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**IAIN HAMILTON PAPERS**

1886-2002

(bulk dates, 1951-1996)  
36.23 Linear feet (70 boxes)

Call No.: JPB 02-3

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**Abstract**

Iain Hamilton's papers document his career as a composer, librettist, and teacher. The bulk of the collection dates from 1951 through his later years, and consists primarily of scores and supporting materials.

**Administrative Information:**

Acquisition:	Iain Hamilton agreed to donate his papers to the library prior to his death. The Theodore Presser Company donated additional material after he died.
Access:	Collection is open to the public.
Restrictions on Use:	For permission to publish, contact the Curator, Music Division, The New York Library for the Performing Arts.
Preferred Citation:	The Iain Hamilton Papers, JPB 02-3, Music Division, The New York Public Library for the Performing Arts.
Separated Material:	Sound recordings, sheet music, and posters.

### **Biography/History**

Iain Ellis Hamilton (1922-2000) was one of the important British composers of the mid-to-late twentieth century. Born in Scotland, he lived most of his life in London, with a twenty-year period in America as a professor at Duke University. He first apprenticed to become an engineer, and followed this pursuit for seven years before entering the Royal Academy of Music (RAM) in 1947.

His engineering background instilled a certain structure to his compositions and work habits, and he identified much more with this world than that of other composers. Hamilton was proficient in many subject areas from art to literature, and gave series of lectures in addition to teaching. His best-known works were operas, such as *The Catiline Conspiracy* (1973) and *The Royal Hunt of the Sun* (1968), but he should be remembered for far more than these. The number of performances that featured Hamilton's work spanned across genres and attests his level of popularity.

Source: Wright, David C. F. "Iain Hamilton (1922-2000)," *Musicweb*, (accessed 6 May 2004),  
[http://www.musicweb.uk.net/classrev/2003/Nov03/Hamilton\\_biog.htm](http://www.musicweb.uk.net/classrev/2003/Nov03/Hamilton_biog.htm).

### **Scope and Content Note**

While over half of the collection contains scores and sketches of Hamilton's work, the rest of material provides more insight into his life. Two other significant parts of the collection are correspondence and production materials, both of which add details to the creation of a particular piece. The rest of the material covers his whole life, from early childhood photographs to papers appraising the value of his estate at his death. However, there is very little information about his immediate family, and aside from photographs, few papers from the first quarter of his life.

**Arrangement:**

The Iain Hamilton Papers are divided into twelve series and nine subseries.

- Series I: Scores, 1946-2000, n.d.
- Series II: Correspondence, 1950-2000, n.d.
  - Subseries 1: Publishers, 1951-2000
  - Subseries 2: Personal, 1950-1996, n.d.
  - Subseries 3: Financial, 1959-1996
- Series III: Biographical, 1886-2000, n.d.
- Series IV: Clippings and reviews, 1950-1993, n.d.
- Series V: Production Materials, 1965-2002, n.d.
  - Subseries 1: Libretti, 1965-2002
  - Subseries 2: Program Notes, c.1965-1993, n.d.
- Series VI: Concert Programs, 1951-1995
- Series VII: Publisher Materials, c.1953-1996
- Series VIII: Writings, 1952-1981, n.d.
- Series IX: Teaching Materials, 1959-1986, n.d.
  - Subseries 1: Lectures and lecture notes, 1959-1986, n.d.
  - Subseries 2: Course materials, 1963-1979
- Series X: Financial, 1951-1999, n.d.
  - Subseries 1: Contracts, 1951-1992
  - Subseries 2: Royalty invoices, 1969-1999, n.d.
- Series XI: Photographs, Slides and Postcards, c.1922-1977, n.d.
- Series XII: Oversize Materials, 1886, 1969-1996

**Series Descriptions:**

Series I: Scores, 1946-2000, n.d.

24.62 linear ft. (50 boxes)

Arrangement: Alphabetical by title

This comprehensive series makes up the bulk of the collection, and includes drafts of nearly every work Hamilton produced (a notable exception is his Opus No. 1, *Variations on an original for string orchestra*). The evolution of many works is traceable from the initial sketch through to the publisher's sheet music proof. (These sheet music proofs usually contain corrections or directions.) At the end of the series there are three folders of unidentified sketches and scores, one of which is arranged by date. Please also note the following: approximately half the boxes are oversize, but were integrated with the smaller boxes for intellectual purposes; and a minor number of scores and sheet music proofs contained mold, making it necessary to photocopy them (and reduce the size of the pages to 75 percent in some cases).

Series II: Correspondence, 1950-2000, n.d.

This series documents Hamilton's business and personal relationships. In many cases Hamilton saved carbon copies of the letters he wrote, and they are included with the letters he received.

Subseries 1: Publishers, 1951-2000

0.75 linear ft. (1.5 boxes)

Arrangement: Alphabetical by company, chronological within company  
Correspondence between Hamilton and his various publishers often transcended the business realm into the personal; in a few cases those letters are filed under the Personal subseries (see Vyner, Michael and Wright, Tony). The publishers' category concentrates on the larger company handling of Hamilton's work, but also shows some reflective interaction between Hamilton and various staff members. This is particularly true with the Theodore Presser Company, which donated their files of correspondence with Hamilton to this collection, adding a wealth of letters detailing Hamilton's feelings about his career and life.

Subseries 2: Personal, 1950-1996, n.d.

1.75 linear ft. (3.5 boxes)

Arrangement: Alphabetical by correspondent, chronological within correspondent

This subseries contains a wide range of correspondents, from Hamilton's close friends to distant business relations. Several people who began as business contacts formed lasting friendships with Hamilton, which is evident by the regular, in depth correspondence they shared. There are two folders of unidentified correspondents, who Hamilton addresses by a first name only and could not be matched to a surname or organization.

Subseries 3: Financial, 1959-1996

0.25 linear ft. (.5 box)

Arrangement: Chronological

Hamilton's financial correspondence contains many invoices and receipts from a variety of sources, such as Internal Revenue offices and hospitals.

He relied on accountants and other money managers to handle all of his finances and investments; this subseries also details the tax problems he had after returning to England from his twenty-year career in America.

Series III: Biographical, 1886-2000, n.d.

0.5 linear ft. (1 box)

Arrangement: Alphabetical

General biographical information comprises this series in several different forms. Much of it is career-related, such as lists of Hamilton's works, performances, and recordings. Also of note are the folders containing copies of his curriculum vitae, and general papers including an autobiographical essay and diary.

Series IV: Clippings and Reviews, 1950-1993, n.d.

1.25 linear ft. (2.5 boxes)

Arrangement: Chronological (undated clippings arranged alphabetically by title of work)

The contents of the folders designated "clippings" primarily came from a clipping service that collected any article mentioning Hamilton. A majority of these articles are from British newspapers. Longer feature articles and reviews are in separate folders. The rest of this series includes copies of several periodicals, and radio transcripts that highlight Hamilton and his works.

Series V: Production Materials, 1965-2002, n.d.

This series contains the draft materials Hamilton created in the course of composing each work. These notes and other items can be used in conjunction with his scores to better understand his music.

Subseries 1: Libretti, 1965-2002

2 linear ft. (4 boxes)

Arrangement: Alphabetical by work

There are two different types of material found in this subseries. The term "libretti" refers to the drafts written by Hamilton or others for his works. Many works also have a folder that contains notes, scenarios, and other supporting material to the particular work's libretto. Notes for instrumental works are included here.

Subseries 2: Program Notes, c.1965-1993, n.d.

0.125 linear ft. (.25 box)

Arrangement: Alphabetical by work

The six folders in this subseries consist of formal notes that Hamilton wrote for inclusion in concert programs. The majority of these notes are typescript drafts, and often includes a short biographical statement. In the sixth folder there are several notes that Hamilton wrote about other composers' works.

