

Guide to the Thomas P. Brown Papers, 1934-1982

JPB 04-41

Music Division

**The New York Public Library for the Performing Arts
New York, New York**

Contact Information

Contact Information:
The New York Public Library for the Performing Arts
Music Division
40 Lincoln Center Plaza – Third Floor
New York, New York 10023-7498
Phone: 212/870-1650
Fax: 212/870-1794
Email: musicdiv@nypl.org
Web address: <http://www.nypl.org/research/mus/mus.html>

Processed by: Whitney E. Berman
Date Completed: August 2005

Processed and encoded through a gift from Robert W. Wilson.

© 2005 The New York Public Library. Astor, Lenox, and Tilden Foundations. All rights reserved.

Descriptive Summary

Title:	Thomas P. Brown Papers
Collection ID:	JPB 04-41
Creator:	Brown, Thomas P.
Extent:	26.37 linear feet (38 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts

Abstract

Thomas Philip Brown was a saxophonist with his own orchestra in the late 1930s and early 1940s. He became a music copyist for Broadway musicals, copied music on order for the Samuel French Company, and produced a series of translated opera records under the label *Opera of the Month*. The collection contains piano conductor scores and parts of musicals, orchestral pieces, sheet music, financial materials, and some correspondence.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Music Division.

Preferred Citation

Thomas P. Brown Papers, JPB 04-41, Music Division, The New York Public Library for the Performing Arts.

Processing Information

The collection was processed and cataloged in 2005.

Biographical Note

Thomas Philip Brown was a saxophonist with his own orchestra in the late 1930s and early 1940s. According to his publicity statement, Tom Brown was a graduate music student at the University of Wisconsin before he moved to San Francisco. In San Francisco he served as a staff artist at radio station KFRC and also as arranger for the Fox Theatre. The Tom Brown Orchestra, a well-received dance band, played several clubs in California including an extended booking at the Bal Tabarin in 1936, followed by another extended booking at Seattle's Club Victor. The Orchestra also performed numerous radio shows. Tom Brown orchestrated much of his orchestra's music. In 1939 Tom Brown performed at the Golden Gate International Exposition as a member of the Walt Roesner Orchestra.

Over the years, Tom Brown composed and arranged his own music as well as that of others. In 1941 his *Solvejg Stomp* and *Swingin' with Anitra* were published. In the same year, his arrangement of Rex Lipton and Meyer Grace's *What I'd Be Without You* was published. In 1942 he signed a contract to orchestrate and record Bob Bryan and Frances Lewis' *I'm Sincere* and in 1942 his arrangement of Walter P. Murphy's *My Bugle Reverie*, was published. In 1949, G. Schirmer, Inc. published his *Piece for four clarinets*.

Tom Brown eventually moved east and became a music copyist for Broadway and touring musicals. He worked on musicals ranging from 1960s *Mr. President* to 1980s *42nd Street*. With his company, Music Associates, Inc, Brown also orchestrated and copied music on order for the Samuel French Company. Brown also copied music for the recordings of *Carousel* in 1965; *42nd Street* in 1981; and *My Fair Lady* in 1976, as well as for the 1981 television production of *Camelot* starring Richard Harris.

In the 1950s Music Associates, Inc. produced a series of translated opera records under the label *Opera of the Month* as well as series of opera appreciation texts titled *Let's Understand Opera!*

Scope and Content Note

The Tom Brown papers consists of scores and parts of musicals as well as many orchestral pieces. Many of the musical pieces include financial materials and contracts. Several musical and orchestral pieces contain annotated published sheet music and librettos; there is also a separate series of sheet music. This published material provides insight into what music was utilized by Tom Brown's Orchestra as well as what musicals were worked on by Tom Brown. There is also a small amount of personal materials and correspondence; most relates to specific projects.

Organization

The collection is organized into seven series and three sub-series. They are:

- Series I: Professional Papers, 1934-1980
- Series II: Musicals, 1954-1982
- Series III: Orchestrations, 1941-1944
- Series IV: Sheet Music, 1930-1944
- Series V: Music Associates, Inc., 1955-1971
- Series VI: Scrapbooks, 1936-1941
- Series VII: Oversized Materials, 1936-1976
 - Sub-series 1 – Musicals, 1936-1976
 - Sub-series 2 – Orchestrations, ca. 1944
 - Sub-series 3: *Fables of Shaesop/The Celestial Bed*, ca. 1965

Series Descriptions

Series I: Professional Papers, 1934-1980

1 box

Arrangement: Alphabetical

This series primarily contains materials related to Tom Brown's professional life. Most of these materials are lists, guides, and catalogues related to his career as arranger and copyist. In addition, this series contains some financial materials that do not relate to other pieces within later series.

Series II: Musicals, 1954-1982

22 boxes

Arrangement: Alphabetical.

This series contains materials related to Broadway, off Broadway, touring, and recorded musical theatre. Materials include piano conductor scores and parts as well as librettos, correspondence and financial materials.

Series III: Orchestrations, 1941-1944

4 boxes

Arrangement: Alphabetical.

This series contains materials related to orchestrations and band music. Materials include scores and parts mostly in manuscript form as well as financial materials and correspondence. Many pieces appear to have been used by the Tom Brown Orchestra.

Series IV: Sheet Music, 1930-1944

1 box

Arrangement: Alphabetical by composer.

This series contains published sheet music utilized by Tom Brown and Music Associates, Inc. Several pieces were composed by and/or arranged by Tom Brown.

Series V: Music Associates, Inc., 1955-1971

1 box

Arrangement: Alphabetical.

By the mid 1950s, Tom Brown had formed Music Associates, Inc. This appears to have been a company of music copyists with Brown as president. The company also produced several opera focused projects including *Let's Understand Opera!* and *Opera of the Month*.

Most of this series concerns *Opera of the Month*, a production of book and records of opera translated into English with the main aria's left in their original language. This series contains recording scripts and notes from the ca. 1955 production of *I Pagliacci*. In addition, the series contains materials related to a 1970s attempt to interest the Silver Burdett Company in marketing the *Opera of the Month* series. Materials include scripts, notes, correspondence, and publicity materials.

See also Series VIII: Oversized-Sub-Series 3: Music Associates, Inc. Scrapbook, ca 1953.

Series VI: Scrapbooks, 1936-1941

2 boxes

This series contains two distinct scrapbooks. The first scrapbook includes materials related to Tom Brown's early career as a saxophonist and bandleader of the Tom Brown Orchestra. These materials were gathered in a loose scrapbook and have been arranged according to subject. Included are correspondence, contracts, financial materials, sheet music, score manuscripts, photographs, and publicity materials.

The second scrapbook contains materials related to Music Associates, Inc.'s marketing of the *Opera of the Month*. This series was advertised in popular magazines such as "Family Circle" and "Fortnight." Many advertisements offered the series for purchase through Fisher's Budgeteer Shopping Service while co-advertising it on advertisements for Fischer's *Zoom* cereal. Materials include record labels, record slip case images, order forms, and publicity materials.

Series VII: Oversized Materials, 1936-1976

7 boxes

This series contains three sub-series of materials related to Tom Brown's professional career. The Musicals and Orchestrations sub-series directly correspond to the individual series described above. Materials consist primarily of scores and parts.

