 2

folder 22 *3 + 3: A Cycle of Six*. — October 19, 1983.

Poetry by Lilliam Smart.

Fair copy in ink; 16 pages of music.

I. Little Things by a Housewife. — II. In the Coach. — III. Thoughts on the Journey.

folder 23 *3 by e e cummings*. — 1954; 1950; 1951.

MS repro score, spiral-bound; 12 pages of music.

I. who knows if the moon's a balloon. — II. walk the autumn long. — III. a wind has blown the rain away.

folder 24 *3 Songs (from Bells and Grass)*. — 1946.

Poetry by Walter de la Mare.

MS repro score, spiral-bound; 10 pages of music.

I. Where. — II. Why? — III. EEKA, NEEKA.

folder 25 *Auguries of Innocence*. — April 17, 1992.

Poetry by William Blake.

Fair copy in ink; 27 pages of music.

- folder 26     *The Bad Child's Book of Beasts*. — May 25, 1994.  
 Poetry by Hillaire Belloc.  
 Fair copy in ink; 32 pages of music.  
 Contents:  
     I. Introduction. — II. The Yak. — III. The Polar Bear. — IV. The Lion. —  
     V. The Tiger. — VI. The Dromedary. — VII. The Whale. — VIII. The  
     Hippopotamus. — IX. The Dodo. — X. The Marmozet. — XI. The  
     Camelopard. — XII. The Learned Fish. — XIII. The Elephant. — XIV.  
     The Big Baboon. — XV. The Rhinoceros. — XVI. The Frog.
- folder 27     *Bag Rag Blues*. — [without date]  
 Lyrics by Charles Haldeman.  
 MS repro score; 5 pages of music.
- folder 28     *BBC News!* — April 6, 1994.  
 Poetry by Mary Gifford Brown.  
 Fair copy in ink; 4 pages of music.
- folder 29     *Beasts, Weather, and Birds*. — December, 2006-May, 2007.  
 Poetry by Thomas Hardy.  
 Fair copy in ink; 16 pages of music.  
     I. The Oxen. — II. Weathers. — III. I Watched a Blackbird. — IV. The  
     Darkling Thrush. — V. Proud Songsters.
- folder 30     *A Birthday Ode (for April 17th, 1997)*. — April 16, 1997.  
 For piano 4 hands.  
 Fair copy in ink; 3 pages of music.
- folder 31     *Blues*. — September 24, 1994.  
 Text (not herein attributed) from a soliloquy by Martha in *Who's Afraid of  
 Virginia Woolf?*.  
 Fair copy in ink; 10 pages of music.  
 Accompanied by a copy of the text (1 page, manuscript).
- folder 32     *A Carol of Peace*. — November 18, 1983.  
 Poetry by Kenneth Whitty.  
 Fair copy in ink; 7 pages of music.  
 Accompanied by an arrangement for voice with organ, dated April 8, 1984. Fair  
 copy in ink; 9 pages of music.
- folder 33     *Colonel Q: The Siamese Cat*. — December 13, 1986.  
 Poetry by Rosyrie Schulman.  
 Fair copy in ink; 5 pages of music.
- folder 34     *De Mortuis*. — October 16, 2005.

Poetry by Walter de la Mare.  
Fair copy in ink; 48 pages of music.

- folder 35 *The Dong with the Luminous Nose.* — May 31, 1991; finished copying, March 15, 1993.  
For orchestra.  
Vocal score. MS repro, spiral-bound; 6, 34 pages of music. Accompanied by composer's manuscript notes, tipped in loosely, and by numerous pages of draft material.  
Score also contains the orchestral movement *The Jumblie Girl*.  
Caption titles of the two movements preceded by Roman numerals II and III, apparently indicating their respective positions in performance of a multi-movement sequence.

Box 3

- folder 1 *The Dong with the Luminous Nose.* — May 31, 1991; [finished] orchestration March 21, 1994.  
Poetry by Edward Lear.  
Score. Fair copy in ink; 89 pages of music.  
Caption title (p. 1) preceded by Roman numeral III, apparently indicating this movement's position in performance of a multi-movement sequence.

- folder 2 *The Dong with the Luminous Nose.*  
Vocal score. Fair copy in ink; 34 pages of music.  
Caption title (p. 1) preceded by Roman numeral III, apparently indicating this movement's position in performance of a multi-movement sequence.

- folder 3 *The Dong with the Luminous Nose.*  
Fair copies of orchestral parts:  
Fl/Picc, Tpt I (B-flat), Tpt II (B-flat), Cl (B-flat)/Alto Sax (E-flat), 2 Tbns (Alto, Tenor), Tuba, Harp, Vn I, Vn II, Va, Vc, Cb, Piano.  
Caption title on each part preceded by Roman numeral III, apparently indicating this movement's position in performance of a multi-movement sequence.

- folder 4 *Expelled.* — August 19, 1982.  
Poetry by Eleni Fourtouni.  
Fair copy in ink; 14 pages of music.

- folder 5 *Five.* — March, 1983.  
Poetry by Minsa Craig.  
MS repro score; 19 pages of music.  
First lines of poems:  
I. The silence in my soul is searching  
II. There's a change that man can change  
III. Spitting surfaces tell to the whispering ears of man

- IV. Baden Baden, Wiesbaden, Monte Carlo, Deauville, Las Vegas
- V. soft sharp breaths of contentedness

folder 6

*Five Kabir Songs.* — December 4 and 5, 1993.

Poetry translated by Rabindranath Tagore; assisted by Evelyn Underhill.

Fair copy in ink; 11 pages of music.

First lines of poems:

- I. Dance, my heart! dance today with joy
- II. Do not go to the garden of flowers!
- III. The true Name is like none other name!
- IV. Tell me, O swan, your ancient tale
- V. All things are created by the Om-----.

folder 7

[Five Poems by Rabindranath Tagore] — March 7, 1998.

Fair copy in ink; 17 pages of music.

First lines of poems:

- I. Light, my light, the world-filling light
- II. on the seashore of endless worlds
- III. The sleep that flits on baby's eyes
- IV. When I bring to you coloured toys, my child
- V. The same stream that runs through my veins

Accompanied by a pencil sketch of V.

folder 8

*Five Poems from "Beings and Things On Their Own".* — 1984.

Poetry by Katerina Anghelaki-Rooke.

MS repro score; 14 pages of music.

Poems are:

- I. Writing. — II. Maundy Thursday. — III. Aztec Stories. — IV. Excesses of the Future. — V. Beings and Things On Their Own.

folder 9

*Five Songs.* — [variously dated]

Poetry by Walter de la Mare.

Fair copy in ink; 13 pages of music.

Poems are:

- I. (to Lawrence Rosenthal) Where [without date]
- II. (to William Flanagan) Why? [without date]
- III. (to Naomi Ornest) EEKA, NEEKA. 1946
- IV. Echoes. Spring, 1945
- V. Someone. Winter, 1944

folder 10

*Five Songs from Poems of Pam Chalkley.* — July 17 and 18, 1996.

Fair copy in ink; 12 pages of music.

Accompanied by a photocopy of the score, by a pencil sketch, and by a copy of the texts (5 pages, typescript).

- I. Matins. — II. Dawn. — III. Circles. — IV. Elegy. — V. Moon-Love.

- folder 11      *Five Trees In Paradise: A Cycle of Five Songs.* — February 10, 1982.  
 Poetry by Gemma D’Auria.  
 Fair copy in ink; 14 pages of music.  
 Poems are:  
     I. Sleep Before Waking. — II. Oh Mercy Yes. — III. Five Trees In Paradise.  
     — IV. Day Gift. — V. The Long Home.
- folder 12      *A Flight of Swans.* — January-February, 1998.  
 For mezzo soprano, clarinet, viola and piano.  
 Poetry by Rabindranath Tagore. Contents are poems Nos. 35, 20, and 15 from  
 his work *A Flight of Swans*.  
 Fair copies in ink of the score (14 pages of music), clarinet part (5 pages of  
 music), and viola part (incomplete, 4 pages of music).  
 Accompanied by a copy of the relevant texts (typescript, 2 pages).
- folder 13      *The Fly: from Songs of Experience.* — September 4, 1992.  
 Poetry by William Blake.  
 Fair copy in pen; 5 pages of music.
- folder 14      *Fool Songs.* In Memory of Cecil Collins. — September 4, 1989.  
 Poetry by John Matthews.  
 Fair copy in ink; 19 pages of music.  
 Poems are:  
     I. Fool woke in the morning  
     II. Fool saw a cloud shaped like a fist  
     III. Foolishly Fool nodded at a reed  
     IV. Fool took the cup  
     V. Fool got up, couldn’t remember who he was  
     VI. Fool opened his heart to everything  
     VII. Fool looked in a mirror  
     VIII. Fool carried his heart in one hand  
     IX. Fool saw God’s head in the middle of the table  
     X. Fool sought eternity, spent it like a shilling  
     XI. Fool the horseman went for a ride  
     XII. Fool wore a mask  
     XIII. Fool and the Lady danced for all to see  
     XIV. Aiming his smile at the sky like an arrow  
     XV. Fool met Death, he didn’t know  
 Accompanied by a pencil draft.
- folder 15      *Four Christmas Songs.* — [variously dated in 1993 and 1994].  
 Poetry by Kathleen Raine.  
 Fair copy in ink; 12 pages of music.  
     I. Christmas Again. — II. The Cosmic Child (for Mary Gifford Brown). —  
     III. The Cradle of Time. — IV. Greetings at Christmas.  
 Accompanied by a copy of the texts (2 pages, manuscript).