Series VI: Concert Programs, 1951-1995

0.5 linear ft. (1 box)

Arrangement: Chronological

This series represents documented performances of Hamilton's works. The programs are a variety of sizes and include leaflets, pamphlets, and souvenir programs.

Series VII: Publisher Materials, c.1953-1996, n.d.  
0.1 linear ft. (2 folders)

Arrangement: Chronological

This series consists of one folder of publisher brochures advertising Hamilton's works, and one folder of press releases.

Series VIII: Writings, 1952-1981, n.d.  
0.25 linear ft. (.5 box)

Arrangement: Alphabetical by title

Hamilton's writings are mainly essays that he composed on related subjects within the field of the arts. A list of these articles can be found at the front of the first folder. Drafts exist for most of the titles, and in a few cases there are published versions.

Series IX: Teaching Materials, 1959-1986, n.d.

Hamilton's teaching materials provide a look at the other parts of his career, including the series of lectures he gave, and courses he taught at Duke University.

Subseries 1: Lectures and lecture notes, 1959-1986, n.d.  
0.125 linear ft. (.25 box)

Arrangement: Chronological

The lectures in this subseries are drafts Hamilton wrote in preparation for both his classes and formal lecture series. They offer another example of his interest in subjects tangential to music, such as "Dada and Surrealism and their relationship to Music."

Subseries 2: Course materials, 1963-1979  
0.125 linear ft. (.25 box)

Arrangement: Chronological

Course materials refer to all of the extraneous material that is not a lecture but is related to the courses taught by Hamilton. This includes booklists and exam questions.

Series X: Financial, 1951-1999, n.d.

This series contains paperwork detailing the financial and copyright side of composing.

Subseries 1: Contracts, 1951-1992  
0.167 linear ft. (.33 box)

Arrangement: Alphabetical by work

The copies of contracts found here are the legal agreements between Hamilton and his publisher regarding royalty payments and copyrights. Many of these copies are not signed. Several contracts may contain supporting documents such as correspondence.

Subseries 2: Royalty invoices, 1969-1999, n.d.  
0.167 linear ft. (.33 box)

Arrangement: Chronological

This series is a record of the amount of money Hamilton earned as a composer. There is a note on each folder regarding the publishers and

other companies that can be found within. The folders containing invoices from PRS include the full explanatory packet for each statement.

Series XI: Photographs, Slides, and Postcards, c.1922-1977, n.d.

1.47 linear ft. (2.33 boxes)

Arrangement: Chronological

The photographs and slides primarily document Hamilton's family, friends, and vacations. While many photographs are not labeled, conclusions can be drawn from the ones that are. This is particularly true in the case of Hamilton's companion, Casimir Rojek, who is in many of the photographs from the late 1960s-1970s. All of the postcards are blank, and match the cities and countries documented in the slides (e.g. Venice, Sicily, and Greece).

Series XII: Oversize Materials, 1886, 1969-1996

1.58 linear ft. (1.25 boxes)

Arrangement: Alphabetical by work

This series begins with one box of oversize publisher's proofs, which shows the amount of work necessary to produce sheet music. Most of the proofs include a photocopy of the envelope that they were found in. The other items are as follow: a computer printout picture of an unidentified man, an important genealogical document – the marriage certificate of Hamilton's paternal grandparents, and a poster for the world premiere of *Vespers*.



<b>Box/Folder</b>	<b>Description</b>
<b><u>Series I: Scores</u></b>	
<b>Box 1</b>	
<b>(oversize)</b>	
F. 1	<i>Adagio for orchestra</i> , 1981-1985 – sketches
F. 2	<i>Agamemnon</i> , 1979-1987 – sketches
F. 3	<i>Agamemnon</i> (Dramatic Narrative in 1 Act), 1988 – reproduction of full score
F. 4	<i>Alastor</i> , 1970 – reproduction of full score
F. 5	<i>The Alexandrian Sequence</i> , 1975-1976 – reproduction of full score
F. 6	<i>Amphion: Concerto No. II for Violin and Orchestra</i> , 1971 – full score (master copy with corrections)
<b>Box 2</b>	
F. 1	<i>Agamemnon</i> (Opera in Two Acts), 1960-1961, 1968 – vocal score (master copy with corrections; also incomplete transparency copy, n.d.)
F. 2	<i>Agamemnon</i> (Dramatic Narrative), 1987-1988 – reproduction of vocal score (with corrections)
F. 3	<i>Agamemnon</i> (Dramatic Narrative), 1987-1988 – reproduction of vocal score
F. 4	<i>Agamemnon</i> (Dramatic Narrative), 1987 – chorus score (master transparencies)
F. 5	<i>Les Airs de Silence</i> , 1965 – sketches
F. 6	<i>Alastor</i> , 1970 – sketches
F. 7	<i>The Alexandrian Sequence</i> , 1976 – sketches
<b>Box 3</b>	
F. 1	<i>Amphion: Concerto No. II for Violin and Orchestra</i> , 1971 – sketches
F. 2	<i>Amphion: Concerto No. II for Violin and Orchestra</i> , 1971 – solo violin part
F. 3	<i>Amphion: Concerto No. II for Violin and Orchestra</i> , 1971 – sheet music proofs (reduced reproductions – originals contained mold)
F. 4	<i>Anna Karenina</i> , 1974 – sketches (includes three pages transparencies)
F. 5	<i>Anna Karenina</i> (Act I), 1977 – vocal score (annotated)
F. 6	<i>Anna Karenina</i> (Act II), 1977 – vocal score (annotated)
F. 7	<i>Anna Karenina</i> (Act III), 1977 – vocal score (annotated)
<b>Box 4</b>	
<b>(oversize)</b>	
F. 1	<i>Anna Karenina</i> (Act I), 1977 – full score (reproduction)
F. 2	<i>Anna Karenina</i> (Act II), 1977 – full score (reproduction)
<b>Box 5</b>	
<b>(oversize)</b>	
F. 1	<i>Anna Karenina</i> (Act III), 1977 – full score (reproduction)
F. 2	<i>Antigone</i> , 1991 – sketches
F. 3	<i>Antigone</i> (for wind octet), 1991 – score
F. 4	<i>Aurora</i> , 1975 – full score
F. 5	<i>A Book of Watercolours</i> , 1993 – piano score
F. 6	<i>A Book of Watercolours</i> , 1993 – piano score (publisher's proofs)
F. 7	<i>The Bright Heavens Sounding</i> , 1985 – sketches
F. 8	<i>The Bright Heavens Sounding</i> , 1985 – full score (bound and annotated)
<b>Box 6</b>	
F. 1	<i>Arias for small orchestra</i> , 1962 – sketches
F. 2	<i>Arias for orchestra</i> , 1962 – full score
F. 3	<i>Aubade for solo organ</i> , 1965 May 6 – score (annotated)

Box/Folder	Description
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<b>Scores (cont.)</b>	
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<b>Box 6 (cont.)</b>	
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| F. 4  | <i>Aubade for solo organ</i> , 1971 – sheet music proofs (sheet music with corrections, also proofs used for style and font)         |
| F. 5  | <i>Aubade for solo organ</i> , 1965 – score (transparencies)   |
| F. 6  | <i>Aurora</i> , 1975-1977 – sketches, one page ms. notes, one page publisher's proof   |
| F. 7  | <i>Aurora</i> , 1975 – parts for violin I, violin II, cello, bass (reproduction of a copyist manuscript, annotated)                  |
| F. 8  | <i>Bartholomew Fair - Overture</i> , op. 17. London: Schott & Co. Ltd., 1958 – miniature score                                       |
| F. 9  | <i>Becket</i> by Jean Anouilh - Incidental Music, 1961 – full score  |
| F. 10 | <i>Becket</i> by Jean Anouilh - Incidental Music, 1961 – full score (transparencies)   |
| F. 11 | <i>Becket</i> by Jean Anouilh - Incidental Music, 1961 – piano score   |
| F. 12 | <i>Becket</i> by Jean Anouilh - Incidental Music, 1961 – piano score (transparencies)  |
| F. 13 | <i>The Bermudas</i> , 1957 – full score (incorrect copy)   |
| F. 14 | <i>A Book of Watercolours</i> , 1993 – sketches  |
| F. 15 | <i>A Book of Watercolours</i> , 1996 – miniature score (with corrections)  |
| F. 16 | <i>The Bright Heavens Sounding</i> , 1985 – parts for timpani, trumpets, horns, bassoons, oboes, flute, and strings (transparencies) |