The *Fables of Shaesop/The Celestial Bed* sub-series contains text and some correspondence related to an unsuccessful ideal for a play.

Sub-series 1: Musicals, 1936-1976

5 boxes

Arrangement: Alphabetical.

This series contains oversized materials related to Broadway, off Broadway, touring, and recorded musical theater. Materials include piano conductor scores and parts as well as librettos, correspondence and financial materials.

Sub-series 2: Orchestrations, ca. 1944

1 box

Arrangement: Alphabetical.

This series contains oversized materials related to orchestrations and band music. Materials include scores and parts mostly in manuscript form. Most pieces appear to have been used by the Tom Brown Orchestra.

Sub-series 3: *Fables of Shaesop/The Celestial Bed*, ca. 1965

1 box

Arrangement: Chronological.

Main text consists of a series of revised copies of an illustrated book of "fables" attributed to Lady Mary Cambridge and assembled by Ariel Hall. The submission copy includes a submission for a two-act comedy. Lady Mary was the invention of the author, Ariel Hall, a professional harpist.

Music Associates, Inc.'s label appears on the covers of this text. Tom Brown appears to have unsuccessfully submitted the text to Richard Horner.

Box/Folder	Description
<u>Series I: Professional Papers, 1934-1980</u>	
Box 1	
F. 1	Correspondence, undated
F. 2	“Comedy for all seasons” list from Samuel French, undated
	Financial Materials, undated
F. 3	Musicals, undated (Local 802 work dues regarding <i>42nd Street</i> and <i>Annie Co.</i>)
F. 4	Orchestral, undated (Includes figures for Kostelanetz, Stevie Wonder, and <i>The Shining.</i>)
	Foundations, ca. 1965
F. 5	General, undated
F. 6	U. S. Government music foundations, ca. 1965
F. 7	List of musicals and television shows with corresponding company, ca. 1970 (Front page verso is a copy of a letter to Samuel French, Inc. regarding music production services for <i>How Now Dow Jones</i> dated 5/19/1969)
F. 8	Local 802 blank contract, undated (Includes annotated page describing contract specifications for music preparation supervisor.)
F. 9	Local 802 price list, 1973 (Inscribed Tom Brown. Annotated with additional revised pages stapled into place.)
	Music catalogs and listings,
F. 10	American Society of Composers, Authors, and Publishers, 1938 (Inscribed Tom Brown.)
F. 11	AMP Music, 1945
F. 12	BMI- Band and orchestra catalog, 1941
F. 13	BMI Copyrighted arrangements of public domain material, undated (Annotated, “new quartet material marked.”)
F. 14	Century Edition sheet music, undated (Annotated.)
F. 15	Publishers affiliated with Broadcast Music, Inc., undated (Annotated.)
F. 16	Publishers and organization affiliated with SFSAC, 1939 (Annotated.)
F. 17	<i>The Musical News</i> , orchestrators and copyists scale list, 1980 (Annotated.)
F. 18	<i>Musical Script</i> by Philip J. Lang, undated (Reproduction copy of book. Annotated.)
F. 19	National Geographic Society membership certificate, 1956
F. 20	Notebook- Studies in form, harmony, and melody writing piano parts, 1940
	Notes
F. 21	Dramatic cue, atmosphere, etc, undated
F. 22	Notes on orchestration and arrangement, ca. 1934
F. 23	Notes-popular music, undated
F. 24	Philip J. Lang, c.v., undated
<u>Series II: Musicals, 1954-1982</u>	
	<i>Annie</i> , 1977-1980
Box 2	
F. 1	Correspondence, 1977-1980
F. 2	Piano conductor score and vocal score, ca. 1978 (For NY, includes instrumentation and copy lists.)
F. 3	Piano conductor score, 1978

Box/Folder	Description
F. 4	Financial materials, 1979-1981 (Statements and receipts for copying materials.)
F. 5	Financial materials - Regarding <i>Tomorrow</i> orchestrations for Andrea McArdle, 1980
F. 6	Contact sheet, 1977
F. 7	Running order, 1977
F. 8	Third national tour company tour list, 1978
	<i>Camelot</i> , 1960-1982
F. 9	Vocal score- published, undated (Annotated. Appears to refer to recording session.)
F. 10	Vocal score –published, ca. 1981 (Annotated with list in front cover. RCA/HBO television recording with Richard Harris.)
Box 3	
F. 1	TV prelude to <i>Camelot</i> parts manuscript, 1982 (Includes single page of notes.)
F. 2	Road company-Violin parts manuscript, undated
F. 3	Contact list, ca. 1980
	Financial materials, 1960-1982
F. 4	Assorted financial materials, 1980
F. 5	Notes and worksheets, 1960-1982 (Includes figures for 1982 recording.)
F. 6	RCA recording, 1981-1982 (Includes correspondence.)
F. 7	<i>New York Times</i> , Richard Burton advertisement, 1980
F. 8	<i>Can-Can</i> , financial materials, undated
F. 9	<i>Carousel</i> , vocal score, ca. 1965 (Published. Annotated for 1965 recording session with inserts.)
	<i>The Contrast</i> , 1972
F. 10	Vocal book, ca. 1972 (Published.)
F. 11	Libretto, 1972 (Published.)
	<i>Diamond Studs</i> , ca. 1976
Box 4	
F. 1	Libretto-libretto, ca. 1976 (Published.)
F. 2	Vocal book, published, ca. 1976
F. 3	<i>Don't Bother Me, I Can't Cope</i> , vocal score, published, ca. 1975
	<i>El Grande de Coca-Cola</i> , ca. 1973
F. 4	Piano conductor score reproduction, first proof, undated (Annotated. Includes reproduction copy of original piano and drum parts)
F. 5	Piano conductor score, 1973 (With Samuel French, Inc. label and score list taped on front cover.)
F. 6	Drums part, first proof reproduction, undated
F. 7	Libretto, ca. 1973 (Published. Includes correspondence form 1981 from T. P. Brown to Samuel French, Inc. requesting copies of materials T. B. Brown produced.)
	<i>Fashion</i> , ca. 1974
F. 8-9	Piano conductor score, undated (Annotated. With erasures.)
F. 10	Libretto, 1974 (Published.)
	<i>42nd Street</i> , 1980-1982
Box 5	
F. 1	Piano conductor score, ca. 1980 (Annotated with additional notes stapled onto sheets. Unbound in folder)
Box 6	
F. 1	Piano conductor score, undated