- folder 16     *Four Songs from The Tree of the World: A Cycle Without Seasons.* — April 14, 1979; July 25, 1980 (revised May 18, 1981).  
                   Poetry by Antoinette Moses.  
                   Fair copy in ink; 17 pages of music.  
                   I. Paths. — II. The Acorn. — III. The Tree. — IV. The Oak.
- folder 17     *Four Sonnets by William Shakespeare.* — January 1, 1976.  
                   For soprano, clarinet in A, and piano.  
                   Fair copy in ink (26 pages of music) and clarinet part (7 pages of music).  
                   I. Sonnet XVIII. — II. Sonnet CV. — III. Sonnet XCIX. — IV. Sonnet XXIX.
- folder 18     *God in Three.* — February 19 and 22, 2001.  
                   For tenor, flute, and piano.  
                   Fair copy in ink (13 pages of music) and flute part (3 pages of music).  
                   Accompanied by a pencil draft, incomplete; and by photocopies of the texts.  
                   I. I See His Blood Upon the Rose (Joseph M. Plunkett). — II. Lines Written in Her Breviary (St. Teresa; translated by Arthur Symons). — III. The Pulley (George Herbert).
- folder 19     *The Gododdin. A Celtic Ode.* — 1978.  
                   Poetry by Desmond O’Grady.  
                   For orchestra and performers: Boy soprano, mezzo-soprano, baritone, narrator (Aneiren); Flute-whip-tambourine, Penny whistle-bones-anvil, Uilleann pipes, Bodhran, harp, violin solo, string quartet.  
                   Libretto, spiral-bound: 8 pages, typescript.  
                   Full score (labelled “Big Version”). Pencil MS; 73 pages of music.  
                   Sketch (labelled “Small Version”). Ink and pencil MS; 17 pages of music, unnumbered.
- folder 20     *Happy Valentine for beautiful Mrs. Brown.* — Feb. 14, 1984.  
                   Ink MS; 2 pages of music.  
                   Poetry by Emily Dickinson
- folder 21     *Happy Valentine: for my lovely Maroula.* — Feb. 14, 1985.  
                   Ink MS; 2 pages of music.  
                   Unaccompanied vocal line with text. Lyrics by the composer.
- folder 22     *Hester.* Music by FJB and Stanley J. Seeger. — October 26, 1988.  
                   For soprano, tenor, and piano. Text from *The Scarlet Letter* by Nathaniel Hawthorne.  
                   Fair copy in ink; 25 pages of music. 1 fair copy in pen.
- folder 23     *The Horses of Poseidon.* — October 18, 1982.  
                   Poetry by Jinx Walker.

Fair copy in ink; 12 pages of music.  
I. The Horses of Poseidon. — II. Far Away the Call. — III. Silent Stars.

- folder 24 *Icarus*. — November 18, 1983.  
Poetry by Constantine Trypahis.  
Fair copy in ink; 6 pages of music.
- folder 25 *Impression de Voyage*. — February 21, 1978.  
Poetry by Oscar Wilde.  
Fair copy in ink; 3 pages of music.
- folder 26 *In Such a Night*. — November 14, 1976.  
For baritone, soprano, and piano. Text from *The Merchant of Venice* by William Shakespeare.  
Fair copy in ink; 11 pages of music.
- Box 4
- folder 1 *James Merrill Songs*. — October 12, 1971.  
MS repro score, spiral-bound; 15 pages of music.  
I. A Vision of the Garden. — II. Last Words. — III. A Renewal.
- folder 2 *Jealousy*. — November 28, 1996.  
Poetry by Christopher Mills.  
Fair copy in ink; 2 pages of music.  
Accompanied by a pencil draft.
- folder 3 *The Jumblies*. — June 23, 1989; [completed orchestration] December 7, 1989.  
Poetry by Edward Lear.  
Full score. Fair copy in ink; 107 pages of music.
- folder 4 *The Jumblies*.  
Vocal score. Fair copy in ink; 44 pages of music.  
With a repro copy of same, spiral-bound, accompanied by notes on suggested revisions.
- folder 5 *The Jumblies*.  
Orchestral parts. All MS repro (in a copyist's hand):  
Fl, B-flat Tpt I, B-flat Tpt II, 2 Tbns, Tuba Cl/Alto Sax, Piano, Bass, Drums,  
Harp, Vn I, Vn II, Va, Vc.
- folder 6 *Kool Aid "Skating"*. Composed by S.S. & H. — [without date]  
Lyrics by FJB. For voices, flutes, and instrumental ensemble.  
MS repro score; 13 pages of music.  
Accompanied by a copy of the text (1 page, typescript).



- folder 7      *The Lay of Love and Death of Cornet Christopher Rilke.* — April 9, 1988.  
Poetry by Rainer Maria Rilke; translated by Alfred Perlès.  
Fair copy in ink; 56 pages of music.
- folder 8      *Lines.* — October 25, 1992.  
For SATB chorus and piano. Poetry by Matthew Arnold.  
Fair copy in ink; 18 pages of music.  
Accompanied by a draft in ink.
- folder 9      *A Love Remembered.* — December 25 and 27, 1988.  
Poetry by Kathleen Raine.  
Fair copy in ink; 14 pages of music.
- folder 10     *Mass: for the dead on September 11, 2001.* — December 27, 1999; September 18,  
29, and 30, 2001.  
For SATB a cappella.  
Fair copy in ink; 13 pages of music.  
I. Kyrie. — II. Gloria. — III. Credo. — IV. Sanctus. — V. Benedictus. —  
VI. Agnus Dei.
- folder 11     *Metaphors of Eros.* — January 1, 1993.  
Poetry by Kathleen Raine.  
Fair copy in ink; 11 pages of music.  
Accompanied by a pencil draft.
- folder 12     *The Miraculous Birth Surrounding the New King.* — [without date]  
Poetry by Grevel Lindop. For string quartet and contralto.  
Full score, incomplete. Fair copy in ink; 29 pages of music.  
Pencil draft score; 53 pages of music. At end: May 24, 2003.
- folder 13     *Moon and Angels.* — October 25, 1993.  
For mezzo and piano. Poetry by Mary Gifford Brown.  
Fair copy in ink; 5 pages of music.
- folder 14     *More Beasts for Worse Children.* — September 19, 1994.  
For soprano, baritone, and piano.  
Poetry by Hillaire Belloc.  
Fair copy in ink; 37 pages of music.  
Accompanied by a pencil draft.
- folder 15     *The Need for Love: from Destiny.* — June 14, 1992.  
Lyrics by Issy Benjamin.  
Fair copy in ink; 18 pages of music.

- folder 16      *Night Song*. — April 22, 1975.  
For two sopranos, B-flat clarinet, and piano. Words by FJB.  
Fair copy in ink (10 pages of music), with clarinet part (2 pages of music).
- folder 17      *Nine Songs of Innocence, Experience, and Prophecy of William Blake*. — January 17; February 26, 1987.  
Fair copy in ink; 35 pages of music.  
I. Infant Joy. — II. Prophecy from “Jerusalem.” — III. A Cradle Song. —  
IV. Prophecy from “Milton. — V. The Tiger. — VI. Prophecy from  
“Europe.” — VII. The Human Abstract. — VIII. Prophecy from  
“America.” — IX. Infant Joy (Reprise).
- folder 18      *Of the Aegean*.  
Poetry by Odysseus Elytis; translated by Kimon Friar.  
*Two settings present:*  
(1) June 11, 1999.  
Fair copy in ink; 4 pages of music. Accompanied by a pencil draft.  
  
(2) June 14, 1999.  
Fair copy in ink; 5 pages of music.
- folder 19      *On Every Christmas Night*. — April 23, 1969.  
For SATB a cappella. Poetry by Mary Kay Freed.  
Ozolid masters of score; 8 pages of music.
- folder 20      *On the Death of Queen Victoria*. — January 1, 1990.  
Poetry by Christopher Tower.  
Fair copy in ink; 11 pages of music.
- folder 21      *The Passionate Shepherd to His Love*. — August 17, 1983.  
For SATB a cappella. Poetry by Christopher Marlowe.  
Fair copy in ink; 6 pages of music.
- folder 22      *The Pilgrimage*. — September 21, 2007.  
Poetry by Sir Walter Raleigh.  
Fair copy in pencil; 12 pages of music.  
Accompanied by a copy of the text (1 page, manuscript).
- folder 23      *Poem 13 (from tulips and chimneys)*. — 1947.  
For soprano, alto, and piano. Poetry by e e cummings.  
MS repro score, spiral-bound; 7 pages of music.
- folder 24      *Prayer*. — August 30, 2001.  
Poetry by Anastassi Levithis.  
Fair copy in ink; 4 pages of music.  
Accompanied by a pencil draft.

Box 5

- folder 1     *The Prizemans: Tabitha, Theodora, Maria, and Suzanna.* — September, 1995.  
Words by FJB.  
Fair copies of lead sheets; 3 pages of music.  
I. Tabitha (September 7, 1995). — II. Theodora (September 8, 1995). — III.  
Mark and Suzanna (September 14, 1995).
- folder 2     *Psalm 96: For the Millennium (O sing unto the Lord a new song)* — August 11,  
1999.  
For SATB with organ.  
Fair copy in ink; 12 pages of music.
- folder 3     *Psalm 121 (I will lift up mine eyes unto the hills).* — September 1, 1999.  
Fair copy in ink; 9 pages of music.  
Accompanied by a pencil draft.
- folder 4     *Put out the Sun or I'll be Lost.* — May 6, 1985.  
Poetry by Mikos Kazantzakis; translated by Kimon Friar.  
MS repro score; 7 pages of music.
- folder 5     *Queen Alice: from Through the Looking Glass.* — November 21, 1979.  
Text by Lewis Carroll; adapted by Mary Gifford.  
Fair copy in ink; 14 pages of music.  
Begins with the line "Well, this is grand! I never expected I should be a Queen  
so soon."
- folder 6     *River Blues.* — 1950.  
Lyrics by Edward Albee.  
Fair copy in ink; 5 pages of music (key of C minor).  
Accompanied by a MS repro score; 6 pages of music (key of G minor).
- folder 7     [Settings of Four Poems by William Blake]. — [without date].  
MS repro score of each poem, each paginated separately.  
The Human Abstract (6 pages of music). — The Tiger (10 pages of music).  
— Infant Joy (4 pages of music). — A Cradle Song (7 pages of music).
- folder 8     [Settings of Three Poems by James Merrill]. — 1971.  
For soprano and string orchestra.  
Ozolid masters of the score (11 pages of music) and parts for strings.  
Accompanied by a repro copy of the score, spiral-bound and repro parts.  
I. A Vision of the Garden. II. Last Words. III. A Renewal.
- folder 9     [Settings of Two Lyrics by Nancy Farnsworth]. — [without date].  
MS repro lead sheets; 2 pages of music.  
I. One Hell of a Try. — II. One Turkey Dinner to Go.