<b>Box 7</b>	
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<b>(oversize)</b>	
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| F. 1 | <i>The Bright Heavens Sounding</i> , 1985 – full score (transparencies)                  |
| F. 2 | <i>The Bright Heavens Sounding</i> , 1985 – vocal score (bound)                          |
| F. 3 | <i>Bulgaria</i> , 1998-1999 – full score   |
| F. 4 | <i>Cantata for Vocal Quartet and Piano</i> , op. 29, 1955 – vocal score (transparencies) |
| F. 5 | <i>Caprices</i> , 1994 – sketches  |
| F. 6 | <i>The Catiline Conspiracy</i> (Act I), 1973 – full score (bound)                        |

<b>Box 8</b>	
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<b>(oversize)</b>	
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| F. 1 | <i>The Catiline Conspiracy</i> (Act II), 1973 – full score (bound)  |
| F. 2 | <i>The Chaining of Prometheus</i> , 1962-1963 – sketches  |
| F. 3 | <i>The Chaining of Prometheus</i> , 1968 – full score (revised version)   |
| F. 4 | <i>Christ's Nativity</i> , 1989 – sketches, score   |
| F. 5 | <i>Circus for two trumpets and orchestra</i> , 1969 – full score  |
| F. 6 | <i>Cleopatra – Dramatic Scene for Soprano and Orchestra</i> , 1978 – full score                                 |
| F. 7 | <i>Concerto for Harp and Small Orchestra</i> , 1988, n.d. – sketches, full score (transparencies of full score) |
| F. 8 | <i>Concerto for Harp and Small Orchestra</i> , 1994 – reduced score for harp and piano                          |

<b>Box 9</b>	
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| F. 1 | <i>Bulgaria</i> , 1998 – sketches  |
| F. 2 | <i>Cantata No. I for tenor and piano</i> , 1957 – vocal score, part II only (2 copies) |
| F. 3 | <i>Cantata No. I for tenor and piano</i> , 1957-1958 – vocal score (transparencies)    |
| F. 4 | <i>Cantata for Vocal Quartet and Piano</i> , op. 29, 1955 – vocal score                |
| F. 5 | <i>Canto d'Inverno</i> , 1959 – sketches   |

<b>Box/Folder</b>	<b>Description</b>
<b><u>Scores (cont.)</u></b>	
<b>Box 9 (cont.)</b>	
F. 6	<i>Cantos for Orchestra</i> , 1963 – sketches
F. 7	<i>The Catiline Conspiracy</i> , 1972-1973 – sketches
F. 8	<i>The Catiline Conspiracy</i> (Act I), 1972-1973 – vocal score
F. 9	<i>The Catiline Conspiracy</i> (Act II), 1973 – vocal score
<b>Box 10</b>	
F. 1	<i>The Catiline Conspiracy</i> , 1974, n.d. (several pages of transparencies that may be drafts or proofs for sheet music)
F. 2	<i>Chant de Lyuba</i> , by Rimsky-Korsakov, arr. Hamilton, n.d. – score
F. 3	<i>Christ's Nativity</i> , 1989 – sheet music proofs (2 copies, with corrections)
F. 4	<i>Christmas Suite for two flutes and piano</i> , op. 26, 1954 – score, and flute parts
F. 5	<i>Cinque Canzone D'Amore for tenor solo and orchestra</i> , 1958 – score
F. 6	<i>Cinque Canzone D'Amore</i> , n.d. – reduction voice and piano (reduced by Ian Kemp)
F. 7	<i>Circus for two trumpets and orchestra</i> , 1969 – sketches
F. 8	<i>Cleopatra – Dramatic Scene for Soprano and Orchestra</i> , 1977-1981 -- sketches (sketch dated 1981 may be for another work with similar title)
F. 9	<i>Cleopatra – Dramatic Scene for Soprano and Orchestra</i> , 1977 – vocal score (annotated)
F. 10	<i>Clerk Saunders</i> (suite for ballet), op. 14, n.d. – score
F. 11	<i>Concertante</i> , n.d. – sketches
F. 12	<i>Concerto</i> , 1964 – sketches
F. 13	<i>Concerto</i> , op. 15, n.d. – full score
<b>Box 11</b>	
F. 1	<i>Concerto, Clarinet</i> , op. 7, 1950-1951 -- score
F. 2	<i>Concerto for Harp and Small Orchestra</i> , 1994 – reduction harp and piano (transparencies)
F. 3	<i>Concerto for Marimba and Orchestra</i> , 1966 – sketches
F. 4	<i>Concerto for Orchestra “Commedia,”</i> 1971-1972, 1988 – sketches, ms. notes
F. 5	<i>Concerto for Organ with Small Orchestra</i> , 1964 – full score
F. 6	<i>Concerto for Piano and Orchestra</i> , 1960 – full score
F. 7	<i>Concerto for Piano and Orchestra</i> , 1967 – reduction two pianos
<b>Box 12 (oversize)</b>	
F. 1	<i>Concerto for Orchestra “Commedia,”</i> 1972, 1988 – full score (revised version)
F. 2	<i>Concerto for Organ and Small Orchestra</i> , 1988 – sketches
F. 3	<i>Concerto for Organ and Small Orchestra</i> , 1988 – full score, and reduction organ and piano (revised version)
F. 4	<i>Concerto No. I for Piano and Orchestra</i> , 1967 – full score
F. 5	<i>Concerto No. II for Piano</i> , 1987 – sketches
F. 6	<i>Concerto No. II for Piano and Orchestra</i> , 1987-1988 – full score (annotated)
F. 7	<i>Concerto No. II for Piano and Orchestra</i> , 1987-1988 – full score

**Box/Folder      Description**

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**Scores (cont.)****Box 13  
(oversize)**

- F. 1                    *Concerto No. II for Piano and Orchestra*, 1987-1988 – reduction two pianos (2 different copies)
- F. 2                    *Concerto No. III for Piano*, 1989 – sketches
- F. 3                    *Concerto, Viola*, 1989 – sketch
- F. 4                    *The Convergence of the Twain*, 1984 – sketch
- F. 5                    *The Convergence of the Twain*, 1984 – score
- F. 6                    *The Death of Socrates*, 1994 – sketches
- F. 7                    *Denislav's Diary*, 1994-1995 – sketches
- F. 8                    *Denislav's Diary*, 1998 – sheet music proof (with corrections)
- F. 9                    *Denislav's Diary*, 1995 -- score (reproduction)
- F. 10                  *The Descent of the Celestial City*, 1973 – sheet music proof (with corrections)
- F. 11                  *Dick Whittington*, 1979-1981 – sketches

**Box 14**

- F. 1                    *Concerto for Piano and Small Orchestra*, op. 4, n.d. – full score
- F. 2                    *Concerto for Piano and Small Orchestra*, op. 4, n.d. – full score (incomplete, in pencil)
- F. 3                    *Concerto for Piano and Orchestra*, 1959 – sketches
- F. 4                    *Concerto No. I for Piano and Orchestra* (1967 version), 1974 – sheet music proofs (reproduction – original contained mold)
- F. 5                    *Concerto No. II for Piano*, 1971-1972 – sketches, ms. notes
- F. 6                    *Concerto No. II for Piano in E, and F*, 1976, 1980 -- sketches (two different pieces)
- F. 7                    *Concerto for Jazz Trumpet*, 1960 – piano score, solo trumpet part (reproduction of copyist ms., bound)
- F. 8                    *Concerto for Violin and Orchestra*, op. 15, 1952 – reduction violin and piano
- F. 9                    *Concerto for Violin and Orchestra*, 1972 – reduction violin and piano (sheet music)
- F. 10                  *The Convergence of the Twain*, 1984 – score (reproduction with corrections)
- F. 11                  *The Convergence of the Twain*, 1986 – sheet music (with corrections)
- F. 12                  *The Convergence of the Twain*, 1986 – sheet music proofs
- F. 13                  *The Convergence of the Twain*, 1984 – score (transparencies)