Box/Folder	Description
F. 2	Layout for vocal manuscript, fist draft, ca. 1981
F. 3	Song list, undated
F. 4	Libretto, undated (Annotated with song listings taped into pages. Tape on front label states that "Thomas P. Brown will pick up Mon.")
F. 5	Vocal and chorus parts, 1981
F. 6	Vocal material manuscript, ca. 1980 (Annotated.)
Box 7	
F. 1	Assorted copying notes, ca. 1980-1981
F. 2	Contract, 1980 (Provides for copying for production and original cast album.) Financial materials, 1980-1981
F. 3	General, 1980 (Most bills addressed to David Merrick.)
F. 4	Tony Awards, 1981
F. 5	Staff contact list, undated Recording, 1980-1982
F. 6	Assorted Piano conductor pages manuscript, ca. 1981
F. 7	Assorted notes, 1980-1981
F. 8	Financial materials, 1980-1981
F. 9	Music copying staff list, ca. 1980
F. 10	Notebook, 1980
F. 11	<i>Gentlemen Prefer Blondes</i> , principal chorus book, undated (Published. Sticker on front cover defines copy as "perusal copy." Includes usage stamps.) <i>Good News</i> , 1972-1974
F. 12	<i>The Best Things in Life are Free</i> , vocal score manuscript, undated (Handwritten label notes "Papermill Playhouse.")
F. 13	<i>Life is Just a Bowl of Cherries</i> , vocal score manuscript, undated
F. 14	<i>Together</i> , vocal score manuscript, undated
F. 15	Contract, 1973
F. 16	Financial materials, 1973-1974
F. 17	Company staff list, undated
F. 18	Detroit running order, 1974
F. 19	Vocal chorus book, ca. 1972 (Published.)
Box 8	
F. 1	<i>How Now Dow Jones</i> , piano conductor score, undated (Annotated.) <i>Hello Dolly!</i> , undated
F. 2	Vocal score, undated (Published. Annotated.)
F. 3	Vocal score, ca. 1967 (Published version. Annotated. Front cover annotations include "Betty Grable," "Peal Bailey," and "Las Vegas Aug 1967.")
F. 4	<i>I Will Die if I Can't Live Forever</i> , piano score reproduction, ca. 1975 (Includes <i>Playbill</i> . Original music clipped to orchestrations.)
Box 9	
F. 1	<i>Lady in the Dark</i> , vocal score, undated (Published. Annotated. Note on back reads "Property of Roger Englander on loan to Randy Brooks.")
F. 2	<i>Lorelei</i> , financial material, 1974 (Includes materials for Philadelphia, Boston, and New York.) <i>Lovely Ladies, Kind Gentlemen</i> , undated
F. 3	Vocal chorus book, undated (Published.)
F. 4	Song list, undated <i>Mack and Mabel</i> , 1974-1975 Parts

Box/Folder	Description
F. 5	Reed 1 reproduction, undated (Annotated)
F. 6	Reed 2 reproduction, undated (Annotated with taped in revisions.)
F. 7	Reed 3 reproduction, undated (Annotated with taped in revisions.)
Box 10	
F. 1	Reed 4 reproduction, undated (Annotated.)
F. 2	Horn reproduction, undated (Annotated.)
F. 3	Trumpet 1-2 reproduction, undated (Annotated.)
Box 11	
F. 1	Trumpet 3 reproduction, undated (Annotated.)
F. 2	Trombone 1 reproduction, undated (Annotated.)
F. 3	Trombone 2 reproduction, undated (Annotated.)
F. 4	Percussion 1 reproduction, undated (Annotated.)
F. 5	Percussion 2 reproduction, undated (Annotated.)
Box 12	
F. 1	Guitar reproduction, undated (Annotated.)
F. 2	Violins A2 St. Louis, reproduction, undated (Annotated.)
F. 3	Violins B2 St. Louis, reproduction, undated (Annotated.)
Box 13	
F. 1	Violins D – additional violins San Diego – reproduction, ca. 1974 (Annotated. Annotations include “Rizzo and Wilcox.”)
F. 2	Viola II reproduction, undated, (Annotated with taped in revisions.)
F. 3	Cello reproduction, undated (Annotated with taped in revisions.)
Box 14	
F. 1	Bass reproduction, undated (Annotated with taped in revisions.)
F. 2	Vocal book, 1974 (Published. Annotated.)
F. 3	New York running order and notes, 1975
F. 4	<i>Maggie Flynn</i> , vocal chorus book, ca. 1968 (Published. Includes 1977 correspondence from Samuel French, Inc to T. P. Brown regarding Brown’s request of vocal chorus books for <i>Grease</i> , <i>Maggie Flynn</i> , <i>Seesaw</i> , <i>Lovely Ladies Kind Gentlemen</i> , <i>The Contrast</i> , <i>Shenandoah</i> , <i>Diamond Studs</i> , <i>Don’t Bother Me I Can’t Cope</i> , <i>Smith</i> , <i>Tricks</i> , <i>Fashion</i> , <i>Noah’s Animals</i> , and <i>Chicago</i> .)
	<i>Mame</i> , ca. 1967
F. 5	Piano conductor score, undated (Includes additional introduction to #12 [Mame].)
F. 6	Vocal score, ca. 1967 (Published. Annotated with copy list and notes.)
Box 15	
F. 1	<i>Miss Liberty</i> , running order, undated
F. 3	<i>Most Happy Fella</i> , vocal score, undated (Published. Annotated with taped in revisions.)
	<i>Mr. President</i> , ca. 1962-1965
F. 3	Piano conductor score, undated (Annotated.)
F. 4	Principal chorus vocal book, ca. 1962 (Published.)
F. 5	Libretto, undated (Annotated. Includes running order and song notation.)
	<i>My Fair Lady</i> , undated (All parts are annotated reproductions from the Tams-Witmark published versions.)
	Parts
F. 6	Flute, undated
F. 7	Oboe, undated
F. 8	1 st clarinet, undated
F. 9	2 nd clarinet, undated
Box 16	

Box/Folder	Description
F. 1	1 st and 2 nd horns, undated
F. 2	1 st and 2 nd trumpet, undated
F. 3	3 rd trumpet, undated
F. 4	1 st trombone, undated
F. 5	Tuba, undated
F. 6	Percussion, undated
F. 7	Harp, undated
F. 8	Violin A, undated
F. 9	Bass, undated
F. 10	Vocal score, ca. 1965 (Published. Annotated. Many notes refer to Scranton production. Revised <i>With a Little Bit of Luck</i> and copy price notations inserted into text.)
F. 11	Financial material, 1980-1982
F. 12	List of masters and parts available and price notes, undated CBS Recording?, ca. 1976 (Materials appears to refer to 1976 20 th anniversary production. See also Oversized-Musicals- <i>My Fair Lady</i> .)
F. 13	<i>Accustomed</i> connection to curtain call-percussion, solo violin, violins A-B, viola, cello parts manuscript, ca. 1976
F. 14	#22 <i>Church</i> -violins A-B, viole, celli parts manuscript, ca. 1976
F. 15	Monologue music for <i>I'm an Ordinary Man</i> conductor score manuscript, ca. 1976 (Larry Morton arranger/composer stamp.)
F. 16	Monologue music for <i>I'm an Ordinary Man</i> parts reproduction, ca. 1976 (Annotated. Larry Morton arranger/composer stamp.)
F. 17	Notes, ca. 1976 (Includes song list noting performers Andreas, Richardson, and Coote.) <i>Noah's Animals</i> , undated
Box 17	
F. 1	Piano conductor score, undated
F. 2	Piano conductor score, undated (Annotated with revisions pasted into text. Cover has Thomas P. Brown label.)
F. 3	Piano conductor score, undated (Annotated with revisions pasted into text.)
F. 4	Vocal score manuscript, undated (Annotated. Includes reproductions of music written by John Patrick.)
F. 5	Libretto reproduction, undated. (Annotated. Includes reproduction correspondence from author John Patrick to publisher.)
F. 6	Libretto, ca. 1976 (Published.)
F. 7	<i>Oliver!</i> , vocal score, undated (Annotated with taped in notes. Additional notes in front cover.) <i>On the 20th Century</i> , ca. 1978
F. 8	Libretto, undated (Annotated.)
F. 9	Running order, 1978
Box 18	
	<i>110 in the Shade</i> , undated
F. 1	Vocal score, undated (Published. Annotated.)
F. 2	Vocal score, undated (Published. Annotated. Includes list of score changes for Jeannie Carson and score pages with TPB initials.)
F. 3	<i>Over Here!</i> , libretto, 1978 (Annotated with notes and additional pages regarding music. Includes correspondence.)
	<i>Promised Valley</i> , ca. 1958
F. 4	Complete version vocal score, ca. 1958 (Published.)