- folder 10     *Seven: A Cycle of Seven Emily Dickinson Poems on Poetry, Love, Nature, Beauty, and Death.* — July 7, 1985.  
 Poetry by Emily Dickinson. Scored for solo voice and orchestra.  
 Full score. Fair copy in ink; 63 pages of music.  
 Piano-vocal score. Fair copy in ink; 20 pages of music. At end: July 21, 1984.  
 Parts. Fair copies in ink:  
     Vn I, Vn II, Va, Vc, Fl, Ob, Cl in B-flat, Bsn, Hn in F, Tpt in B-flat, Tb,  
     Perc, Timp, Piano.
- Poems are:  
 I. #250 [i.e., 270]. I shall keep singing.  
 II. #917 [i.e., 980]. Love - is anterior to life.  
 III. #456 [i.e., 682]. So well that I can live without.  
 IV. #1333 [i.e., 1356]. A little madness in the spring.  
 V. #1474 [i.e., 1515]. Estranged from beauty - none can be - .  
 VI. #510 [i.e., 355]. It was not death, for I stood up.  
 VII. #431 [i.e., 389]. Me - Come! My dazzled face in such a shining place!
- folder 11     *Seven Songs by Diana Spyropoulos.* — [without date]  
 Ozalid masters; 15 pages of music.  
     At the Top of the Hourglass. — David, My Gentle Love. — The Arms of  
     Love. — Tomorrow's Child. — Wallpaper Garden. — What's My  
     Name? — Who's Celebrating?.
- folder 12     *Seven Sonnets by William Shakespeare.* — March-April, 2003.  
 For flute, voice and piano.  
 MS repro score; 29 pages of music.  
 Fair copy in ink; 22 pages of music.  
 Accompanied by a pencil draft.  
 I. From fairest creatures we desire increase  
 II. When forty winters shall besiege thy brow  
 III. Look in the glass, and tell the face thou viewest  
 IV. Unthrifty loveliness, why dost thou spend upon thyself thy beauty's  
     legacy  
 V. Those hours that with gentle work did frame  
 VI. Then let not winter's ragged hand deface  
 VII. Lo, in the Orient when the gracious light
- folder 13     *Songs by Mike Gordon.* — [without date]  
 Fair copy in ink; 15 pages of music.  
 14 songs altogether:  
     I get off on you. — In the end we end up loving. — Seen it all before. —  
     Take it out on me. — Making out it's all right. — Love don't come so  
     much. — To love you is the morning. — Not easy but we do. — Sitting

in the city. — For you, an' you alone. — Taking off. — The dream. —  
Blue denim dreams. — Spilt an' sold my time.

- folder 14 [Songs on Lyrics by David Jackson] — [without date]  
Lyrics by David Jackson.  
Ozalid masters.  
Contents:  
Animals (4 pages of music)  
Big Joe (4 pages of music)  
Coming in (4 pages of music)  
Courage (2 pages of music)  
Days when I'm near you (2 pages of music)  
Floating (3 pages of music)  
I will not love again (1 page of music)  
Mine now (3 pages of music)  
Moment of truth (4 pages of music)  
New land (4 pages of music)  
Rejoice (5 pages of music); and, Record version of same (5 pages of music)  
That's all (2 pages of music)  
The dark red house (6 pages of music)  
The heart of love (2 pages of music)  
The sight of you (4 pages of music)  
You turn me on (1 page of music)
- folder 15 [Songs on Poetry by Rabindranath Tagore]. — October 11, 17, and 18, 1993.  
Poetry by Rabindranath Tagore; translated by William Radice.  
Fair copy in ink; 22 pages of music.  
I. Love's Question. — II. Gift. — III. Unending Love.
- folder 16 *A Star Falls From Heaven*. — [without date]  
Poem by Suzanne Clachair.  
Pencil MS; 3 pages of music.
- folder 17 *Swaledale Nativity*. — July 16, 2003.  
For SATB with piano. Poetry by Chris Considine.  
Fair copy in ink; 6 pages of music.
- folder 18 *Three: A Cycle*. — February 9, 1988.  
Poetry by Charlie Boxer.  
Fair copy in ink; 16 pages of music.  
I. More like the moon than herself. — II. Now there's a curious fellow. —  
III. Girl before a crowd of admirers.
- folder 19 *Three English Folk-songs*. — May 12, 1975.  
For soprano, clarinet in B-flat and piano.

Fair copies in ink; score (13 pages of music) and clarinet parts (paginated separately; 4 pages of music altogether).

I. The Cuckoo. — II. Evening Prayer. — III. The Frog and the Mouse.

- folder 20     *Three Greek Songs.* — July-August, 1966.  
MS repro score, spiral-bound; 17 pages of music.  
I. Between Sea and Sky (Jinx Walker). — II. The Cat (Thom Stone). — III. Mykonos Ghosts (Sam Greenlee).
- folder 21     *Three Haikus for Two Thousand and Three.* — January 1 and 3, 2003.  
For contralto, flute and piano. Words by FJB.  
Fair copy in ink; 6 pages of music. N.B. Flute part not present.  
Accompanied by a pencil draft.  
I. 2003. — II. London. — III. Luck.
- folder 22     *Three Haikus for Two Thousand and Four.* — January 1, 2003.  
Words by FJB. For soprano, flute and piano.  
Score, incomplete. Fair copy in ink; 2 pages of music. Only the first haiku (I) is represented in the score.  
Fair copy of flute part; 1 page of music.  
I. 2004. — London. — III. Luck.
- folder 23     *Three Prayers.* — July-September, 1998.  
For voice with piano accompaniment. Texts from various sources.  
Fair copy in ink; 17 pages of music.  
I. The Immaculate Radiance (from the last Testament of the 14th-century master Longchenpa). — II. Prayer of Rumi. — III. Prayer of Saint Francis.
- folder 24     *Three Prayers.* — November 28, 1999.  
For voice with strings. Texts from various sources (cf. folder 18-A).  
Fair copy in ink of score; 22 pages of music.  
Accompanied by a pencil draft of the score.  
N.B. Parts not present.
- folder 25     *Three Reflections.* — August 23, 1990.  
For contralto, clarinet and piano. Texts by various.  
Fair copies in ink of score (16 pages of music) and clarinet part (4 pages of music).  
I. Hope Is the Thing with Feathers (Emily Dickinson). — II. On Such a Day (Mary E. Coolidge). — III. A Birthday (Christina Rossetti).
- folder 26     *Three Samplers from the Newark Museum.* — May 4, 1983.  
Lyrics by FJB.  
“A Happy Birthday Suite for Sam Miller / May 6, 1983.”  
Fair copy in ink; 6 pages of music.

- folder 27     *Three Songs.* — December 12, 1966.  
 Poetry by Elizabeth Mickle.  
 MS repro score, spiral-bound; 8 pages of music. Two copies of same.  
 I. Allegretto (Let only the beach plum have a beauty of flesh).  
 II. Lento, molto espressivo (As cock's blood falls, drips).  
 III. Allegro con gioia (Trilling, dancing ikonic stars).
- folder 28     *Three Songs.* — September, 2004.  
 Poetry by Rosalie Calabrese.  
 Fair copy in ink; 14 pages of music.  
 Accompanied by a pencil draft.  
 I. Yellow Cabs. — II. Remembering Rooms. — III. The Tea Party, or  
 Making a Poem (For Katie at 5).
- Box 6
- folder 1     *Three Songs from Poems of Humphrey Selfe.* — August 6 and 15, 1996.  
 Fair copy in ink; 13 pages of music.  
 Accompanied by a photocopy bearing performance markings.  
 I. Spring's Misty Fragrance. — II. O Wild River. — III. The Lord of the  
 Morning.
- folder 2     *Three Songs from The Dying Gaul.* — July 19-22, 1978.  
 Poetry by Desmond O'Grady.  
 Fair copy in ink; 6 pages of music.  
 I. Summer has come. — II. His city rises. — III. At the green mouth of the  
 river.
- folder 3     *Three Songs of Time.* — September 21, 1993.  
 Poetry by Kathleen Raine.  
 Fair copy in ink; 21 pages of music.  
 I. Time, taker away of all that is. (Settings of II and III not present.)
- folder 4     *Three Songs with Poems by Kathleen Raine.* — March 16-18, 2000.  
 Fair copy in ink; 20 pages of music.  
 Accompanied by a pencil draft.  
 I. Love Spell. — II. Message. — III. Amo Ergo Sum.
- folder 5     *Three Voices of Modern Greece.* — April 7 and 8, 1983.  
 Various texts; translated by Edmund Keeley and Philip Sherrard.  
 Fair copies in ink of score (9 pages of music) and 'cello part (1 page of music),  
 the latter intended for performance in II.  
 I. Euripides the Athenian (George Seferis). — II. I No Longer Know the  
 Night (Odysseus Elytis). — III. The Suicide of Atzesivano, Disciple of  
 Buddha (Angelos Sikelianos).

- folder 6      *To the Island of Andros.* — October 7, 2002.  
 Poetry by Anastassi Levithis.  
 Fair copy in ink; 4 pages of music.
- [Same]. — October 7, 2002; rev. October, 14, 2002.  
 Fair copy in ink; 3 pages of music.  
 Accompanied by a pencil sketch.
- folder 7      [Two Poems by Walter de la Mare] — 1944, 1945.  
 Poetry by Walter de la Mare.  
 Ozalid masters of the score; 4 pages of music altogether.  
 Echoes; and, Someone.  
 Accompanied by repro copies of both songs.
- folder 8      *Vamp 'til Ready.* — [without date].  
 Lyrics by FJB.  
 Fair copies in ink of piano-vocal score (3 pages of music) and lead sheet (4  
 pages of music).
- folder 9      *The View from Agios Petros, Andros.* — September 30, 1984.  
 Poetry by Thanasis Maskaleris.  
 Fair copy in ink; 6 pages of music.  
 Accompanied by a copy of the poem (1 page, typescript). Dedicated “For  
 Jimmy Brown and Mary Gifford”.
- folder 10     *Where is God.* — [without date].  
 Text lacking attribution. First line of text: Where is God? Has He forgotten us?  
 Fair copy in ink; 13 unnumbered pages of music.  
 Last page of music ends inconclusively.
- folder 11     *The Wide, Grey Seas.* — [without date]  
 Lyrics by Lee Rediadis.  
 MS repro score; 7 pages of music.
- folder 12     *With No Icons.* — October 10, 2002.  
 Poetry by Anastassi Levithis; translated by Eleni Levithis.  
 Fair copy in ink; 4 pages of music.
- folder 13     *Years Fall Softly.* — November 12, 1993.  
 Poetry by Mary Gifford Brown.  
 Fair copy in ink; 3 pages of music.



folder 14 File of remaining vocal solos; their occasions of commissioning not identified.

*Anniversary tango.* — May 4, 1983.

MS repro; 1 page of music.

Unaccompanied vocal line with text. Lyrics by the composer.

“For Sam and Rosetta Miller, Happy Anniversary, May 7, 1983!”—at end.

*Believe.* — [without date]

Ozalid master in pencil; 1 page of music.

Unaccompanied vocal line with text. Lyrics by the composer.

*Black.* — [without date]

Ozalid master in pencil; 2 pages of music.

Lyrics by the composer.

*Catch them if you dare.* — [without date]

Ink MS; 1 page of music.

On reverse side of: I care about you.

*Come to Soulandra.* — October 8, 1985.

Ink MS; 3 pages of music.

Unaccompanied vocal line with text. Lyrics by the composer.

*Dapper Dickey.* — [without date]

Ink MS; 3 pages of music.

Unaccompanied vocal line with text. No text attribution.

*Deep down beneath the waves.* — [without date]

Ink MS; 1 page of music.

Unaccompanied vocal line with text. Lyrics by Sasha Brewer.

*He and his piano smile.* — [without date]

Ink MS; 2 pages of music.