**Box 15**

- F. 1                    *La Corona*, 1996 – sketches
- F. 2                    *Cradle Song*, 1981 – sheet music proofs (with corrections)
- F. 3                    *Cradle Song*, 1981 -- score (reproduction with corrections)
- F. 4                    *Denislav's Diary*, 1998 – sheet music proof (with computer disk dated Nov. 5, 1997)
- F. 5                    *Denislav's Diary*, 1998 – sheet music proof (with corrections)
- F. 6                    *The Descent of the Celestial City*, 1972 -- score (with corrections)
- F. 7                    *The Descent of the Celestial City*, 1972 – sheet music proof (with corrections)
- F. 8                    *Dialogues for Flute and Cello with Percussion*, 1964-1968 – sketches
- F. 9                    *Dialogues for Flute and Cello with Percussion*, 1964 – score
- F. 10                  *Dialogues for Flute and Cello with Percussion*, 1964 – score and parts (transparencies)
- F. 11                  *Dialogues on Lines of Chateaubriand*, 1965 – sketches and full score

<b>Box/Folder</b>	<b>Description</b>
<b><u>Scores (cont.)</u></b>	
<b>Box 15</b>	
<b>(cont.)</b>	
F. 12	<i>Dialogues on Lines of Chateaubriand</i> , n.d. – reduction flute, trumpet, and cello
F. 13	<i>Dick Whittington – A Lyric Comedy in Two Acts</i> (Act I), 1981 – vocal score
<b>Box 16</b>	
<b>(oversize)</b>	
F. 1	<i>Dick Whittington – A Lyric Comedy in Two Acts</i> (Act II), 1981 – vocal score
F. 2	<i>Dick Whittington</i> , 1984 – full score for Act I
<b>Box 17</b>	
<b>(oversize)</b>	
F. 1-4	<i>Dick Whittington</i> , 1981 – full score (transparencies, incomplete)
F. 5	<i>Dick Whittington</i> , n.d. – full score (assorted transparencies – pages do not match other folders)
<b>Box 18</b>	
<b>(oversize)</b>	
F. 1	<i>Epitaph for this World and Time</i> , 1970-1973 – score (with corrections; includes envelope with note)
F. 2	<i>A Field of Butterflies</i> , 1990 – sketches
F. 3	<i>Four Songs on Poems by George Herbert for tenor and piano</i> , 1981 -- score (2 copies)
F. 4	<i>Hyperion</i> , 1977 – full score (2 copies, one with blue pencil markings)
F. 5	<i>In Changing Light</i> , 1989-1995 – sketches, reproduction of full score
F. 6	<i>In Summer</i> , 1999 – score, 2 pages ms. notes
F. 7	<i>Le Jardin de Monet</i> , 1986 – score
F. 8	<i>Le Jardin de Monet</i> , 1987-1988 – sheet music proofs (2 copies with corrections)
<b>Box 19</b>	
F. 1-2	<i>Dick Whittington</i> , 1981 – vocal score (transparencies)
F. 3	<i>Divertimento for Clarinet and Piano</i> , op. 18, 1953 – score, clarinet part
F. 4	<i>The Dwarfs</i> , 1967 – sketches
F. 5	<i>Ecossaise for orchestra</i> , 1959 – full score
F. 6	<i>The End of Time</i> , 1969 – sketches
F. 7	<i>Epitaph for this World and Time</i> , 1969 – sketches
F. 8	<i>Epitaph for this World and Time</i> , 1970 -- score (annotated, with corrections)
F. 9	<i>Epitaph for this World and Time</i> , 1973 – sheet music proof (with corrections; some proofs are reproductions – originals contained mold)
F. 10	<i>Fanfare</i> (for two trumpets), 1994 – score (reproduction)
F. 11	<i>Fanfares and Variants for Organ</i> , 1960 -- sketches (includes sketch for Sonata for Organ)
F. 12	<i>Fanfares and Variants for Organ</i> , 1960 – score, sheet music (sheet music is annotated)
<b>Box 20</b>	
F. 1	<i>A Field of Butterflies</i> , 1990-1992 – score (reproduction)
F. 2	<i>A Field of Butterflies</i> , 1990 – score (transparencies)
F. 3	<i>A Field of Butterflies</i> , 1991-1992 – score (2 reproductions with corrections)
F. 4-5	<i>A Field of Butterflies</i> , 1992 – sheet music proofs

<b>Box/Folder</b>	<b>Description</b>
F. 6	<i>Five Love Songs for High Voice and Orchestra</i> , 1958 – score
	<b>Scores (cont.)</b>
<b>Box 20</b>	
<b>(cont.)</b>	
F. 7	<i>Five Lyrics of Tasso</i> , 1973 – sketches
F. 8	<i>Five Lyrics of Torquato Tasso</i> , 1973 -- score (2 copies, one with corrections)
F. 9	<i>Five Lyrics of Torquato Tasso</i> , 1974 – sheet music proofs (with corrections)
F. 10	<i>Five Madrigals for Mixed Chorus</i> , op. 23, 1954 -- score (includes incomplete transparencies)
F. 11	<i>Five Scenes for Trumpet and Piano</i> , n.d. – score (handwritten, scenes II, III, and V only)
F. 12	<i>Five Scenes for Trumpet and Piano</i> , 1966 – score (3 copies – one transparency, and one with corrections)
F. 13	<i>Five Scenes for Trumpet and Piano</i> , 1966 – sheet music proofs (2 copies of score with corrections, 2 copies of trumpet part – one transparency)
F. 14	<i>Five Scottish Folk Songs for High Voice</i> , arr. by Hamilton, n.d. – score (transparencies)
F. 15	<i>Four Border Songs for Mixed Chorus</i> , op. 20, n.d. – score (2 copies – one transparency)
F. 16	<i>Four Songs on Poems of George Herbert</i> , 1981 – sketches
F. 17	<i>Fragment from Lucretius</i> , 1984 – vocal score (for Michael Tippett)
F. 18	<i>The Golden Sequence</i> , 1973 – sketch, score (2 copies of score – one transparency)
F. 19	<i>The Golden Sequence</i> , 1973 – chorus score
F. 20	<i>The Golden Sequence</i> , 1973 – sheet music proofs (2 copies, with corrections)
<b>Box 21</b>	
F. 1	<i>The Greenland Expedition</i> , n.d. – full score (in pencil, with corrections)
F. 2	<i>A Hymn to the Virgin</i> (from Vespers), 1981 – sheet music proofs (2 copies with corrections)
F. 3	<i>Hyperion</i> , 1977 – sketches (reproduction)
F. 4	<i>Le Jardin de Monet</i> , 1986 – score, one page ms. notes, sketch (reproduction with corrections)
F. 5	<i>Le Jardin de Monet</i> , 1988 – sheet music proofs (2 copies – one with corrections)
F. 6	<i>Jubilee</i> , 1963 – sketches
F. 7	<i>Lancelot</i> , 1981-1982 – sketches
F. 8	<i>London: Kaleidoscope</i> , 1994-1999 – sketches
F. 9	<i>Love is Life's Spring</i> , 1982 – score (setting of a poem by John Clare, for soprano and piano)
F. 10	<i>The Masks of Byzantium</i> , 1976 – sketches (includes sketch for Anna Karenina)
F. 11	<i>Mass in A</i> , 1980 – sketches
F. 12	<i>Mass in A</i> , 1980 – score (in pencil)
F. 13	<i>May Night</i> , 1965 – sketches
<b>Box 22</b>	
<b>(oversize)</b>	
F. 1	<i>Jubilee</i> , 1964 – full score
F. 2	<i>Lancelot</i> (Act I), 1982-1983 – full score (bound)
F. 3	<i>Lancelot</i> (Act II), 1984 – full score (bound)