Box/Folder	Description
F. 5	Simplified version vocal score, ca. 1958 (Published.)
F. 6	<i>The Red Mill and Town Crier</i> , vocal and chorus score, undated (Annotated.)
Box 19	
	<i>The Roar of the Greasepaint, the Smell of the Crowd</i> , undated
F. 1-2	Piano conductor score, undated (Annotated)
	<i>Runaways</i> , ca. 1976-1980
F. 3	Piano conductor score, ca. 1978
F. 4	Piano conductor score pages manuscript, 1978 (Includes running order.)
F. 5	Vocal chorus book, ca. 1976 (Published.)
F. 6	Libretto, ca. 1980 (Published.)
Box 20	
F. 1	<i>Sand in their Shoes</i> , vocal score, ca. 1958 <i>Seesaw</i> , 1973-1974
F. 2-4	Piano conductor score, 1973 (Annotated.)
Box 21	
F. 1	Piano conductor score, 1973 (Annotated.)
F. 2	Corrections from Toronto manuscript parts, undated (Made on Samuel French Masters.)
F. 3	Vocal chorus book, 1973 (Published.)
F. 4	Sheet music, ca. 1973 (Annotated.)
F. 5	Libretto, ca. 1974 (For Toronto 1974. Annotated. Includes song list, notes, and running order.)
F. 6	Financial information, 1974 (Primarily notation of copying costs and receipts for Music Associates, Inc copying of <i>Seesaw</i> .)
Box 22	
	<i>70, Girls, 70</i> , ca. 1971
F. 1	Piano conductor score, undated (Labeled Roxie-Piano-Conductor.)
F. 2	Assorted pages - percussion and drums part, 1971 (Revisions taped into place.)
F. 3	“70, Girls, 70” banjo 1 and 2 part, 1971 (Revisions taped into place.)
F. 4	<i>Shenandoah</i> , vocal chorus book, ca. 1975 (Published. Annotated.)
F. 5	<i>State Fair</i> , Sacramento version piano conductor score, undated (Annotated with inserted notes and song list.)
F. 6	<i>Street Scene</i> , vocal score, undated (Published. Annotated. With pages clipped and folded.)
Box 23	
	<i>Tricks</i> , undated
F. 1	Piano conductor score, undated (Annotated.)
F. 2	Libretto, 1971 (Published.)
	<i>What’s a Nice Country Like You Doing In a State Like This?</i> , undated.
F. 3	Piano conductor score, undated
F. 4	Libretto, ca. 1975 (Published.)
F. 5	<i>Whispers on the Wind</i> , piano conductor score manuscript page and correspondence, ca. 1978 (Correspondence regarding parts orchestrations.)
	<u>Series III: Orchestrations, 1941-1944</u>
Box 24	
	<i>Andalucia</i> , undated
F. 1	Score manuscript, undated
F. 2	Score manuscript, undated

Box/Folder	Description
F. 3	Conductor score manuscript, ca. 1942 (Lecuona Spanish suite a la beguine. Inscribed by Tom Brown.)
F. 4	Conductor score manuscript, ca. 1942 (With Tom Brown Local 802 stamp.)
F. 5	Added parts manuscript, undated (Stu arrangement.)
F. 6	Attached scores manuscript, undated ("Sample ork [sic] of new series," BMI <i>Over the Waves</i> and <i>Double Quartet</i> .)
F. 7	<i>Ballabile</i> , flute, oboe, bassoon, and clarinet parts manuscript, undated (Annotated. With Harley (Cook) Koch No. A-155 Local #6 stamp.) Includes sheet music by Theodore M. Finney.)
F. 8	<i>Blues in the Night</i> , manuscript parts, undated (Annotated. Credited to Maxine Coleman. With Tom Brown No A-181 Local #6 stamp.) <i>Chopin in Swingtime</i> ,
F. 9	Conductor score manuscript, 1944 (Arranged by Tom Brown. Based on <i>Valse -op. 64 #2</i> by Chopin. With Tom Brown stamp.)
F. 10-11	Parts, 1941 (Annotated. With Tom Brown stamp.) Cue music folder, undated (Materials were gathered in one folder labeled "Cue Music.")
F. 12	Front cover information, undated
F. 13	<i>Here you Are</i> manuscript, undated
F. 14	<i>March of Time</i> manuscript, undated
F. 15	Main title montage into opening scene manuscript, undated
F. 16	<i>Mrs. Sniveton-Snyde</i> manuscript, undated (By Maxine Coleman.)
F. 17	<i>San Francisco Suite for Strings</i> , manuscript, undated
F. 18	<i>Tango in D-Hawain</i> [sic] effect manuscript, undated <i>Dark Laughter</i> , ca. 1941 (See also Series III: Orchestrations: Rodgers and Goodman.)
F. 19	Conductor score manuscript, ca. 1941 (Annotated. Music by Snooper Rogers. Words by Steve Goodman + Peggy Chamberlin.)
F. 20	Parts manuscript, ca. 1941 (Annotated. With Tom Brown stamp.)
F. 21	<i>Dream</i> , undated (Annotated. Orchestration in progress. Includes sheet music for <i>The Dreamer</i> by Frank Loesser and Arthur Schwartz.)
Box 25	
F. 1	<i>Fugue XIV, Vol. 2</i> clarinet, oboe, flute, and bassoon parts manuscript, undated (Includes sheet music by J. S. Bach, arr. By Clarke S. Kessler.)
F. 2	<i>The Gay Parisienne</i> , score manuscript, undated <i>Home Sweet Home</i> , 1943
F. 3	Score manuscript, 1943 (Annotated.)
F. 4	Parts manuscript, 1943 (Annotated. With Horace W. Grenell stamp.)
F. 5	<i>Human Feeling</i> , piano conductor score manuscript, undated <i>Hungarian Dance #5</i> , 1941-1944
F. 6-7	Parts manuscript, 1941 (Annotated. With Tom Brown stamp.)
F. 8	Score manuscript, 1944 (Annotated. "Tom Brown- New York City." With optional titles "a.) Hungarian Hay Ride and b) Ridin on #5." Arranged by Tom Brown)
F. 9	<i>I Remember You</i> , score manuscript, undated (Vocal arrangement by George N. Terry.)
F. 10	<i>Minnie from Trinidad</i> , parts manuscript, undated (Annotated.)
F. 11	<i>My Shining Hour</i> , score manuscript, undated (Annotated. Two versions. Includes sheet music for <i>My Shining Hour</i> by Johnny Mercer and Harold

Box/Folder Description

Arlen.)