Unaccompanied vocal line with text. Lyrics by Giles Harborne.

Accompanied by a photocopy.

*I care about you.* — [without date]

Ink MS; 1 page of music.

On reverse side of: Catch them if you dare.

Unaccompanied vocal lines with text. Lyrics by Sasha Brewis.

*I'm writing my mamma a letter.* — [without date]

Ozalid master in pencil; 3 pages of music.

Vocal line with piano accompaniment. Lyrics by Carolyn Nowell.

*Rio.* — [without date]

Ozalid master in pencil; 1 page of music.

Unaccompanied vocal line with text. Lyrics by Karen Hart.

*Risks.* — [without date]

Ink MS; 2 pages of music, incomplete (ends inconclusively).

Unaccompanied vocal line with text. Lyrics by the composer.

*Which way's the whistler.* — [without date]

Ink MS; 1 page of music.

With his: Birthdays. Ink MS; 2 pages of music.

Unaccompanied vocal lines with text. Words of both songs by Sasha Brewis.

*Sub-series B: Settings of Greek-language texts*

**Box 6**

folder 15 Ωραιο Η Ζοη. — [without date].

Lyrics by Spiros Grigoropoulos.

Lead sheet. Ozalid master in pencil; 2 pages of music.

folder 16 Άυ σπος. — June 18, 1998.

Poetry by Manos Glegos.

Fair copy in ink; 3 pages of music.

folder 17 *Asynopeytos* (ΑΣΥΝΟΠΕΥΤΟΣ ; and, Ο ΗΛΙΟΣ ).— August 30, 1995.

Fair copy in ink; 3 pages of music.

folder 18 Άχρ' Θανάτου. — June 10, 1998.

Poetry by Manos Glegos.

Lead sheet. Fair copy in ink; 2 pages of music.

folder 19 Άχρ' Θανάτου. — June 5, 2000.

Poetry by Manos Glegos.

Lead sheet. Fair copy in ink; 1 page of music.

N.B. Different setting from that housed in box 6/18.

folder 20 Αυτό Τ' αγορι Μου. — [without date].

Lyrics by Michani Lazari.

Lead sheet. Ozalid master in pencil; 1 page of music.

folder 21 Δεν Θ' αγαπησω (I Love You Not). — [without date].

Lyrics by Costas Liapis.

Vocal score. Ozalid master in pencil; 2 pages of music.

- folder 22 Δυο Κοκκινο Τριανταφυλλα (Two Red Roses). — [without date].  
Lyrics by Soula Kofinas.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 23 Είν τα Κυκλαζονήσια Όμορφα. — June 15, 1998.  
Poetry by Manos Glegos.  
Lead sheet. Fair copy in ink; 4 pages of music.
- folder 24 Η Τυχη Τοφερε Κι Αυτ. — [without date].  
Lyrics by Christ Lettanos.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 25 Η Αγια Θαλασσινη (The Saint of the Sea). — May, 1995.  
Poetry by Αναδτάδη Λεβίδη.  
Vocal score. Fair copy in ink; 14 pages of music.  
Accompanied by copies of the text in English and in Greek; and by a reproduction at reduced size of the vocal score, annotated with performance markings.
- folder 26 θελω Πολυ (I Want). — [without date].  
Lyrics by Plato Mousaios.  
Lead sheet for male and female voices. Ozalid master in pencil; 1 page of music (incomplete).
- folder 27 θεσεισ – Αρσεισ. — April 23, 1984.  
Poetry by Yiannis Ritsos.  
Lead sheet. MS repro; 1 page of music.
- folder 28 Καλοκαιρι (Summer). — April 23, 1984.  
Poetry by Yiannis Ritsos.  
Lead sheet. Fair copy in ink; 1 page of music.
- folder 29 Κατι Απο το Τιποτα (Something from Nothing). — [without date].  
Lyrics by Plato Mousaios.  
Lead sheet for male and female voices. Ozalid master in pencil; 3 pages of music.
- folder 30 Μασι το Δηραμε (We Took Along the Way). — [without date].  
Lyrics by Spiros Grigoropoulos.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 31 Μαρια (Maria). — [without date].  
Lyrics by Plato Mousaios.  
Lead sheet. Ozalid master in pencil; 2 pages of music.

- folder 32 Μοιραίο Γλαράκι. — [without date].  
Lyrics by Charles Haldeman.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 33 Ονειρά (Dreams). — [without date].  
Lyrics by Grigori Fikouras.  
Lead sheet. Fair copy in ink; 2 pages of music.
- folder 34 Πηχτε Κομματια Απο Τον «Εναντιος Ερωτας» (Five Pieces from “Enantios Epotas”). — [without date].  
Poetry by Katerina Angelake-Rouk.  
Vocal score. Fair copy in ink; 14 pages of music.  
I. Writing. — II. Holy Wednesday. — III. Aztec Stories. — IV. Akrotites of the Mellontas. — V. The Products and the Only Things.
- folder 35 Πεςμου (Tell Me). — [without date].  
Lyrics by Plato Mousaios.  
Lead sheet for male and female voices. Ozalid master in pencil; 4 pages of music.
- folder 36 Που Να βρω το Γλυ Κο Νερο (Where to Find the Sweet Water). — [without date].  
Lyrics by Spiros Grigoropoulos.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 37 Σβυνει Καθε Τι Ωραιο. — [without date].  
Lacking text attribution.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 38 Στο Βεοφιλο Καϊρη. — May 13, 1984.  
Lyrics by Kostis Palamas.  
For choir, violin, guitar, timpani, and vocal soloist.  
Vocal score. Fair copy in ink; 15 pages of music.
- folder 39 Στο Πρωτο Μου Λιμανι. — [without date].  
Lyrics by Michael Lazari.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 40 Στη Γειτονια (In the Neighborhood). — [without date].  
Lyrics by Spiros Grigoropoulos.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 41 Τα Πεισματαρικα Κατσικια (The Stubborn Goat). — [without date].  
Lyrics by Rena Karthaios. For voice and guitar.  
Lead sheet. Fair copy in ink; 16 pages of music. Accompanied by a repro of same, annotated in red ink.

Guitar part. Fair copy in ink; 14 pages of music. Accompanied by a repro of same.

- folder 42 Την Αγαπη Μας Τη Χανασεσ. — [without date].  
Lyrics by Christ Lettanos.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 43 Τι Ειν' Αυτο (What's This). — [without date].  
Lyrics by Costas Liapis.  
Vocal score. Ozalid master in pencil; 4 pages of music.
- folder 44 Το Ευχαριστο (The Pleasant). — April 24, 1984.  
Lyrics by Yiannis Ritsos.  
Lead sheet. Fair copy in ink; 1 page of music.
- folder 45 Το Τηλεφωνο Κτυπαει (The Phone Rings). — [without date].  
Lyrics by FJB.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 46 Το Νησί Της Ναυτοσήνης (The Island of Naftosinis). — June 15, 1998.  
Lyrics unattributed.  
Vocal score. Pencil MS; 4 pages of music.
- folder 47 Τρια Αγγελικα Ποιηματα (Three Poems Aggelika. — May 27, 1979.  
Poems by Katerina Angelake-Rouk.  
Vocal score. Fair copy in ink; 9 pages of music.
- folder 48 Φελίν, 'έλα στο ελληνικό φώς (Fellini, Come to Light Greek). — April 16, 1985.  
Text by Jean-Marie Drot; translated by Katerina Angelake-Rouk.  
Vocal score. Fair copy in ink; 16 pages of music.
- folder 49 Χιλια Ονειρα (Thousand Dreams). — [without date].  
Text by Michael Lazari.  
Lead sheet. Ozalid master in pencil; 1 page of music.
- folder 50 [Two songs]. — February 7, 1985.  
Poetry by Angelos Sikelianos.  
Vocal score. Fair copy in ink; 21 pages of music.  
I. Γιατι Βαθια Μου Δοξασα (Why Deep My Glory). — II. Το Πρωτοβροχι (The Rains).
- folder 51 [Three songs]. — February-March, 1978.  
Text by K. P. Kadafi.  
Vocal score. Two fair copies in ink, scored in different keys and paginated differently (10 vs. 11 pages of music).  
Fair copies in ink of obligatto string parts for I.

I. Τείχη (Walls). — II. Κεριά (Candles). — III. Όταν Διεγείρονται (When They Are Roused).

*Sub-series C: Settings of French-language texts*

- folder 52     *Le Matin, Le Midi, Le Soir* [Three Songs]. — December 21-25, 1962.  
Poetry by Stanley Seeger.  
Vocal score. MS repro, spiral-bound; 5 pages of music.
- folder 53     *Sept Chansons à sa Délie*. — December 11, 1962.  
Poetry by Maurice Scève.  
Vocal score. MS repro, spiral-bound; 27 pages of music.  
I. Non de vénus les ardents étincelles. — II. Libre vivais en l'avril de mon age. — III. Si le soir perd toutes pluisantes fleurs. — IV. Tant je l'ai mai qu'en elle encor je vis. — V. O ans, O mois, semaines, jours, et heures. — VI. De ton saint oeil, tus il sourd de ma flamme. — VII. Flamme si sainte en son clair durera.
- folder 54     *Sept Mélodie des Illuminations*. — October 21, 1983.  
Poetry by Arthur Rimbaud.  
Vocal score. Fair copy in ink; 34 pages of music.  
Accompanied by two repro copies of same, each spiral-bound (one marked "Mary" and the other "Jim").  
I. Ornières. — II. Phrase I. — III. Fleurs. — IV. Phrase II. — V. Barbare. — VI. Phrase III. — VII. Mystique.

*Sub-series D: Settings of Spanish-language texts*

Box 7

- folder 1     *¿Amor?*. — April 10, 1970.  
Lyrics by Francisco Rodriguez Ramos.  
Lead sheet. MS in pencil and ink; 1 page of music.
- folder 2     *No lo des a Nadie*. — [without date].  
Lyrics by Francisco Rodriguez Ramos.  
Lead sheet. MS in ink; 2 pages of music.
- folder 3     *Todo Lo Sé*. — April 13, 1970.  
Lyrics by Francisco Rodriguez Ramos.  
Lead Sheet. MS in pencil and ink; 1 page of music.

*Sub-series D: Settings of German-language texts*

Box 7

- folder 4      *Drei Liebeslied.* — September, 1993.  
Poetry by Arlind Schmidt.  
Vocal score. Fair copy in ink; 7 pages of music.  
I. Der Granat Apfel. — II. Hängematte. — III. Wie Du Strahlst.
- folder 5      *Drei Liebeslied.* — November 29, 1987.  
Poetry by Johann Wolfgang von Goethe.  
Fair copy in ink; 11 pages of music.  
I. Επος [Art], Liebe. — II. Weiss wie Lilien, reine Kerzen. — III. Nähe des Geliebten
- folder 6      *Wenn die Zeit die Freunde schicht.* — May 6, 1997.  
Poetry by Arlind Schmidt.  
Fair copy in ink; 7 pages of music.  
Accompanied by a pencil draft.