**Box/Folder      Description**

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**Scores (cont.)****Box 23****(oversize)**

- F. 1-2      *Lancelot*, 1982 – vocal score (bound)  
 F. 3      *London: Kaleidoscope*, 2000 – reduction two pianos score, incomplete full score  
 F. 4      *London's Fair* (Act I), 1992 – full score (transparencies)  
 F. 5      *London's Fair* (Act II), n.d. – full score (incomplete, transparencies)

**Box 24****(oversize)**

- F. 1      *London's Fair*, 1990-1992 – sketches (includes incomplete vocal score transparencies)  
 F. 2-3      *London's Fair*, 1992 – vocal score (reproduction)  
 F. 4      *Love is Life's Spring*, 1982 – sketches (setting of a poem by John Clare, for soprano and piano)  
 F. 5      *Mass in A*, 1980 – chorus score (bound)  
 F. 6      *Months and Metamorphoses*, 1995 – sketches, score (score is a reproduction)  
 F. 7      *The Morning Watch*, 1981 – full score (bound; setting of four poems by Henry Vaughan)  
 F. 8      *The Morning Watch*, 1981 – full score (annotated with corrections; setting of four poems by Henry Vaughan)  
 F. 9      *La Mort de Phedre*, 1987 – sketches  
 F. 10      *La Mort de Phedre*, 1988 – full score (five settings of lines from Rancine for mezzo-soprano and orchestra)  
 F. 11      *La Mort de Phedre*, 1987 – vocal score (five settings of lines from Rancine for mezzo-soprano and orchestra; bound, reproduction)

**Box 25**

- F. 1      *Months and Metamorphoses*, vol. 1, 1999 – sheet music proofs (2 copies with corrections)  
 F. 2      *Months and Metamorphoses*, vol. 2, 1999 – sheet music proofs (2 copies with corrections)  
 F. 3      *Months and Metamorphoses*, vol. 3, 1999 – sheet music proofs (2 copies with corrections)  
 F. 4      *The Morning Watch*, 1981 – sketches  
 F. 5      *The Morning Watch*, 1981 – vocal score (reproduction)  
 F. 6      *Music for Children*, op. 16, 1952 – piano score  
 F. 7      *Music for Poems*, 1946 – piano score (four pieces; in pencil)  
 F. 8      *National Anthem*, 1985 – sketches  
 F. 9      *Nocturnal for Eleven Solo Voices*, 1959 – chorus score  
 F. 10      *Nocturnes with Cadenzas*, 1963 – sketches  
 F. 11      *Octet for Strings* (4 violins, 2 violas, 2 cellos), op. 28, n.d. – score  
 F. 12      *On the Eve*, 1980-1996 – vocal score (based on the novel by Ivan Turgenev; with corrections)  
 F. 13      *Palinodes* (Seven Studies after lines of Rimbaud), 1972 – score (with corrections)  
 F. 14      *Palinodes* (Seven Studies after lines of Rimbaud), 1975 – sheet music proofs (with corrections; reproduction – originals contained mold)

Box/Folder	Description
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**Scores (cont.)**

**Box 26  
(oversize)**

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|-------|--|
| F. 1  | <i>La Mort de Phedre</i> , 1987 – vocal score (five settings of lines from Rancine; reproduction)                  |
| F. 2  | <i>National Anthem</i> , 1985 – full score (transparencies and reproduction)                                       |
| F. 3  | <i>1912</i> , 1963 – full score (different work than “1912” A Light Overture)                                      |
| F. 4  | <i>1912 – A Light Overture</i> , op. 38, 1958 – full score, one page ms. notes (bound; different work than “1912”) |
| F. 5  | <i>Nocturnes</i> , 1984-1996 – sketches for “Tristia” and “In the Hyacinth Garden,” two pages ms. notes            |
| F. 6  | <i>Nocturnes with Cadenzas</i> , 1963 – piano score  |
| F. 7  | <i>Octet</i> , 1983 – sketches   |
| F. 8  | <i>Octet</i> , 1983 – full score (bound)   |
| F. 9  | <i>On the Eve</i> , 1980-1996 – sketches   |
| F. 10 | <i>On the Eve</i> (Act I), 1997 – full score   |

**Box 27  
(oversize)**

- |      |   |
|------|---|
| F. 1 | <i>On the Eve</i> (Act II), 1999 – full score   |
| F. 2 | <i>On the Eve</i> , 1980-1996 – vocal score (transparencies)                                |
| F. 3 | <i>Palinodes</i> , 1972 – sheet music proofs  |
| F. 4 | <i>Palinodes II</i> , 1985-1986 – sketches  |
| F. 5 | <i>Paris: de Crépuscule à l’Aube</i> , 1989 – sketches, full score                          |
| F. 6 | <i>Paris: de Crépuscule à l’Aube</i> , 1987 – vocal score                                   |
| F. 7 | <i>The Passion of Our Lord According to St. Mark</i> , 1981-1982 – sketches, one proof page |

**Box 28  
(oversize)**

- |      |  |
|------|--|
| F. 1 | <i>The Passion of Our Lord According to St. Mark</i> , 1982 – full score (bound)           |
| F. 2 | <i>The Passion of Our Lord According to St. Mark</i> , 1982 – vocal score (part I, bound)  |
| F. 3 | <i>The Passion of Our Lord According to St. Mark</i> , 1982 – vocal score (part II, bound) |
| F. 4 | <i>Pharsalia for baritone and nine instruments</i> , 1960 – full score (text from Lucan)   |
| F. 5 | <i>Pharsalia: A Testament of War</i> , 1969 – full score                                   |

**Box 29**

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|------|---|
| F. 1 | <i>Paraphrase</i> (of the music for organs in Epitaph for this World and Time), 1970 -- score (3 copies – two with corrections, one reproduction) |
| F. 2 | <i>Paraphrase</i> (of the music for organs in Epitaph for this World and Time), 1970 – sheet music proofs (with corrections)                      |
| F. 3 | <i>Penitential Psalms</i> , 1981 – sketches   |
| F. 4 | <i>Pharsalia for baritone and nine instruments</i> , 1960 – sketches  |
| F. 5 | <i>Pharsalia: A Testament of War</i> , 1968-1969 – sketches   |
| F. 6 | <i>Pharsalia</i> , 1969 – vocal score (master copy with annotations)  |
| F. 7 | <i>Prayer of St. Francis of Asisi</i> , 1961 – sketches   |
| F. 8 | <i>Prometheus</i> , 1962 – sketches   |