Box/Folder	Description
	<i>The Nightingale and the Rose</i> , undated
F. 12	Score manuscript, 1944 (Annotated. For soprano voice. Based on Rimsky-Korsakoff <i>Op. 2, No. 2</i> . With Thomas Philip Brown stamp. Includes annotated sheet music for <i>The Nightingale and the Rose</i> .)
F. 13	Score manuscript, undated (Soprano voice.)
F. 14	<i>Nocturne</i> , woodwind quartet, undated (Annotated. By Keith L. Wilson. With TBJ inscribed initials. Flute, oboe, clarinet, and bassoon parts.)
	<i>One-Night Stand</i> , 1942-1944
F. 15	Score manuscript, 1944 (Annotated. Arranged by Tom Brown. New York City 2/7/42. Words and music by Tom Brown. With Thomas Philip Brown 1944 stamp.)
F. 16	Piano part manuscript, 1942 (Annotated. Words and music by Tom Brown. New York City 1/30/42.)
F. 17	Trio arrangement score manuscript, undated (Annotated.)
F. 18	Piano-vocal trio manuscript, undated (Words and music by Tom Brown. Arranged by Tom Brown.)
F. 19	Large combo parts reproduction, 1942 (Annotated.)
F. 20	Parts manuscript, undated (Annotated.)
F. 21	Parts reproduction, 1942 (Words and music by Tom Brown. With Tom Brown stamp.)
F. 22	Vocal score reproduction, 1942 (Annotated.)
F. 23	Vocal score manuscript, 1942 (Annotated.)
Box 26	
F. 1	<i>Over the Waves</i> , score manuscript, undated (Arranged by Tom Brown. Incomplete.) <i>Peelin' the Orange</i> , 1941
F. 2	Score manuscript, 1941 (Based on <i>Marche</i> from the opera <i>Love of the Three Oranges</i> by Prokofiev op. 33. Inscribed Tom Brown 5/12/41)
F. 3	Parts manuscript, 1941
F. 4	<i>Prelude XIV, Vol. 2</i> , parts manuscript, undated (With TBJ initials on each page. Parts for clarinet, oboe, flute, and bassoon. Includes sheet music for <i>Prelude XIV, Vol. 2</i> by J. S. Bach Arr. By Clarke S. Kessler.)
F. 5	<i>Right as the Rain</i> , score manuscript, undated (Unfinished. Includes sheet music for <i>Right as the Rain</i> by Harburg and Arlen.)
F. 6	Rogers and Goodman music-piano vocal score manuscripts, ca. 1941 (Includes <i>Dark Laughter</i> with words by Steve Levi and Peggy Chamberlin, music by Snooper Rogers, and piano arrangement by Tom Brown; <i>The Gentleman I Met Last Night</i> with words by Steve Goodman and music by Darryl (Snooper) Rogers; and <i>Let Me Sing All My Love Songs to You</i> with words by Steve Goodman and music by Darryl (Snooper) Rogers. Piano arranged by Tom Brown. Also includes lyrics for <i>Dark Laughter</i> , <i>The Gentleman I Met Last Night</i> and <i>Let Me Sing All My Love Songs to You</i> . Includes correspondence from Peggy Chamberlin concerning lyrics to pieces sent to Tom Brown by Snooper Rodgers. Correspondence written under Rogers and Goodman letterhead. See also Series III: Orchestrations: <i>Dark Laughter</i> .)
F. 7	<i>Say it With Music</i> , conductor score manuscript, undated (Annotated. "Serenade WC 771 NBC.")
	Scores or parts folder, undated
F. 8	Folder list, undated

Box/Folder	Description
F. 9	<i>Andalusia</i> , parts manuscript, undated <i>Come Back to Erin</i> , ca. 1941
F. 10	Score manuscript, 1941 (With Tom Brown stamp.)
F. 11	Parts manuscript, undated (With Tom Brown stamp.) <i>Fantastie Moderne Part I</i> , undated
F. 12	Score manuscript, undated (Annotated.)
F. 13	Score manuscript, undated (Inscribed Brown.)
F. 14	Parts manuscript, undated (Annotated.)
F. 15	<i>Intermezzo</i> , 1941 (Edward Schuberth.Co. Inscribed Tom Brown 4/9/41.) <i>Marche</i> from the opera <i>Love of the Three Oranges</i> , undated (From S. Prokofiev, op.)
F. 16	Score, undated (Annotated.)
F. 17	Parts, undated (Annotated.) Parts, undated (Labeled from Tom Brown's files. Includes <i>Theme-Tom Brown Ork</i> , <i>Intermezzo</i> , <i>Tango in D</i> , and <i>Solvejg's Song</i> .)
F. 18	Conductor-Tenor parts manuscript, undated (Flute and clarinet parts.)
F. 19	Piano-accordion parts manuscript, undated (Piano and harp parts.)
F. 20	Guitar-voice parts manuscripts, undated (Guitar parts.)
F. 21	Drum parts manuscript, undated
F. 22	Trumpet-violin parts manuscript, undated (Violin II parts.)
F. 23	Solo Violin-parts, undated (Violin I.)
F. 24	Bass parts manuscript, undated (Annotated.)
F. 25	Tenor-cello-clar parts manuscript, undated (Annotated.)
F. 26	Alto-baritone-violin-clarinet parts manuscript, undated (Annotated.)
	<i>Sincere</i> , 1941
F. 27	Score manuscript, 1941 (Annotated. Inscribed Tom Brown 2/5/1944)
F. 28	Parts manuscript, 1941 (Annotated.)
Box 27	
	<i>Sky Lark</i> , undated
F. 1	Score manuscript, undated (Annotated. With one sheet of piece and arrangement information.)
F. 2	Parts manuscript, undated (Annotated.)
F. 3	<i>Sleepy Lagoon</i> , score manuscript, undated (Annotated.) <i>Solvejg's Song</i> , undated
F. 4	Score manuscript, undated (Inscribed Thomas Philip Brown-B-3011 #802.)
F. 5	Parts manuscript, undated (Title stamped on page.)
F. 6	"Clar-flute" parts manuscript, undated (Annotated. With Tom Brown stamp.)
F. 7	<i>A Southland Sketch</i> , flute, clarinet, bassoon, and oboe parts manuscript, undated (Includes sheet music for <i>A Southland Sketch</i> adapted by Marc Tarlow.)
F. 8	<i>The Swan Jump Dive</i> , parts manuscript, 1941 (Annotated. With Tom Brown stamp.)
F. 9	<i>Swingin' with Anitra</i> , score manuscript, undated (Annotated.) <i>Tango in D</i> , undated (From Albeniz.)
F. 10	Score manuscript, undated (Annotated. 8 pages)
F. 11	Score manuscript, undated (Annotated. Inscribed arranged by Tom Brown. 20 pages.)
F. 12	<i>That Lost Barbershop Cord</i> , piano conductor with lyrics, undated (Incomplete.)