*Sub-series E: Settings of Italian-language texts*

Box 7

- folder 7      *Cinque Liriche.* — May 31, 1953.  
Poetry by Letizia Ciotti.  
Vocal score. MS repro, spiral-bound; 26 pages of music.  
I. La Plaga (mezzo-soprano). — II. L' Incontro (soprano). — III. Un Altro Giorno (mezzo-soprano). — IV. Notte (soprano). — V. La Ricerca (duet).
- folder 8      *Tre Singhiozzi.* — December, 1952 - January, 1953.  
Poetry by Letizia Ciotti.  
MS repro score, spiral-bound; the songs paginated separately (each 3 pages of music).  
I. Un Alto Giorno (For Nina Lester). — II. L'Incontro (For Giorgio and Gioia Jorio). — III. Notte (For Rose Marie Jun).
- folder 9      *O Delfino: Canzone del Poeta e il Dolfino.* — July 28, 1980.  
Poetry by Desmond O'Grady.
- Two manifestations present:*  
(1) For voice and piano. Pencil MS; 3 pages of music.  
(2) For voice and guitar. Pencil MS; 3 pages of music.

**Series 4: Concertos and Orchestral Works**

Box 7

- folder 10      *ARSIS*. — March 17, 1973.  
For string orchestra.  
Score. Ozalid master in pencil; 13 pages of music.  
Parts. Ozalid masters in pencil: Vn I, Vn II, Va, Vc, Cb.
- folder 11      *Concerto for Clarinet and Chamber Orchestra*. — August 9, 1997.  
For Peter Goldberg.  
I. Theme and Variations  
II. Intermezzo  
III. Minuetto  
IV. Rondo.
- Score. Fair copy in ink; 34 pages of music.  
Piano reduction. Fair copy in ink; 18 pages of music.  
Solo clarinet part. Fair copy in ink; 8 pages of music.  
Title on the solo clarinet part: *Concerto (or Sonata) for clarinet and chamber orchestra (or piano)*.  
Computer-generated piano reduction score of the Intermezzo movement, spiral-bound; 3 pages of music.
- folder 12      *Concerto (Sonata) for Viola and Chamber Orchestra*. — 1997  
For Peter Goldberg.
- Computer-generated piano reduction score with MS solo viola line affixed to the pages; 25 pages of music.  
Photocopy of the piano reduction score.  
Fair copy in ink of solo viola part; 8 pages of music.
- folder 13      *Concertino for Flute and Piano (Harp)*. — August 18, 1986.  
“Pour Paul Mottet”—on first page of the piano (or harp) score.
- Fair copies in ink of the piano (or harp) score (20 pages of music) and solo flute part (8 pages of music).
- folder 14      *Concerto for Percussion and Strings*. — September 18, 1988.  
To Oren Marshall.
- Score. Fair copy in ink; 30 pages of music. Accompanied by a photocopy of same.
- folder 15      *Concerto for Percussion and Strings*.



Solo percussion part. Fair copy in ink; 10 pages of music.

Piano reduction score. Fair copy in ink; 20 pages of music. At end: Copied & revised June 28, 1987.

- folder 16      *Concerto for Percussion and Strings.*  
Parts. Fair copies in ink: Vn I, Vn II, Va, Vc, Cb.
- folder 17      *Concerto for Tuba and Orchestra.*  
Score. Fair copy in ink; 85 pages of music.  
At end of score: Finished and copied February 20, 1986.
- folder 18      *Concerto for Tuba and Orchestra.*  
Piano reduction score. Fair copy in ink; 31 pages of music.  
At end: Finished and copied February 13, 1986.  
Solo tuba part. Fair copy in ink; 14 pages of music.  
At end: Finished and copied February 14, 1986.
- folder 19      *Concerto for Tuba and Orchestra.*  
Parts. MS repro copies of the following:  
Fl 1, Fl 2, Ob 1, Ob 2, Cl 1, Cl 2, Bn 1, Bn 2, Timp, Perc, Harp, Vn 1, Vn 2, Va, Vc, Db.
- Box 8
- folder 1      *The Jumblie Girl.* — Nov. 17, 1992.  
Piano sketch in ink; 4 pages of music.
- folder 2      *The Jumblie Girl.*  
For orchestra.  
Parts. Fair copies in ink:  
Fl/Picc, Cl (B-flat)/Alto Sax (E-flat), Tpt I (B-flat), Tpt II (B-flat), 2 Tbns  
(Alto, Tenor), Tuba, Drum, Harp, Vn I, Vn II, Va, Vc, Cb, Piano.  
Caption title (p. 1) preceded by Roman numeral II, apparently indicating this  
movement's position in performance of a multi-movement sequence.
- folder 3      *The Jumblie Girl.* — March 3, 1994.  
For orchestra.  
Score. Fair copy in ink; 26 pages of music.  
Caption title (p. 1) preceded by Roman numeral II, apparently indicating this  
movement's position in performance of a multi-movement sequence.
- folder 4      *Phantasie für das Pianoforte componirt*, op. 18. Composed by Franz Schubert;  
orchestration by Francis James Brown. — November 23, 2005.  
Score. Pencil MS; 69 pages of music.

- folder 5      *Rhapsody for Piano and Chamber Orchestra.* — [without date].  
                   Dedication: For my lovely wife.  
                   Score. Fair copy in ink; 37 pages of music.  
                   Piano reduction score. Pencil draft; 8 pages of music. At end: June 7, 1996.
- folder 6      *Suite for Chamber Orchestra.* — November 28, 1965.  
                   For orchestra with narrator. Poems by Stanley Seeger.  
                   Full score in pencil; 49 pages of music.  
                   I. You (Lento e molto espressivo; Allegro, ma non troppo). November 28, 1965. 16 pages of music.  
                   II. Where (Adagio). — December 7, 1965. 16 pages of music.  
                   III. You (Lento e molto espressivo; Allegro, ma non troppo). — January 12, 1966. 17 pages of music.
- folder 7      *Symphony No. 1 “Zen”: A Short Symphony.* — May-June, 1996.  
                   Score. Fair copy in ink; 15 pages of music.  
                   I. Satori (Andante).  
                   II. Meditation (Adagio).  
                   III. Seeing the Cow (A tempo).  
                   Accompanied by three pages of published notes on “The Ten Stages of Spiritual Cow-herding” (their source not cited).

**Series 5: Chamber Works**

Box 8

- folder 8      *I + I + III: Five Short Pieces for Clarinet Solo.* — September, 1981; March, 1986.  
                   Fair copy in ink; 4 pages of music.  
                   Accompanied by a draft in ink; 2 pages of music.
- folder 9      *I + I + 3: Small Suite for Oboe Solo.* — July 21, 1981.  
                   Fair copy in ink; 7 pages of music.  
                   I. Lento; Allegretto. — II. Presto, con molto spirito. — III. Andante, lyrico.  
                   — IV. Moderato, con amore. — V. Allegro con gioia.
- folder 10     *2 + 3: Small Suite for Solo Cello.* — April 19, 1981.  
                   Fair copy in ink; 6 pages of music.  
                   I. Adagio. — II. Presto con gioia. — III. Allegro, con spirito. — IV. Adagio.  
                   — Allegro con passione.
- folder 11     *3 + 2: Small Suite for Solo Flute.* — June 24, 1981.  
                   Fair copy in ink; 14 pages of music.  
                   I. Moderato. — II. Presto. — III. Adagio. — IV. Allegro, alla marcia. —  
                   V. Andante, alla Sarabande.

- folder 12     *5 x 3: Five Jazzy Pieces for Oboe, Oboe d'Amore and English Horn.* — October-Novembr, 2001.  
                 Fair copies in ink of the score (10 pages of music) and three parts.  
                     I. Fox-Trot. — II. Blues. — III. Charleston. — IV. Tango. — V. Boogie-woogie.
- folder 13     *Fantasy for Clarinet and Cello.* — 1975.  
                 To Peter Goldberg.  
                 Fair copies in ink of the two parts; each 8 pages of music. The title on the clarinet part changed to read *Sonata*.  
                 Accompanied by the composer's corrections (2 pages, manuscript).
- folder 14     *Fantasy for Clarinet and Cello.* — 1975; printed 2000.  
                 Dedication: To Peter Goldberg.  
                 Computer-generated score and parts, all annotated in pencil and in red ink.
- folder 15     *Five Duets for Violin and Contrabass.* — April-July, 1963.  
                 MS repro score, spiral-bound (11 pages of music) and violin part (6 pages of music).  
                 Bass part is lacking.
- folder 16     *Five Fairy Tales for Trumpet and Trombone.* — 1957.  
                 MS repro score, spiral-bound (8 pages of music).
- folder 17     *Five Greek Songs and Dances.* — July, 1985.  
                 For viola and piano.  
                 Score. Fair copy in ink; 24 pages of music.  
                 MS repro viola part, spiral-bound; 10 pages of music.  
                     I. Down in the Villages of Valtou. — II. Ballo. — III. Little Sea. — IV. Pentozalis. — V. Dance of Zalongou.
- folder 18     *Five Greek Songs and Dances.* — July, 1985; revised for guitar, August, 1986.  
                 For viola and guitar.  
                 Fair copies in ink of the score (18 pages of music), the guitar part (10 pages of music), and the viola part (10 pages of music).  
                 Constitutes a re-scoring of the composition housed in box 7/folder 2.
- folder 19     *French Suite for Harp.* — March-May, 2006.  
                 Fair copy in ink; 7 pages of music.  
                     I. Allemande. — II. Courante. — III. Sarabande. — IV. Minuet I. — V. Minuet II. — VI. Gigue.
- folder 20     *Fuguing on The Groove.* — March 3, 1986.  
                 For brass quintet.  
                 Score. Fair copy in ink; 7 pages of music.

Parts. Fair copies in ink for 2nd Trumpet in B-flat, Horn in F, and Tuba. (Parts for 1st Trumpet and Trombone are lacking.)