<b>Box/Folder</b>	<b>Description</b>
F. 9	<i>Prometheus</i> , 1986 – vocal score (publisher’s reproduction)
F. 10	<i>Prometheus</i> , 1986 – vocal score (transparencies; most pages stuck together with tape)
	<b><u>Scores (cont.)</u></b>
<b>Box 29 (cont.)</b>	
F. 11	<i>Quartet, Flute</i> , op. 12, n.d. – score (possibly incomplete)
F. 12	<i>Quartet, Piano</i> , 1999 – sketches
<b>Box 30 (oversize)</b>	
F. 1	<i>Prometheus</i> , 1986 – full score
F. 2	<i>Prometheus</i> , 1986 – vocal score (with corrections)
F. 3	<i>Quartet, Piano</i> , 1993-1998 – sketches
F. 4	<i>Quartet, String No. III</i> , 1984 – sketch, score
F. 5	<i>Quartet, String No. IV</i> , 1984 – sketch, score
F. 6	<i>Quintet, Brass</i> , 1991 – sketches
F. 7	<i>Quintet, No. II for Clarinet and String Quartet</i> (“Sea Music”), 1974 – score
F. 8	<i>Quintet, Piano and String Quartet</i> , 1992-1993 – sketches
F. 9	<i>Quintet, Piano and String Quartet</i> , 1993 – score
<b>Box 31</b>	
F. 1	<i>Quartet, String</i> , op. 5, n.d. – score (1950 Clements prize winner)
F. 2	<i>Quartet, String</i> , op. 5, 1952 – miniature score sheet music (published by Schott; annotated)
F. 3	<i>Quartet, String No. II</i> , 1965-1971 – sketches
F. 4	<i>Quartet, String No. II</i> , 1965 – score (2 copies with corrections)
F. 5	<i>Quartet, String No. II</i> (revised version), 1965-1972 – score, ms. note
F. 6	<i>Quartet, Two for Stan Getz</i> , 1965 – sketches, score (score is incomplete transparency)
F. 7	<i>Quintet for Brass</i> , 1964 – sketch, score
F. 8	<i>Quintet, No. II for Clarinet and String Quartet</i> (“Sea Music”), 1974 – sketches
F. 9	<i>Quintet, Piano</i> , 1996 – sheet music (unbound)
F. 10	<i>Quintet, Piano</i> , 1996 – sheet music (with corrections)
F. 11	<i>Quintet, Piano</i> , 1993 – score (transparencies)
<b>Box 32</b>	
F. 1	<i>Quintetto per Clarinetto</i> (ed. Archi), op. 2, n.d. – score (bound)
F. 2	<i>Requiem</i> , 1979 – sketches
F. 3	<i>Requiem</i> , 1979 – score
F. 4	<i>Requiem</i> , 1979 – score (transparencies)
F. 5	<i>Requiem</i> , 1980 – miniature score sheet music (with corrections)
F. 6	<i>Roman Music for organ</i> , 1973, 1981 – sketches, score (2 copies of score – one transparency; based on Act I of The Catiline Conspiracy)
F. 7	<i>Roman Music for organ</i> , 1973 – score (reproduction)
F. 8	<i>The Royal Hunt of the Sun</i> , 1976 – sketches
<b>Box 33 (oversize)</b>	
F. 1	<i>Raleigh’s Dream</i> , 1982-1983 – sketches
F. 2	<i>Raleigh’s Dream</i> , 1983 – vocal score (bound)
F. 3	<i>Raleigh’s Dream</i> , 1983 – full score (bound)

**Box/Folder      Description**

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**Scores (cont.)****Box 34**

- F. 1                    *The Royal Hunt of the Sun*, 1968 – vocal miniature score (with corrections and page of ms. notes)
- F. 2                    *The Royal Hunt of the Sun* (Act I), 1967 – vocal score (with corrections)
- F. 3                    *The Royal Hunt of the Sun* (Act II), 1968 – vocal score (with corrections; several pages of notes)

**Box 35****(oversize)**

- F. 1                    *Requiem*, 1991 – sketches
- F. 2                    *Ricordanza* (A Cycle of Seven Songs for Tenor and Orchestra on Poems of George Herbert), 1987 – full score
- F. 3                    *Ricordanza* (A Cycle of Seven Songs for Tenor and Orchestra on Poems of George Herbert), 1981 – vocal score (2 copies – one reproduction with corrections)
- F. 4                    *The Royal Hunt of the Sun* (Act I), 1967-1975 – full score (with corrections; bound with loose pages)
- F. 5                    *The Royal Hunt of the Sun* (Act II), 1975 – full score (with corrections)
- F. 6                    *The Royal Hunt of the Sun*, 1967, n.d. – assorted pages of score (very incomplete; some pages may belong with the vocal score)

**Box 36**

- F. 1-13                *The Royal Hunt of the Sun*, 1968 – vocal score (transparencies; each folder contains 20 pages)
- F. 14                  *Seawards the Great Ships*, n.d. – score (Sequences I, II, III)
- F. 15                  *Serenade for Trumpet, Oboe, and Strings*, 1964 – parts (transparencies)
- F. 16                  *Serenata for Violin and Clarinet*, op. 31, 1955 – score (3 copies – one with corrections, one transparency)
- F. 17                  *Serenata for Violin and Clarinet*, op. 31, 1971 – sheet music proof (with corrections)
- F. 18                  *The Seven Plagues*, n.d. – sketch (one page, possibly belonging to another work)
- F. 19                  *Sextet* (flute, 2 clarinets, violin, violoncello, piano), 1961 – sketches
- F. 20                  *Sextet* (flute, 2 clarinets, violin, violoncello, piano), 1962 – score
- F. 21                  *Sinfonia Concertante for Violin and Viola with Chamber Orchestra*, op. 8, n.d. – score, solo violin part
- F. 22                  *Sonata for Clarinet and Piano*, op. 22, n.d. – score
- F. 23                  *Sonata for Five*, 1966 – sketches (for the Clarion Wind Quintet)
- F. 24                  *Sonata for Five*, 1966 – score (for the Clarion Wind Quintet)

**Box 37**

- F. 1                    *Sonata for Flautist and Piano*, 1966 – score (3 copies – one transparency, one with corrections)
- F. 2                    *Sonata for Flautist and Piano*, 1966 – sheet music proof (with corrections)
- F. 3                    *Sonata Notturna for Horn and Piano*, 1965 – sketches, score
- F. 4                    *Sonata, Piano in C*, 1946 – score (includes ms. letter from Alan Rawsthorne)
- F. 5                    *Sonata, Piano No. I*, op. 13, 1952-1971 – sheet music proofs (2 copies – one reproduction, one with corrections)
- F. 6                    *Sonata, Piano No. II*, 1972-1973 – sketches

<b>Box/Folder</b>	<b>Description</b>
F. 7	<i>Sonata, Piano No. II</i> , 1973 – score (2 copies – one with corrections and slight water damage)
F. 8	<i>Sonata, Piano No. III in B</i> , 1978 – sketches
F. 9	<i>Sonata, Piano No. III in B</i> , 1978 – score (includes press release, 1981)
<b><u>Scores (cont.)</u></b>	
<b>Box 37 (cont.)</b>	
F. 10	<i>Sonata, Viola and Piano</i> , op. 9, 1950-1951 – score
F. 11	<i>Sonata, Violin and Piano No. I</i> , 1974 – sketches
F. 12	<i>Sonata, Violin and Piano No. I</i> , 1974 – score, violin part (2 copies of score – one with corrections)
F. 13	<i>Sonata, Violin and Piano No. I</i> , 1974 – sheet music proofs (3 complete proofs, 1 incomplete proof, all with corrections)
F. 14	<i>Sonata, Violin and Piano No. I</i> , 1974 – sheet music proofs for violin part (3 complete proofs with corrections)
<b>Box 38</b>	
F. 1	<i>Sonata, Violoncello and Piano No. I</i> , 1958-1959 – score
F. 2	<i>Sonata, Violoncello and Piano No. II</i> , 1973-1974 – sketches
F. 3	<i>Sonata, Violoncello and Piano, No. II</i> , 1974 – score (2 copies with corrections)
F. 4	<i>Sonata, Violoncello and Piano, No. II</i> , 1979 – sheet music proofs (3 copies with corrections)
F. 5	<i>Sonata, Violoncello and Piano, No. II</i> , 1979 – sheet music proofs for violoncello part (4 copies with corrections)
F. 6	<i>Sonata and Variants for Ten Winds</i> , 1963 – sketches
F. 7	<i>Sonate des Sphinxes</i> (flute and piano), 1965 – sketches, four pages ms. notes
F. 8	<i>Songs of Summer</i> , op. 27a, 1954-1972 – score (3 copies – one transparency, two with corrections)
F. 9	<i>Songs of Summer</i> , 1976 – sheet music proof
F. 10	<i>Spirits of the Air</i> , 1977 – sketches, score (2 copies of score – one reproduction, both with corrections)
F. 11	<i>Spirits of the Air</i> , 1990 – sheet music proofs (includes page proofs in mylar)
F. 12	<i>Spirit of Delight, Songs of Life, Love and Death</i> , 1976-1978 – sketches, one page ms. notes
F. 13	<i>Spirit of Delight, Songs of Life, Love and Death</i> , 1978 – score (bound)
<b>Box 39 (oversize)</b>	
F. 1	<i>Serenade for Trumpet, Oboe, and Strings</i> , 1964 – score (2 copies – one transparency)
F. 2	<i>Sonata, Oboe</i> , 1985-1991 – sketches, score, oboe part (score is a reproduction) (includes second oboe and piano work, different score)
F. 3	<i>Sonata and Variants for Ten Winds</i> , 1963 – score (flute, oboe, clarinet, bassoon, 2 trumpets, 2 horns, tenor trombone, tuba)
F. 4	<i>Spring Days</i> , 1996 – score (3 copies – one transparency, one with corrections)
F. 5	<i>String Sextet</i> , 1988 – sketches, score (2 Violins, 2 Violas, 2 Violoncellos; with corrections)
F. 6	<i>The Summer Fields</i> , 1986 – sketches, four pages of poems (Settings of six poems of John Clare for chorus and wind instruments)
F. 7	<i>The Summer Fields</i> , 1987 – vocal score (2 copies with corrections) (Settings of six poems of John Clare for chorus and wind instruments)