Box/Folder	Description
F. 13	<i>Theme-Tom Brown Ork</i> , parts manuscript, undated (With Tom Brown stamp.)
F. 14	Untitled, score manuscript, undated (Annotated.) <i>The Very Thought of You</i> , 1942
F. 15	Conductor score manuscript, 1942 (Annotated. With Tom Brown stamp. Inscribed "Arranged by Tom Brown March 1942.")
F. 15	Parts manuscript, 1942 (Annotated.)
Box 28	"Vaudeville, undated (Appears to have been a series of concert music devoted to Irving Berlin.)
F. 1	<i>The Army Has Made a Man Out of Me</i> , score manuscript, undated
F. 2	<i>God Bless America</i> , score manuscript, undated
F. 3	<i>I Left My Heart at the Stage Door Canteen</i> , score manuscript, undated
F. 4	<i>I'm Getting Tired So I Can Sleep</i> , score manuscript, undated (Labeled "concert sketch.")
F. 5	<i>Mandy</i> , score manuscript, undated ("Labeled concert sketch.")
F. 6	<i>Mandy</i> , score manuscript, undated (Labeled "Verse Mandy.")
F. 7	<i>My Sergeant & I are Buddies</i> , score manuscript, undated
F. 8	<i>This is the Army Mr. Jones</i> , score manuscript, undated ("Labeled concert sketch." #1)
F. 9	<i>Where or When</i> , score manuscript, undated (Annotated.)
<u>Series IV: Sheet Music, 1930-1944</u>	
F. 10	Arlen, Harold and Johnny Mercer, <i>Blues in the Night</i> , 1961 (Annotated with inserts. Inserts include a manuscript page titled <i>Spangles Overture</i> .) Brown, Tom
F. 11	<i>The Solvejg Stomp</i> , parts, 1941 (Arranged by Tom Brown. Based on <i>Solvejg's Song</i> by Edvard Grieg. BMI)
F. 12	<i>Swingin' With Anitra</i> , parts, 1941 (Arranged by Tom Brown.)
F. 13	Chaminade, <i>Scarf Dance</i> , undated (Annotated.)
F. 14	Gensler, Lewis E. and Owen Murphy and Robert A.Simon, <i>Speak Easy</i> , 1931 (Tom Brown inscribed on front cover.)
F. 15	Gershwin, George and Ira Gershwin, <i>Bidin' My Time</i> , 1930 (With Tams-Witmark stamp and Music Associates, Inc stamp.)
F. 16	<i>Boy! What Love Has Done to Me!</i> , 1930 (With Tams-Witmark stamp and Music Associates, Inc stamp.)
F. 17	<i>But Not For Me</i> , 1930 (With Tams-Witmark stamp and Music Associates, Inc stamp.)
F. 18	<i>Could You Use Me?</i> , 1930 (With Tams-Witmark stamp and Music Associates, Inc stamp.)
F. 19	<i>Dawn of a New Day</i> , Song of the New York World's Fair, 1939 (With typed page of lyrics inserted into page.)
F. 20	<i>Embraceable You</i> , 1949 (With Tams-Witmark stamp and Music Associates, Inc stamp.)
F. 21	<i>You've Got What Gets Me</i> , 1932 (With Tams-Witmark stamp and Music Associates, Inc stamp.)
F. 22	Lipton, Rex and Meyer Grace, <i>What I'd Be Without You</i> , 1942

Box/Folder	Description
F. 23	<i>What I'd Be Without You</i> , parts, 1942 (Arranged by Tom Brown.)
F. 24	Martin, Hugh and Ralph Blane, <i>Skip to My Lou</i> , 1944 Murphy, Walter P., <i>My Bugle Reverie</i> , 1942
F. 25	<i>My Bugle Reverie</i> , 1942
F. 26	<i>My Bugle Reverie</i> , parts, 1942 (Arranged by Tom Brown.)
F. 27	Pierne, Gabriel, <i>March of the Little Tin Soldiers</i> , parts, 1929
F. 28	Poldini, <i>Poupee Valsante</i> , parts, 1937
F. 29	Sandor, Ralph, <i>Incidental Music</i> , 1941 (Book of Incidental music.)
<u>Series V: Music Associates, Inc, 1955-1971</u>	
Box 29	
F. 1	Correspondence, 1955 <i>Let's Understand Opera!</i> , 1955-1973
F. 2	Correspondence, 1955
F. 3	<i>Let's Understand Opera! Book 1</i> Ed. By Thomas Philip Brown, 1957 (Contains <i>La Boheme</i> , <i>Faust</i> , and <i>Aida</i> . Music Associates, Inc. held the copyright in 1952 and 1955; Tams-Witmark Music Library and Music Associates, Inc. jointly held the copyright in 1957.)
F. 4	List of music publishers with contact names, undated "Opera of the Month," <i>I Pagliacci</i>
F. 5	Cues music, undated
F. 6	Cues sheet from tape and Schirmer score, undated (Signed Tom Peluso.) Script
F. 7	Script, revised, undated
F. 8	1 st edited script, 1955 (Annotated for recording.)
F. 9	Script, ca. 1955
F. 10	Partially taped script, ca. 1955 (Annotated.)
F. 11	Revised script, ca. 1955 (Annotated.)
F. 12	Final editing, ca. 1955 (Annotated.)
F. 13	Final editing, ca. 1955 (Annotated. One note reads, "Take from ED1 and ED 2.)
F. 14	Sound effects list, undated
F. 15	Clipping, 1957
F. 16	<i>La Traviata</i> libretto, 1952 (Copyright held by Music Associates, Inc.) Presentation to Silver Burdett company, 1971 (Presentation concerned the potential of Silver Burdett marketing the <i>Opera of the Month</i> series.)
F. 17	Correspondence and notes, 1971
F. 18	Presentation to Silver Burdett, ca. 1971
F. 19	Silver Burdett music materials, ca. 1971
F. 20	Recording notes signed Tommy, undated
<u>Series VI: Scrapbook, 1936-1941; ca. 1953</u>	
Box 30	
Scrapbook #1, 1936-1941	
F. 1	Scrapbook cover, undated (Cover contains list dates appearing to be Bal Tabarin and radio appearances in 1936.)
F. 2	Clipping, undated (Labeled Seattle.) Correspondence, 1936
F. 3	General, 1936

Box/Folder	Description
F. 4	Telegrams, 1936 (Many of these telegrams concern the orchestra's April 24, 1936 opening at San Francisco's Bal Tabarin. Several others concern a later engagement at the Club Victor.)
	Contracts
F. 5	Performance, 1936-1937 (Includes contracts with Consolidated Radio Artists, Inc, Club Victor, and the Coconut Grove Ballroom.)
	Song
F. 6	<i>Love Always Wins</i> , 1936 (Contract with West Coast Music Publishing. This contract gives Tom Brown royalties for playing Selma Behringer's song frequently on his radio program for three months as well as for having his picture used on the cover of the sheet music)
F. 7	<i>Solvejg Stomp</i> , 1941 (Composer contract with Broadcast Music, Inc.)
F. 8	Financial materials – Income tax return, 1936 (Filed for T. P. Brown and Eugenia Brown.)
F. 9	List of booking agents, 1936 (Annotated.)
	Music
F. 10	<i>Andalucia</i> , score manuscript, 1943
F. 11	Assorted pages manuscript, undated
F. 12	<i>Der Wasserfall</i> , manuscript paged, undated
	<i>Home on the Range</i> , undated
F. 13	Score manuscript, undated
F. 14	Parts manuscript, undated (Annotated. Arranged for unnamed series. Arrangement for any instrument.)
	<i>I'm Sincere</i> , 1939-1941
F. 15	Piano score manuscript, 1941 (Words and music by Tom Brown, Bob Bryan, and Frances Lewis. Inscribed by Tom Brown.)
F. 16	Lyrics and Library of Congress copyright card, 1939 (Words by Frances Lewis and music by Bob Bryan.)
F. 17	Contract for Thomas P. Brown to orchestrate and record Bryan and Lewis' song, 1941 (Rough draft and signed copy.)
F. 18	Jigue manuscript, undated
F. 19	<i>Moon Tide</i> , piano score manuscript, 1942 (Suggested title. Inscribed by Tom Brown April 1942.)
F. 20	Untitled manuscript, 1939 (Annotated.)
F. 21	Note, undated
F. 22	Notes regarding music series and company, undated
F. 23	Notebook, undated (Contains list of songs, scores, and publishers. Annotated.)
F. 24	Tom Brown letterhead, undated.
F. 25	Tom Brown Orchestra information, undated
F. 26	Typed pages for quartet for clarinets, undated
	Photographs (Mostly publicity photographs.)
F. 27	Don Francisco Tango Band, undated (Inscribed to Tom Brown.)
F. 28	Harrold Harris, undated (Vocalist for Tom Brown Orchestra.)
F. 29	Jimmy Turner, undated (Inscribed to Tom Brown.)