- folder 21     *The Hills of Nantglyn*. — November 18, 1995.  
For strings.  
Score. Two fair copies in ink; one numbers 10 pages of music, the other 11 pages of music (of which page 9 is lacking).  
Accompanied by the composer's note about Nantglyn (1 page, manuscript).
- folder 22     *1920s+*. — December, 1982.  
For violin, violoncello, and piano.  
Score. Fair copy in ink; 8 numbered pages of music with 13 unnumbered pages of music). N.B. Score is incomplete; III is lacking.  
Parts. Fair copies in ink; each 4 pages of music.  
Movements:  
    I. Ragtime. — II. Soft Shoe Shuffle. — III. Berkeley Square Blues. — IV. Tango. — V. Charleston.
- folder 23     *Pastorale*. — January 25, 1975.  
For clarinet and piano. For Peter Goldberg.  
Fair copies in ink of the score (4 pages of music) and clarinet part.
- folder 24     *Petite Suite Ellenique*. — January 10, 1984.  
For two violins and piano.  
Fair copies in ink of the score (11 pages of music) and the single part for two violins (6 pages of music).
- Box 9
- folder 1     *Quintet for Winds*. — May 15, 1950.  
To W. M. F.. For flute, oboe, clarinet, bassoon, and horn in F.  
MS repro score, spiral-bound; 36 pages of music.  
Annotated in red pencil.
- folder 2     *Sarabande for Quappi*. — January 1, 1963.  
For Quappi Beckmann. For violin and piano.  
MS repro score (4 pages of music) and violin part.
- folder 3     *Serenade*. — August 17, 1983.  
For flute (or oboe) and piano (or harp).  
Fair copy in ink of the score (3 pages of music), flute part, and oboe part.
- folder 4     *Small Nantglyn Suite*. — January 1, 2002.  
For string quartet.  
Fair copy in ink of the score (9 pages of music); no parts are present.  
Accompanied by a pencil draft of the score.

- folder 5      *Small Suite for Tuba Solo*. — January 10, 1985.  
Fair copy in ink; 5 pages of music.  
I. Allemande. — II. Gavotte. — III. Sarabande. — IV. Minuet. — V. Gigue.
- folder 6      *Sonata for Clarinet and Cello*. — July 13, 1977.  
To Peter Goldberg.  
Fair copy in ink of the score (16 pages of music) and ‘cello part (2 pages of music).
- folder 7      *Sonata in One Movement*. — August 16, 1955.  
For violin and piano.  
MS repro score (14 pages of music) and violin part (4 pages of music).
- folder 8      *Sonata in One Movement (Alternate Version)*. — [without date].  
For violin and piano.  
MS repro score (14 pages of music) and two copies of the violin part marked “Alternate Version” (one a fair copy, the other a repro).
- folder 9      *Sonatina “Agios Petros”*: for violin, oboe, tuba and piano. — June 14, 1984.  
Ink MS. score (15 pages) + MS. piano part (10 pages) + three instrumental parts.  
Accompanied by photocopies of the three instrumental parts.
- folder 10     *String Quartet #1*. — February 5, 1961.  
To Helen B. Seeger.  
MS repro score; 39 pages of music.  
Ozolid masters of parts.  
Vn I part lacking pages 1 and 2.
- folder 11     *Suite à la Baroque*. — August 6, 2001.  
To William, Tomi, and Tim Johnson.  
For trumpet, cornet, and French horn.  
Fair copy in ink of the score (9 pages of music) and three parts.  
Accompanied by a pencil draft of the score.
- folder 12     *Three Meditations*: for viola and piano. — 1998  
MS repro; 6 pages of music.  
Score only; separate viola part lacking.  
Accompanied by photocopies of all pages, and by a pencil sketch.
- folder 13     *Three Short Fragments*. — December, 2000.  
For three trumpets and violin.  
Fair copies in ink of the score (4 pages of music) and parts.
- folder 14     *The Transformation*. — September 16, 1999.  
For piano, clarinet, and violoncello. To the Chelsea and Westminster Hospital.

Score. Fair copy in ink; 22 pages of music.  
Parts. Fair copies in ink.  
Accompanied by a pencil draft of the score.

**Series 6: Stage Works**

*Sub-series A: Manuscripts*

N.B. The titles *Daedalus* and *Buddha* do not appear on the manuscripts of the various selections of either work, hence the use of brackets in the individual entries. The identity of the work in question is discernible from the characters' names assigned to the vocal parts.

Box 9

- folder 15 [ *Daedalus* ] Selection [B] — October 24, 1967.  
Piano-vocal score. MS repro, pages 1B through 19B.
- folder 16 [ *Daedalus* ] Selection [E] — [without date]  
Piano-vocal score. MS repro, pages 2E through 9E.
- folder 17 [ *Daedalus* ] Selection [F] — [without date]  
Piano-vocal score. MS repro, pages 1F through 17F.  
Accompanied by a repro of same, and by a pencil draft (4 pages of music).
- folder 18 [ *Daedalus* ] Selection [J] — October 15, 1967.  
Piano-vocal score. MS repro, pages 1J through 7J.
- folder 19 [ *Daedalus* ] Selection [L] “Song of Wishes.” — December 16, 1967.  
Piano-vocal score. MS repro, pages [1L] through 8L.  
“Completely finished Dec. 16 1967 / This is last thing to be done in musical,  
for now!”—FJB comments on last page.
- folder 20 [ *Daedalus* ] Selection [M] — October 30, 1967.  
Piano-vocal score. MS repro, pages 1M through 3M.
- folder 21 [ *Daedalus* ] Selection [N] — December 16, 1967.  
Piano reduction. MS repro, pages 1N through 5N.
- folder 22 [ *Daedalus* ] Selection [O]: “Tiny Blue Light.” — November 6, 1967.  
Piano-vocal score. MS repro, pages 1O through 8O.
- folder 23 [ *Daedalus* ] Selection [Q] — August 14, 1967.  
Piano-vocal score. MS repro, pages 1Q through 15Q.
- folder 24 [ *Daedalus* ] Selection [R] — November 13, 1967.

- Piano-vocal score. MS repro, pages 1R through 15R.
- folder 25 [ *Daedalus* ] Selection [S]: Nicholas' Song, "One Day" — August 24, 1967.  
Piano-vocal score. MS repro, pages 1S through 11S.
- folder 26 [ *Daedalus* ] Selection [X] — December 5, 1967.  
Piano-vocal score. MS repro, pages 1X through 7X.
- folder 27 [ *Daedalus* ] Selection [Y] — December 14, 1967.  
Piano-vocal score. MS repro, pages 1Y through 17Y.  
Performed by Daedalus, Dionysus, Elias, Icarus, Mendis, Ariadne, and the chorus.
- folder 28 [ *Daedalus* ] Overture. — October 18, 1967.  
Piano reduction. MS repro, 6 pages of music.
- folder 29 [ *Daedalus* ] "Elias Song." — October 24, 1967.  
Piano-vocal score. MS repro, 2 pages of music.
- folder 30 [ *Daedalus* ] "Far Away." — [without date].  
Piano-vocal score. MS repro, 2 pages of music. Accompanied by a second copy of same.
- folder 31 [ *Daedalus* ] "Io's Song." — August 17, 1967.  
Piano-vocal score. MS repro, 5 pages of music.
- folder 32 [ *Daedalus* ] "The Law's the Law." — October 31, 1967.  
Piano-vocal score. MS repro, 6 pages of music.
- folder 33 [ *Daedalus* ] "No Other Girl." — [October] 13, 1967.  
Piano-vocal score. MS repro, 10 pages of music.  
Performed by Io and Icarus.
- folder 34 [ *Daedalus* ] "Widows and Spinsters Song." — [without date].  
Piano-vocal score. MS repro, 7 pages of music.  
Performed by the 4 Widows (1st through 4th) and the Spinster.
- folder 35 [ *Daedalus* ] [Untitled] — November 30, 1967.  
Piano vocal score. MS repro, 5 pages of music.  
Performed by Ariadne.
- folder 36 [ *Daedalus* ] [Untitled] — [without date].  
Piano-vocal score. MS repro; 18 pages of music.  
Introduced by the chorus singing "Fly away if you dare, Unfold your wings and boldly try the air!"

Box 10

- folder 1 [ *Daedalus* ] March. — [without date]  
Piano reduction. MS repro; 1 page of music.  
Ends with appearance of the Priest.
- folder 2 [ *Daedalus* ] [Untitled]. — October 3, 1967.  
Piano-vocal score. MS repro; 8 pages of music.  
Performed by Io and Icarus.
- folder 3 [ *Daedalus* ] [Untitled]. — October 25, 1967.  
Piano-vocal score. MS repro; 2 pages of music.  
Performed by Ariadne?
- folder 4 [ *Daedalus* ] [Untitled]. — September 30, 1967.  
Piano-vocal score. MS repro; 3 pages of music.  
Performed by Mendis.
- folder 5 [ *Daedalus* ] [Untitled]. — August 20, 1967.  
Piano-vocal score. MS repro; 4 pages of music.  
Performed by Daedalus.
- folder 6 [ *Daedalus* ] [Untitled]. — October 24, 1967.  
Piano-vocal score. MS repro; 2 pages of music.
- folder 7 [ *Daedalus* ] [Untitled]. — December 4, 1967.  
Piano-vocal score. MS repro; 4 pages of music.  
Performed by Ariadne.
- folder 8 [ *Daedalus* ] [Untitled]. — November 25, 1967.  
Piano-vocal score. MS repro; 10 pages of music.  
Performed by Dionysos.
- folder 9 *Moschatel*. — November 25, 1988.  
Lyrics by John Oliver.  
Vocal score. Fair copy in ink; pages 1-57.  
Piano II. part. Fair copy in ink; pages 1-28.  
Lead sheet(s). Fair copy in ink; pages 1-15.  
—the above-cited manifestations comprised of numbers 1 through 15.



Synopsis of musical numbers:

1. Quick, quick, the clocks do chime
2. If all the world were perfect
3. Now listen hard
4. I'll make them smile
5. Quick, quick, the clocks do chime (Reprise)
6. If it isn't one, it's t'other
7. Let petals fall
8. Let petals fall (Reprise)
9. Sordid sums
10. Birthdays
11. Punctuality
12. No mans's as brave
13. I've signed the pledge
14. Birthdays (Reprise)
15. There's nothing like astronomy

folder 10

*Moschatel.*

Vocal score. Fair copy in ink; pages 58-92.

Piano II part. Fair copy in ink; pages 29-44.

Lead sheet. Fair copy in ink; pages 17-28. Shows a variant title for #16, herein called "I signed the pledge".

—the above-cited manifestations comprised of numbers 16 through 23.

Synopsis of musical numbers:

16. I've had it up to here.
17. Moschatel [end of Act I].
18. I like crushing beetles [start of Act II].
19. Cheer, cheer her on her way.
20. Spindle, ratchet and cog.
21. I walk through the fields.
22. Satin and silk.
23. Come dance, pretty lady.

folder 11

*Moschatel.*

Vocal score. Fair copy in ink; pages 94-122. Accounts for #25- #30.

At end of copy: "Music written in one day Nov. 25, 1988."

Piano II part. Fair copy in ink; pages 45-57. Comprised of no. 24 (Reprise) through 30.

Lead sheet. Fair copy in ink; pages 29-36. Comprised of numbers 25 through 28.