<b>Box/Folder</b>	<b>Description</b>
F. 8	<i>The Summer Fields</i> , 1987 – full score (Settings of six poems of John Clare for chorus and wind instruments)
F. 9	<i>The Summer Fields</i> , 1988 – full score (reproduction with corrections) (Settings of six poems of John Clare for chorus and wind instruments)
<b><u>Scores (cont.)</u></b>	
<b>Box 39 (cont.)</b>	
F. 10	<i>The Summer Fields</i> , 1988 – chorus score for each poem, sheet music proof of “Midsummer” (with corrections) (Settings of six poems of John Clare for chorus and wind instruments)
F. 11	<i>Symphony No. III in G</i> , “Spring,” 1980 – full score
<b>Box 40</b>	
F. 1	<i>Spring Days</i> , 1996 – sheet music proofs (two copies of score – one with corrections; flute part)
F. 2	<i>Stabat Mater</i> , 1980-1981 – sketches
F. 3	<i>The Summer Fields</i> , “Midsummer,” 1988 – sheet music proofs (2 copies – one with corrections)
F. 4	<i>The Summer Fields</i> , “Careless Rambles,” 1988 – sheet music proofs (2 copies – one with corrections)
F. 5	<i>The Summer Fields</i> , “Summer Happiness,” 1988 – sheet music proofs (2 copies – one with corrections)
F. 6	<i>The Summer Fields</i> , “The Heat of Noon,” 1988 – sheet music proofs (2 copies – one with corrections)
F. 7	<i>The Summer Fields</i> , “The Nightingale,” 1988 – sheet music proofs (2 copies – one with corrections)
F. 8	<i>The Summer Fields</i> , “Twilight in Summer,” 1988 – sheet music proofs (2 copies – one with corrections)
F. 9	<i>Symphony No. I (?)</i> , 1949 – score (incomplete – pp. 17-114, in pencil)
F. 10	<i>Symphony No. I</i> , “Cyrano de Bergerac,” 1948-1949 – full score (bound)
<b>Box 41</b>	
F. 1	<i>Symphony No. III in G</i> , “Spring,” 1979-1980 – sketches
F. 2	<i>Symphony No. IV in B</i> , 1979-1981 – sketches
F. 3	<i>Tamburlaine</i> (A Lyric Drama for Radio), 1975 – sketches
F. 4	<i>Tamburlaine</i> (An Opera in Two Acts), 1978-1979 – sketches
F. 5	<i>Tamburlaine</i> (An Opera in Two Acts, Act I), 1975-1979 – vocal score
F. 6	<i>Tamburlaine</i> (An Opera in Two Acts, Act II), 1979 – vocal score
<b>Box 42</b>	
F. 1	<i>Tamburlaine</i> (An Opera in Two Acts, Act I), 1975-1979 – vocal score (with corrections)
F. 2	<i>Tamburlaine</i> (An Opera in Two Acts, Act II), 1979 – vocal score (with corrections)
F. 3	<i>Tamburlaine</i> (A Lyric Drama for Radio), 1975 – vocal score
F. 4	<i>Tamburlaine</i> (A Lyric Drama for Radio), 1975 – vocal score (with corrections)
<b>Box 43 (oversize)</b>	
F. 1	<i>Symphony No. IV in B</i> , 1981 – full score
F. 2	<i>Tamburlaine</i> (A Lyric Drama for Radio), 1976 – full score
<b>Box 44 (oversize)</b>	

<b>Box/Folder</b>	<b>Description</b>
F. 1-3	<i>Tamburlaine</i> (A Lyric Drama for Radio), 1976 – full score (transparencies)

**Scores (cont.)****Box 45  
(oversize)**

F. 1	<i>Tamburlaine</i> (A Lyric Drama for Radio), 1975 – vocal score, assorted pages (vocal score is incomplete transparency)
F. 2	<i>Te Deum</i> , 1974 – full score (bound)
F. 3	<i>Le Tombeau de Bach</i> , 1985-1986 – score (2 copies – one with corrections, one labeled “withdrawn”)
F. 4	<i>Le Tombeau de Bach</i> , 1987-1988 – score (2 copies with corrections)
F. 5	<i>The Tragedy of Macbeth</i> , 1989-1990 – sketches
F. 6-7	<i>The Tragedy of Macbeth</i> , 1994 – full score (transparencies, incomplete)

**Box 46**

F. 1	<i>Te Deum</i> , 1973 – sketches
F. 2	<i>Te Deum</i> , 1973-1974 – vocal score (2 copies – one with corrections)
F. 3	<i>Te Deum</i> , 1974 – sheet music proof (transparency)
F. 4	<i>Three Nocturnes for Clarinet and Piano</i> , 1951 – sheet music (with performance information inside)
F. 5	<i>Threnos – May 7, 1954</i> , op. 24, 1954 – score (3 copies – one transparency)
F. 6	<i>Threnos</i> , 1966 – sketches
F. 7	<i>Threnos: 1966 – In Time of War</i> , 1966 – score (3 copies – one transparency)
F. 8	<i>Threnos: 1966 – In Time of War</i> , 1966 – score (2 copies with corrections)
F. 9	<i>Threnos</i> , 1970 – sheet music proof (with corrections)
F. 10	<i>Threnos: In Time of War</i> , 1970 – sheet music (annotated)
F. 11	<i>To Columbus</i> , 1975 – sketches
F. 12	<i>To Columbus</i> , 1975 – full score

**Box 47****(oversize)**

F. 1	<i>The Transit of Jupiter</i> , 1995 – sketches, full score (includes one page of ms. notes)
F. 2	<i>Vers Apollinaire</i> , 1988 – sketches
F. 3	<i>Vers Apollinaire</i> , 1990 – full score
F. 4	<i>Vespers</i> , 1980 – full score (with corrections)
F. 5	<i>Voyage for horn and orchestra</i> , 1970 – full score
F. 6	<i>War Songs: A Light Suite based on 15 Civil War Songs</i> , 1964-1968 – full score (includes an incomplete transparency copy)
F. 7	<i>The Wild Garden</i> (five pieces for clarinet and piano), 2000 – score

**Box 48**

F. 1	<i>To Columbus</i> , 1977 – miniature score (with corrections)
F. 2	<i>To Columbus</i> , 1977 – sheet music proofs, including parts (2 copies with corrections; 1 copy and the parts are reduced reproductions – originals contained mold)
F. 3	<i>Le Tombeau de Bach</i> , 1985 – sketches
F. 4	<i>Le Tombeau de Bach</i> , 1988 – sheet music proof (with corrections)
F. 5	<i>Le Tombeau de Bach</i> , 1989 – sheet music proofs (in mylar)
F. 6	<i>The Tragedy of Macbeth</i> , 1990-1992 – vocal score (with corrections)

<b>Box/Folder</b>	<b>Description</b>
F. 7	<i>Trio</i> (for violin, cello, and piano), op. 25, 1956 – sheet music for score and parts (score has several corrections)
F. 8	<i>Two Lyrics</i> for high voice and piano, 1982 – sketches, score (Settings of two poems by Dimitar Calderumove, “To me it is strange,” and “When I am awake,” originally written in Bulgarian.)