Box/Folder	Description
F. 30	Jim Walsh's Band, 1935 (Tom Brown with saxophone at Jantzen Beach, Oregon.)
F. 31	Maxine Coleman, undated
F. 32	Tom Brown Orchestra, ca. 1935
F. 33	Tom Brown publicity photographs, undated
F. 34	Zella Layne, undated
F. 35	Negatives, undated
	Publicity materials
F. 36	<i>The Actor</i> , 1941 (Tom Brown Band mentioned on p. 5.)
F. 37	<i>Conn Band Instrument</i> advertisement, undated
F. 38	<i>The Drunkard</i> play leaflet, undated (Tom Brown's Orchestra listed as playing for dancing after this show.)
	Sheet music
F. 39	Albeniz, I., <i>Tango in D</i> , 1925 (Annotated.)
F. 40	Arlen, Harold, and Johnny Mercer, <i>Blues in the Night</i> , 1942 (Annotated.)
F. 41	Brahms, Johannes, <i>Hungarian Dance No. 5</i> , 1923 (Annotated.)
F. 42	Brown, Thomas P., <i>Piece for Four Clarinets</i> , score and parts, 1949
F. 43	Claribel, <i>Come Back to Erin</i> , undated (Annotated.)
	Grieg, Edvard
F. 44	March of the Dwarfs, 1942
F. 45	Peer Gynt Suite, 1926 (Annotated.)
F. 46	Lecuona, Ernesto, <i>Andalucia</i> , 1930 (Annotated.)
F. 47	Maduro, Charles, <i>Morena y Sevillana</i> , 1928 (With on page of notes.)
F. 48	Poldini, <i>Dancing Doll</i> , 1914
F. 49	Rosas, Juventino, <i>Over the Waves</i> , undated (Annotated.)
F. 50	Saint-Saens, Camille, <i>The Swan</i> , undated (Annotated.)
F. 51	Wagner, <i>Evening Star</i> , undated
F. 52	Song list-NBC Broadcast of the Bal Tabarin Orchestra, 1936 (Tom Brown and the Bal Tabarin Orchestra. For April 24, 1936 and October 28, 1936)
F. 53	Ephemera, Tom Brown of Walt Roesner Orchestra Golden Gate International Exposition Employee's Pass + Service Employees Book, 1939?-1940
Box 31	
F. 1	Scrapbook #2 - <i>Opera Miniatures</i> and <i>Opera of the Month</i> scrapbook, ca. 1953 (Contains record labels, order forms, and publicity materials.)
	<u>Series VII: Oversized Materials, 1936-1976</u>
	Sub-series I: Musicals, 1936-1976
	<i>Chicago</i> , ca. 1976
Box 32	
F. 1	Piano conductor score, ca. 1976 (Annotated. Includes pages of original vocal score for <i>I Know a Girl</i> and <i>Me and My Baby</i> .)
F. 2	<i>Me and My Baby</i> , original version (Preferred by John Kander and Fred Ebb.), undated
F. 3	<i>Diamond Studs</i> , piano conductor score, ca. 1975 (Annotated.)
	<i>Girl Crazy</i> , ca. 1954
	<i>Bidin My Time</i>
F. 4	Quartet #1 score manuscript, undated
F. 5	Reprise #4b score manuscript, undated

Box/Folder	Description
	<i>By Strauss</i>
F. 6	Chorus score negative copy, undated (Title states piece is for "Zoli and girls.")
F. 7	Sheet music, 1936 (Annotated. Piece labeled "for Zoli." With Music Associates, Inc and Tams-Witmark stamps.)
F. 8	Vocal score, 1954. (Published. Annotated with cue notes. With Tams-Witmark stamp.)
Box 33	
F. 1	<i>Golden Rainbow</i> , piano conductor score, undated <i>Good News</i> , 1974
F. 2	Overture, conductor score reproduced, ca. 1974
F. 3	Overture, conductor score reproduced, 1974
F. 4	Overture, conductor score reproduced, 1974(1/2/174)
F. 5	Opening, #2, conductor score reproduced, 1974
F. 6	<i>The Best Things in Life are Free</i> , #3, conductor score reproduced, 1974
F. 7	<i>Free Apple</i> , 3A, conductor score reproduced, 1974
F. 8	<i>Sour Apple</i> , 3A, conductor score reproduced, 1974
F. 9	<i>Just Imagine</i> , #4, conductor score reproduced, 1974
F. 10	<i>Foot Ball Drill</i> (Part I + II), 5, conductor score reproduced, 1974
F. 11	<i>Happy Intro</i> , 5B, conductor score reproduced, 1974
F. 12	<i>Happy Days</i> , 6, conductor score reproduced, 1974 (Includes separate sheet of notes.)
F. 13	<i>Button Up Reprise</i> , conductor score reproduced, 1974
F. 14	<i>Button Up Your Overcoat</i> , conductor score reproduced, 1974
F. 15	<i>Button Up Your Overcoat</i> , 7 conductor score reproduced, 1974
F. 16	<i>Blue Danube</i> , 7A, conductor score reproduced, 1974
F. 17	<i>Imagine Reprise</i> , 7B, conductor score reproduced, 1974
F. 18	<i>On the Campus</i> , #8, conductor score reproduced, 1974
F. 19	<i>Campus</i> , conductor score reproduced, 1974 (Edited pages.)
F. 20	<i>Lucky in Love</i> , conductor score reproduced, 1974
F. 21	<i>Lucky in Love</i> , conductor score reproduced, 1974 (2/20/1974)
F. 22	<i>Best Things</i> , #8, conductor score reproduced, 1974
F. 23	<i>Ladies Crossover</i> , 8C, conductor score reproduced, 1974
Box 34	
F. 1	<i>You're the Cream in My Coffee</i> , conductor score reproduced, undated.
F. 2	<i>You're the Cream in My Coffee</i> , 9, conductor score reproduced, 1974
F. 3	<i>You're the Cream in My Coffee Dance</i> , conductor score reproduced, 1974
F. 4	<i>Coffee Dance</i> , rev- waltz, #9, conductor score reproduced, 1974
F. 5	<i>Coffee Dance off</i> , conductor score reproduced, 1974
F. 6	<i>Hot Shoppe Caper</i> , 9A, conductor score reproduced, 1974
F. 7	<i>Varsity Tag</i> , 10A, conductor score reproduced, 1974 (With copyist notes.)
F. 8	<i>Varsity Drag Dance</i> , #10, conductor score reproduced, 1974
F. 9	<i>Varsity Drag-Vocal</i> , 10, conductor score reproduced, 1974
F. 10	<i>Lucky Intro</i> , "Before 11," conductor score reproduced, 1974
F. 11	<i>Lucky in Love</i> , 11, conductor score reproduced, 1974 (With Cut note attached to front page.)