At end of copy: "Music written and finished in one day! Nov. 25, 1988"

Synopsis of musical numbers:

24. Come dance, pretty lady (reprise).
25. The chill of evening.

26. When autumn fruits were on the hill.
27. Moschatel (reprise).
28. Take my heart.
29. The flower of the hedgerow.
- 29A. Music for transition to #30.
30. Ring, ring the joyful tide.

folder 12      *Moschatel.*  
Drums part. Fair copy in ink; 23 pages of music.

folder 13      *Ruthless Rhymes for Heartless Homes.* — October, 1996.  
Music by Francis James and Mary Gifford Brown; Verses by Harry Graham.  
Scored for B-flat soprano saxophone (E-flat alto saxophone, B-flat tenor saxophone), percussion, one male and one female voice (called He and She).

Score. Fair copy in ink; 60 pages of music.  
At end: Oct. 1, 1996. Finished copying Oct. 17, 1996.  
Accompanied by a copy of same, reproduced at reduced dimensions and spiral-bound; annotated with performance revisions.

folder 14      *Ruthless Rhymes for Heartless Homes.* — October, 1996  
Saxophones part. Fair copy in ink; 13 pages of music.  
Pencil draft score; 45 pages of music.  
“Spring’s misty fragrance.” Pencil draft; 11 pages of music.  
At end: August 15, 1996.

Synopsis of musical numbers:

- I. Author’s Preface.
- II. The Stern Parent.
- III. The Nurse’s Mistake.
- IV. Tim; or, The Deferred Luncheon Party.
- V. The Fond Father.
- VI. Equanimity.
- VII. Tenderheartedness.
- VIII. Unselfishness.
- IX. The Englishman’s Home.
- X. Appreciation.
- XI. Obstruction.
- XII. Self-Sacrifice.
- XIII. The Shark.
- XIV. Careless Jane.
- XV. Impetuous Samuel.
- XVI. Calculating Clara.
- XVII. Scorching John.
- XVIII. Inconsiderate Hannah.

XIX. Philip.  
 XXA. Misfortunes Never.  
 XXB. Come Singly.  
 XXIA. The Perils.  
 XXIB. Of Obesity.  
 XXII. Mr. Jones.  
 XXIII. La Course Interrompue.  
 XXIV. La Course Interrompue.  
 XXVIII. Aunt Eliza.  
 XXIX. Inconvenience.  
 XXX. March-Like Mother.  
 XXXI. Darling.  
 XXXII. Uncle Joe.  
 XXXIII. Father.  
 XXXIV. Waste.  
 XXXV. Baby.  
 XXXVI. Mabel.  
 XXXVII. The Children's "Don't."  
 XXXVIII. The Children's Don't.  
 XXXIX. The Children's "Don't."  
 XL. The Children's Don't.

- folder 15     *Buddha: An Operatic Trilogy*. I. The Magician.  
 Poetry by Nikos Kazantzakis; translated by Kimon Friar and Athena Dallas-Damis.  
 Libretto. 37 pages, manuscript.  
 Accompanied by a cover letter (January 12, 1987) to Jim from [ ? Herman] regarding the libretto manuscript.
- folder 16     [ *Buddha* ]. "O Round Moon." — [without date].  
 Vocal score. Fair copy in ink; 2 pages of music.  
 Accompanied by two repro copies of same at reduced dimensions.  
 Performed by the Old Man.
- folder 17     [ *Buddha* ]. "Put Out the Sun or I'll Be Lost." — May 6, 1985.  
 Vocal score. Fair copy in ink; 7 pages of music.  
 Performed by Blossoming Cherry Tree.
- folder 18     [ *Buddha* ]. Overture. — September 22, 1999.  
 Piano reduction. Pencil draft; 1 page of music.
- folder 19     [ *Buddha* ]. Act 1. — [without date].  
 Vocal score. Ink draft; 36 pages of music (numbered 1-36).
- folder 20     [ *Buddha* ]. Act II. — August 30, 1988.  
 Vocal score. Ink draft; 18 pages of music (numbered 60-77).

- folder 21 [ *Buddha* ].
- Act I. — July 24, 1988.  
Ink draft; pages 37-77.  
At end: “July 24, 1988 / Praised be to God the first Act is finally finished!”.
- Act III. — September 24, 1989.  
Ink draft; 40 pages of music.  
At end: “Finally finished, hallelujah! September 24, 1989”.
- folder 22 [ *Buddha* ]. Short Overture. — September 22, 1999.  
Piano reduction. Fair copy in ink; 1 page of music.
- folder 23 [ *Buddha* ]. Prologue to *Buddha*: The Poet’s Aria. — July 5, 1984.  
Vocal score. Fair copy in ink; 15 pages of music.  
+ Three repro copies of same, each annotated with performance markings. (The page-numbering in one copy altered to read 2-16.)
- Box 11
- folder 1 [ *Buddha* ]. Act I. — completed July 24, 1988.  
Vocal score. Fair copy in ink; 120 pages of music.  
At end: “Praised [sic] be to God, the first Act finally finished! July 24, 1988/ May 4, 200 / 12 years later 1st Act copied! (Vocal score)”.
- folder 2 [ *Buddha* ]. *The Death of Buddha: A Ballet*. — August 30, 1988.  
Vocal score. Fair copy in ink; 89 pages of music.  
At end: “August 30, 1988 / Palace Hotel / St. Moritz. / Finish copying August 4, 2000”.
- folder 3 [ *Buddha* ]. Act III. — September 24, 1989.  
Vocal score. Fair copy in ink; 68 pages of music.  
At end: “Finally finished, hallelujah! Sept. 24, 1989. / Copied Oct. 9, 2000.”
- folder 4 [ *Buddha* ]. Overture and Act I. — August 17, 2002.  
Poetry by Nikos Kazantzakis; translated by Kimon Friar and Athena Dallas-Damis. Libretto by the Composer.  
Full score. Fair copy in ink; 55 pages.
- folder 5 [ *Buddha* ]. II. Death of Buddha. — August 4, 2002.  
Poetry by Nikos Kazantzakis; translated by Kimon Friar and Athena Dallas-Damis.  
Full score. Fair copy in ink; 139 pages of music.
- folder 6 [ ? From an untitled musical ]. — undated MS material.

Lyrics by Stanley Seeger.

Vocal scores and/or lead sheets. Ink MSs; 75 pages of music altogether.

Musical numbers present:

All You Gotta Do. — Do Make it Nice. — Don't Let Me Down. — Good Goods! — Good Night, Sweet Prince. — He. — I Want A Man. — Iron Man. — It's Been So Long. — Jilted! — Last Night. — Mary, Mary. — My Love Is a Quiet Love. — Nice Day. — Seven. — Step Into My Parlor. — Two Cents Worth of Hope. — What Can It Be. — Who Knows. — You Alone.

folder 7

*Cyclops*. — August 12, 1982.

Book and lyrics by Rush Rehm. For [voices] and orchestra.

Vocal score. Fair copy in ink; 149 pages of music.

Choral score/part (Act I only). Fair copy in ink; 43 pages of music.

Synopsis of musical numbers:

Act I

I. Come to the Cave

II. Eating Man

III. Drain Your Cup

IV. Dionysus

V. The Basic Necessities

V-A. Drain Your Cup (reprise)

V-B. The Basic Necessities (reprise)

VI. Open Your Eyes

VII. Down the Hatch

VIII. The Female Persuasion

IX. Hungry

X. Behave

XI. Cyclops' Song

XII. Odysseus' Song/Vengeance is Mine

Act II

I. Away from the Cave

II. Away from the Cave (reprise)

III. Basic Necessities (reprise)

IV. Now's the Time

V. The God within You

VI. Love to the Wine

VII. Prayer to the Night

VIII. What is a Man

IX. Lover, My Lover

X. We Found Dionysus

XI. We Found Dionysus/Basic Necessities (reprise)

XII. Nobody Does This

Epilogue: Basic Necessities (complete)

- folder 8     *Dear Liar: A Musical in Two Acts.* — May 21, 1986.  
Libretto adapted by the composer from the play by Jerome Kilty; based on the letters of George Bernard Shaw and Mrs. Patrick Campbell.  
Vocal score. Fair copy in ink; 131 pages of music (pp. 54-97 lacking).  
At end: Finished May 21, 1986. Vocal Score Finished 10:29 P.M. October 1, 2002.
- folder 9     *Dear Liar: A Musical in Two Acts.* — May 21, 1986.  
Vocal/choral part (Acts I and II). Fair copy in ink; 129 pages of music.  
At end: Finished and copied May 21, 1986.
- Box 12
- folder 1     *Dear Liar: A Musical in Two Acts.* — June 19, 1986.  
Vocal/choral part (Acts I and II). Repro of the fair copy in ink; 129 pages of music.  
At end: Copied and revised September 16, 1986.
- folder 2     *Dear Liar: A Musical in Two Acts.* — June 19, 1986.  
Vocal/choral part (Acts I and II). Fair copy in ink; 129 pages of music.  
At end: Copied and revised September 16, 1986.
- folder 3     *Dear Liar: A Musical in Two Acts.* “The Car Accident.” — June 22, 1985.  
Vocal score. Fair copy in ink; 21 pages of music.
- folder 4     *Dear Liar: A Musical in Two Acts.* “Funeral Speech.” — February 8, 1993.  
Vocal score. Fair copy in ink; 22 pages of music.
- folder 5     *Dear Liar: A Musical in Two Acts.* “A Veteran.” — [without date].  
Vocal score. Fair copy in ink; 3 pages of music.
- folder 6     *Dear Liar: A Musical in Two Acts.* Sketches for Act II.  
MS in ink and pencil; 30 pages of music.
- folder 7     *Double-Play: an original musical.*  
Book and lyrics by Rosalie Calabrese; music by FJB.  
Book. 94 pages, looseleaf. Typescript.  
American Composers Alliance.
- folder 8     *Double-Play: an original musical.*  
Lyrics by Rosalie Calabrese.  
Vocal lead sheets for musical numbers I through V.  
I. Opening. — II. Soliloquies. — III. Without You. — IV. A Little Piece of Paper. — V. Dear Sally.

- folder 9      *Double-Play: an original musical.*  
Vocal lead sheets for musical numbers VI through XII.  
VI. Star Alliance. — VII. For the Good of the Show. — VIII. Michael. —  
IX. Indecision. — X. Sorry. — XI. Could I Forget. — XII. Make Up  
Your Mind, Baby.
- folder 10      *Double-Play: an original musical.*  
Vocal lead sheets for musical numbers XIII through XIX.  
XIII. You Can't Buy Love. —XIV. It's Easy. — XV. Don't Throw It Away.  
—XVI. Until Tomorrow. —XVII. S/He Doesn't Want Me. — XVIII.  
Love is Bad for Business. —XIX. To Want More.
- folder 11      *Double-Play: an original musical.*  
Vocal lead sheets for musical numbers XX through XXV.  
At end of XXV: April 1, 1986. Revised August 30, 1989.  
XX. Good Girl. — XXI. No Place To Go But Up. — XXII. Since I Met  
You. — XXIII. Dear Sally. — XXIV. My Special Person. — XXV.  
Congratulations.
- folder 12      *It-I-You: A Trilogy with music.* — [without date].  
Music and lyrics by FJB.  
List, Cast of Characters (1 page, typescript); and FJB curriculum vitae (3 pages,  
typescript).  
Book/Libretto, in plastic portfolio binder; 35 pages, typescript.
- folder 13      *It-I-You: A Trilogy with music.* — [without date].  
Music and lyrics by FJB.  
  
Ink MS vocal scores and/or lead sheets of musical numbers; also MS repro:  
Kill! Kill! Kill!. — I'm Rich, Rich, Rich, Rich. — Isn't Life Cozy. —  
Where is God [at end: Athens. October 16, 1974]. — The Me I Was  
Meant to Be [at end: April 12, 1977]. — Love is Waiting Here For You.  
— To Reach the Sky.
- folder 14      *The Merchant of Venice.* Act I, Scene 2. — July 10, 1978.  
Text by William Shakespeare.  
Vocal score. Ink draft; 12 pages of music.
- folder 15      *The Most Hated Man.* — May 26, 1988; July 26, 1988.  
Lyrics by John Oliver.  
Vocal score. Fair copy in ink; 118 pages of music.

Synopsis of musical numbers:

Act I.

Overture

No. 1. The Smell of London

No. 2. The World is an Oyster

No. 3. To Carry a Secret

No. 4. Money or Love

No. 5. With No Regrets

No. 6. Monmouth's Tamer (from Doggerel of the Time)

No. 7. Our Man

No. 8. Lawyers

No. 9. A Royal Mark (from Doggerel of the Time)

No. 10. With No Regrets (reprise)

No. 11. No More in Thee

No. 12. Gentle Perfectionists

No. 13. Down with the Papists

No. 14. The Maid and the Dragon (from Doggerel of the Time)

No. 15. 'Tis a Pity She's a Whore

Act II

Overture

No. 16. The Chill of London

No. 17. The Pope's Advance

No. 18. The Top Law Lady

No. 19. With No Regrets (reprise)

No. 20. I'll Have My Way

No. 21. I Walk a Tightrope

No. 22. The Gibbet's Groan

No. 23. The Most Hated Man

No. 24. With Conscience

No. 25. With No Regrets (reprise)

folder\_16

*The Most Hated Man.* — May 26, 1988; July 26, 1988.

Lyrics by John Oliver.

Ink MS parts for drums and for bass.



*Sub-series B: Libretti*

Box 13

- folder 1      *Buddha*. Translated from the Greek by Kim Friar and Athena Dallas-Damis; introduction by Peter Bien; Preface by Michael Tobias.  
Reproduction of a published text; the publisher's information lacking. 172 pages.
- folder 2      *Cyclops*. Music by Frances [sic] James Brown; book and lyrics by Rush Rehm. Freely adapted from Euripides' satyr play *The Cyclops*. Copyright 1981 by Brown and Rehm.  
Typescript; 48, 51 pages.
- folder 3      *Cyclops*. Music by Francis James Brown; book and lyrics by Rush Rehm. Freely adapted from Euripides' satyr play *The Cyclops*. Copyright 1982 by Brown and Rehm.  
Typescript; 65 pages.
- folder 4      A musical play in two acts tentatively entitled *Damn it, Dionysos, Do!* by Charles Haldeman. Book and lyrics by Charles Haldeman. C1968 by Charles Haldeman.  
"Author's Copy". 66, 49 pages. Accompanied by a letter (without year) from [illegible] to Jim (typescript, 2 pages).
- folder 5      A musical play in two acts tentatively entitled *Flight of Fancy* by Charles Haldeman. Book and lyrics by Charles Haldeman; music by Francis James Brown.  
Reproduction of typescript; 68 pages. Accompanied by a synopsis (7 pages), by lyrics for "Your Own Life" and "'Where Did The Wind Go?" (2 pages), and a "brief synopsis" for *Icarus II* (4 pages).
- folder 6      *Leonora and the Nightingale*. By Barbara Frey and Antoinette Moses, based on a story by Hans Christian Andersen. Music by Harriet Bailan, Francis James Brown, Stephen Weingarten. Copyright 1977 Frey and Moses.  
Reproduction of typescript; 35 pages. Two copies.
- folder 7      *Moschatel: A Fairy Tale for Spring*. By John Oliver; music by Francis James Brown.  
Typescript; 54 pages.
- folder 8      *Ounce of Innocence*. By Rosyrie Schulman.  
Typescript; 35, 38, 38 pages.

**Series 7: Sketches and incomplete works**

Box 14 A gathering of numerous sketches and works apparently incomplete, many uncited as to their titles and dates, comprising an extent measuring 5" in depth.

**Series 8: Oversized manuscripts**

Box 15

- folder 1 *Cinque Liriche*. — 1953.  
Poetry by Letizia Ciotti. For mezzo-soprano, soprano, and orchestra.  
Full score. MS repro, spiral-bound; 72 pages of music.  
I. "La Plaza" (mezzo-soprano). — II. "L'Incentro" (soprano). — III. "Un Altro Giorno" (mezzo-soprano). — IV. "Notte" (soprano). — V. "La Ricerca" (duet).
- folder 2 *Fidelio Comes Back*. — March 20, 1981.  
Libretto by Carol Gould. For voices with orchestra.  
Choral score. Fair copy in ink; 37 pages of music.  
I. Moderato. — II. Allegro. — III. Allegro. — IV. Andante. — V. Allegro, jazzy. — VI. Lento, majestic. — VII. Andante. — VIII. Molto Lento.
- folder 3 *The Highboy*. — September 23, 1959.  
Libretto by Rosyrie Schulman.  
Vocal score. MS repro, spiral-bound; 210 pages of music. Bears performance markings (or corrections?) in pencil and in blue ink.
- folder 4 *The Highboy*. Prologue and Act I, Scene I.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages [1] - 144. Unmarked.
- folder 5 *The Highboy*. Prologue and Act I, Scene I.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages [1] - 144. Unmarked.
- Box 16
- folder 1 *The Highboy*. Act II, Part I.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages 257-450. Unmarked.  
In area, score measures 20 x 14.5".

- folder 2      *The Highboy*. Act II, Part I.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages 257-450. Unmarked.  
In area, score measures 20 x 14.5”.
- folder 3      *The Highboy*. Act I, Scene II.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages 145-256. Unmarked.  
In area, score measures 20.5 x 13.5”.
- folder 4      *The Highboy*. Act I – Scene II.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages 145-256. Unmarked.  
In area, score measures 20.5 x 13.5”.
- Box 17
- item 1      *The Highboy*. Act II, Part II. — July 9, 1965.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages 451-634. Unmarked.  
In area, score measures 20 x 14.5”.
- item 2      *The Highboy*. Act II, Part II. — July 9, 1965.  
Libretto by Rosyrie Schulman.  
Full score. MS repro, spiral-bound; pages 451-634. Unmarked.  
In area, score measures 20 x 14.5”.

## Sub-Group II: SOUND RECORDINGS

### Series 1: ~~Compact discs~~

#### Box 18

- Item 1      *Songs from the heart.*  
Sung by Mary Gifford Brown; composed and accompanied by Francis James Brown.  
1. *Three poems by Rabindranath Tagore.* Translated by William Radice  
2. *Five poems by Kabir.* Translated by Rabindranath Tagore; assisted by Evelyn Underhill.  
3. *A love remembered.* Poetry by Kathleen Raine. (Live recital recording)  
4. *Seven:* a cycle of seven poems by Emily Dickinson on poetry, love, nature, beauty, and death. (Live recital recording)
- Item 2      *Concerto for clarinet and chamber orchestra.*  
World premiere performance, 23rd March 1999, Bangkok. Chulalongkorn University Symphony Orchestra; Asst. Prof. Col. Choochart Pitaksakorn, conductor; Peter Goldberg, clarinet soloist.
- Item 3      *Rimbaud & Rilke:*  
Two song cycles by Francis James Brown. Jeremy Huw Williams, baritone; Nigel Foster, piano.
- Item 4      Music inspired by William Blake; composed and accompanied by Francis James Brown; sung by Mary Gifford Brown. Aniksi Records.
- Item 5      [Excerpts from] *Buddha:* an opera based on a play by Nicos Kazantzakis. Translated by Kimon Friar and Athena Dallis-Damis. Music and adaptation by Francis James Brown. Excerpts on disc: 1. Poet's aria, sung by Mary Gifford Brown; the composer at the piano. -- 2. Death of Buddha, sung by Jeremy Huw Williams; John Gibbons at the piano. Geoff Addis, engineer.
- Item 6      *Memories of Betty Ryan,* by Francis James Brown. Three works on disc: *Six framed images.*—*A palette of rainbow colors.* —*Sonatina "Ellinique"*. The composer at the piano.
- Item 7      Grand organ recital, Westminster Cathedral. 30 November (Advent Sunday), 2003 at 4.45pm. Robert Quinney, Assistant Master of Music, organist. On the disc are:  
1. *Prelude in E-flat, BWV 552 / J.S. Bach.*—*In search of St. Anthony /* Francis James Brown. Disc accompanied by a description of the instrument featured on the recording.

Item 8        *St. Matthew Suite* (1995). Andrew Sampson, organist. Westminster Cathedral, 30 January 2000.

Item 9        *Mary Gifford Brown sings Greek songs by Francis James Brown*. Poetry by Cavafy, Elytis, Sikelianos, Seferis, Katerina Angelaki Rooke, Levithis.

**Series 2: Audio-cassettes**

Box 19

Item 1        Piano works by Francis James Brown. The composer at the piano.

1. Très, très petite Suite
2. Passacaglia and Fugue on the name M-A-R-Y B-R-O-W-N.
3. The rainbow.
4. Sonatina "Romantique".
5. I + V + VI: twelve faces of Greece.
6. Oil on paper: seven images by Janni Spyropoulos.

Item 2        Second copy of Item 1.

Item 3        *Saint of the sea: three songs*.  
Poetry by Anastassi Levithis. Sung by Mary Gifford Brown.

Item 4        *Three songs from poems of James Merrill*.  
A vision of the garden; Last words; A renewal.  
Vivian Tierney, soprano; Kew Sinfonia; John Gibbons, guest conductor. World premiere performance, October 16th, 1993.

Item 5        *Percussion Concerto*.  
Kew Sinfonia; John Gibbons, conductor; Daniella Ganeva, percussion. Recorded live in concert at St. Anne's Church, Kew, Richmond-upon-Thames, on February 3rd, 1996.