Box/Folder	Description
F. 12	<i>Together Intro</i> , "Before 12," conductor score reproduced, 1974
F. 13	<i>Together</i> , conductor score reproduced, 1974
F. 14	<i>Together</i> , 12, conductor score reproduced, 1974
F. 15	<i>Together</i> , conductor score reproduced, 1974 (2/5/74)
F. 16	<i>Tait Song</i> , #13 conductor score reproduced, 1974
F. 17	<i>Tait Song Fix</i> , conductor score reproduced, 1974 (23/9/73. Includes notes.)
F. 18	<i>Act I Finale</i> , #13A, conductor score reproduced, 1974
F. 19	<i>Good News Entracte</i> , conductor score reproduced, 1974
F. 20	<i>Today's the Day</i> , 15, conductor score reproduced, 1974
F. 21	<i>Beta Intro</i> , "Before 16," conductor score reproduced, 1974
F. 22	<i>Beta Playoff</i> , 19A, conductor score reproduced, 1974
F. 23	<i>Never Swat a Fly</i> , #17, conductor score reproduced, 1974
F. 24	<i>Sad Days</i> , #17A, conductor score reproduced, 1974
F. 25	<i>Imagine Reprise</i> , conductor score reproduced, 1974 (1/4/74.)
Box 35	
F. 1	<i>Good News Intro</i> , "Before 18," conductor score reproduced, 1974
F. 2	<i>Good News</i> , conductor score reproduced, 1974
F. 3	<i>Good News</i> , 18, conductor score reproduced, 1974
F. 4	<i>Good News</i> , 18, conductor score reproduced, 1974 (4/16/1974)
F. 5	<i>Good News Encore</i> , 18B, conductor score reproduced, 1974
F. 6	<i>Good News Encore Ending</i> , 18B, conductor score reproduced, 1974 (18B and title on page 41.)
F. 7	<i>Twirlers Cue</i> , 18C, conductor score reproduced, 1974
F. 8	<i>Sunny Side Up</i> , 19, conductor score reproduced, 1974
F. 9	<i>Sunny Side Up Encore</i> , 19A, conductor score reproduced, 1974
F. 10	<i>Tait Utility</i> , conductor score reproduced, 1974
F. 11	<i>After Commencement</i> , 21, conductor score reproduced, 1974
F. 12	<i>Terrace</i> , 21A, conductor score reproduced, 1974
F. 13	<i>I Want to Be Bad</i> , conductor score reproduced, 1974 (Includes pages dated 1/7/74 labeled new.)
F. 14	<i>Bad Encore (New)</i> , 22A, conductor score reproduced, 1974
F. 15	<i>Bad Encore</i> , 22A, conductor score reproduced, 1974
F. 16	<i>Bad Encore</i> , understudy key, conductor score reproduced, 1974
F. 17	<i>Bad Dance</i> , conductor score reproduced, 1974
F. 18	<i>Dance Music</i> , 23, conductor score reproduced, 1974
F. 19	<i>Pre-Act II Finale</i> , conductor score reproduced, 1974
F. 20	<i>Act II Finale</i> , 24, conductor score reproduced, 1974
F. 21	<i>Bows Intro</i> , #25, conductor score reproduced, 1974
F. 22	<i>Bows</i> , 25, conductor score reproduced, 1974
F. 23	<i>Assorted Pages</i> , conductor score reproduced, 1974
F. 24	<i>Good News Tag</i> , conductor score reproduced, ca. 1974
F. 25	<i>Lucky Tag</i> , conductor score reproduced, 1974
F. 26	<i>Coffee Ending</i> , conductor score reproduced, 1974
F. 27	<i>Coffee Ending (?)</i> , conductor score reproduced, 1974 (4/8/74.)
Box 36	
	<i>Hello, Dolly!</i> , undated
F. 1	Exit music, 20, score manuscript, undated (Annotated.)
F. 2	Vocal score, ca. 1967 (Published. Annotated. Property of Music Associates Inc. Includes notes taped into inside back cover and additional loose notes referencing Pearl Bailey.)

Box/Folder	Description
	<i>Mack & Mabel</i> , 1974-1975
F. 3	Piano conductor score, ca. 1974
F. 4	Finale, Bows, and Exit Music piano conductor score, undated (Annotated. Includes two pages of corrections with certified mail receipt addressed to Jerry Herman on March 25, 1975.)
F. 5	Vocal score, undated
F. 6	Libretto reproduction, 1975 (Annotated with song information.)
F. 7	Title pages, undated
	<i>My Fair Lady</i> , CBS Recording, ca. 1976
F. 8	Connection-Accustomed 26 to curtain calls 27, reproduction, undated (With <i>Accustomed</i> manuscript pages attached to rear page verso.)
F. 9	Music under Higgins monologues, <i>I'm Just an Ordinary Man</i> , score manuscript page, ca. 1976
F. 10	Assorted score pages manuscript reproduction, ca. 1976
F. 11	Manuscript score pages, ca. 1976 (Annotated. Includes pages containing #13 <i>Street</i> Insert, <i>Connection Accustomed</i> 26 to curtain calls 27, #22 <i>Church</i> , #24 <i>A Hymn to Him</i> , #24 <i>Without You</i> ending, and End Overture.)
	Sub-series 2: Orchestrations, ca. 1944
Box 37	
F. 1	<i>Andalucia</i> , score manuscript, undated
F. 2	<i>Cristos</i> , score, undated
F. 3	<i>Southwest Tour</i> , score manuscript, 1944 (Original and score by Tom Brown New York City April 1944.)
F. 4	<i>Southwest Tour</i> , parts manuscript, ca. 1944
F. 5	<i>The Swan Jump Jive</i> , conductor score manuscript, undated (Annotated.)
F. 6	<i>The Swan-Jump Jive</i> , conductor score manuscript, ca. 1944 (With Thomas Philip Brown stamp and Tom Brown stamp.)
F. 7	<i>Wake Up!</i> , score manuscript, 1944 (Original and score by Tom Brown. With Thomas Philip Brown stamp.)
F. 8	<i>Wake Up!</i> , parts, 1944 (Annotated with revisions taped into place.)
Box 38	
	Sub-series 3: <i>Fables of Shaesop/The Celestial Bed</i> , ca. 1965
F. 1	Copy #1, 134 pages text and drawings 6/22/65 (Annotated. Illustrated text with additional illustrations pasted into place. Working title, <i>The Celestial Bed</i> . With Music Associates Inc label.)
F. 2	Copy #2, 97 pages text and drawings, undated (With Author's note. Includes Music Associates Inc label. Tom Brown inscribed onto front cover.)
F. 3	Copy #3, p. 1-129, Inc., undated (Annotated.)
F. 4	Submission copy with story outline for musical, ca. 1965 (Includes correspondence.)