### Scores (cont.)

#### **Box 48 (cont.)**

F. 9	<i>Valediction</i> , 1980 – sketches, score (2 copies – one transparency; setting of “Farewell to Fred” by Edwin Morgan)
F. 10	<i>Variations for Unaccompanied Violin</i> , op. 11, 1951 – score (faded transparencies)
F. 11	<i>Venetian Mass</i> , 1971 – sketches

#### **Box 49**

F. 1	<i>Vespers</i> , 1979 – sketches
F. 2	<i>Vespers</i> , 1980 – vocal score (with corrections)
F. 3	<i>A Vision of Canopus</i> , 1976 – sketches
F. 4	<i>A Vision of Canopus</i> , 1976 – score
F. 5	<i>A Vision of Canopus</i> , 1976 – sheet music proofs (reproductions – originals contained mold)
F. 6	<i>Voyage for horn and orchestra</i> , 1969-1970 – sketches
F. 7	<i>The Wallace</i> , 1960 – sketches, score (score is a transparency copy)
F. 8	<i>The Wild Garden</i> , 1999-2000 – sketches
F. 9	Early works, n.d. – score (parts II, III, fragment to a larger work? Part II is “Address to the Toothache” – 2 copies; Part III is “Country Glee” – words by Thomas Dekker.)
F. 10	Strawinsky, Igor. <i>Canticum Sacrum</i> , vocal score. London: Boosey & Hawkes, 1956. – annotated sheet music
F. 10	<i>My Love, I'll Suffer Gladly</i> by Orazio Vecchi (English text by Melissa Edwards), n.d. – sheet music proof (no obvious connection to Hamilton)

#### **Box 50 (oversize)**

F. 1	Unidentified sketches, 1966-2000 (in approximate chronological order)
F. 2	Unidentified sketches, n.d.
F. 3	Unidentified scores, n.d. (all scores are incomplete)

### Series II: Correspondence

#### Subseries 1: Publishers

<b>Box 51</b>	Theodore Presser Company
F. 1	1967 Sept. 7 – 1969 Dec. 29
F. 2	1970 Jan. 27 – 1971 Sept. 16
F. 3	1972 Mar. 8 – 1973 Dec. 27
F. 4	1974 Jan. 4 – May 7
F. 5	1974 May 7 – Dec. 17
F. 6	1975 Jan. 23 – Dec. 30
F. 7	1976 Jan. 8 – 1977 Dec. 30
F. 8	1978 Jan. 25 – 1979 Dec. 11
F. 9	1980 Jan. 28 – 1981 June 1
F. 10	1981 June 5 – Dec. 28
F. 11	1982 Jan. 8 – Aug. 11

<b>Box/Folder</b>	<b>Description</b>
F. 12	1982 Aug. 20 – Dec. 10
F. 13	1983 Jan. 3 – July 21
F. 14	1983 Sept. 8 – 1984 Jan. 30
F. 15	1984 Feb. 14 – July 31
F. 16	1984 Aug. 9 – Dec. 21
F. 17	1985 Jan. 21 – Mar. 19
<b><u>Correspondence (cont.)</u></b>	
Publishers (cont.)	
Theodore Presser Company (cont.)	
<b>Box 51</b>	
<b>(cont.)</b>	
F. 18	1985 Mar. 21 – Aug. 30
F. 19	1985 Sept. 2 – Oct. 21
F. 20	1985 Oct. 22 – 1986 Mar. 10
F. 21	1986 June 28 – 1987 Jan. 20
F. 22	1987 Feb. 2 – July 28
F. 23	1987 Aug. 3 – 1988 Jan. 26
F. 24	1988 Feb. 2 – 1989 Mar. 14
F. 25	1989 May 7 – 1990 Oct. 17
<b>Box 52</b>	
F. 1	1991 Feb. 23 – Dec. 31
F. 2	1992 Jan. 8 – Dec. 29
F. 3	1993 Feb. 11 – 1994 Dec. 30
F. 4	1995 Jan. 5 – 1996 May 12
F. 5	1996 Sept. 25 – 2000 Nov. 29
Schott & Co., Ltd.	
F. 6	1951 Feb. 23 – 1963 Oct. 16
F. 7	1964 July 6 – 1965 Sept. 28
F. 8	1965 Nov. 26 – 1967 Dec. 11
F. 9	1968 Feb. 17 – 1969 Dec. 22
F. 10	1970 Jan. 5 – 1975 Nov. 24
F. 11	1976 Feb. 6 – 1996 Apr. 23
Universal Edition (London) Ltd.	
F. 12	1965 Oct. 11 – 1973 Nov. 9
F. 13	1974 June 18 – 1975 Oct. 24
F. 14	1975 Nov. 28 – 1976 June 23
F. 15	1976 June 25 – Dec. 14
F. 16	1977 Mar. 24 – Nov. 25
F. 17	1978 Mar. 8 – 1980 Nov. 7
F. 18	1981 Feb. 18 – 1990 Nov. 19
F. 19	1992 Feb. 13 – 1995 Aug. 9, n.d.
Subseries 2: Personal	
F. 20	American Express – Anderson, Ronald K., 1960-1983
F. 21	Arts Council of Great Britain, 1971-1982
F. 22	Arundel Festival Society, 1981 July 31 – 1985 Feb. 22
F. 23	ASCAP – Associated Music Publishers, Inc., 1962-1973
F. 24	Barda – Bernstein, Leonard, 1963-1996
BBC (British Broadcasting Company)	
F. 25	1958 Aug. 29 – 1969 Dec. 30
F. 26	1970 Jan. 28 – 1971 June 30
F. 27	1971 July 1 – 1972 May 22

<b>Box/Folder</b>	<b>Description</b>
F. 28	1972 June 1 – 1975 Sept. 27
F. 29	1975 Oct. 7 – 1979 Apr. 6
F. 30	1981 Feb. 18 – 1985 Nov. 5
F. 31	1986 June 10 – 1989 May 26
F. 32	1989 June 1 – 1992 May 27
F. 33	1995 Jan. 21 – Sept. 21
<b><u>Correspondence (cont.)</u></b>	
Personal (cont.)	
<b>Box 53</b>	
	Besch, Anthony
F. 1	1972 Aug. 16 – 1974 Mar. 15
F. 2	1977 Dec. 3 – 1988 Oct. 4
F. 3	Bird Semple Fyfe Ireland – BMI, 1957-1996
F. 4	Bone – British Airways, 1962-1995
F. 5	British Council – Buffalo Philharmonic Orchestra Society, Inc., 1962-1994
F. 6	Butterworth, Neil – Calder, John (publishers), 1963-1991
F. 7	Calderumove, Dimiter – Center Opera Company and Association, 1960-1993
	Caulton, Jeremy
F. 8	1969 Aug. 1 – 1973 Oct. 23
F. 9	1974 Sept. 30 – 1981 June 24
F. 10	Chamber Music Society of Baltimore – Composers' Guild of Great Britain, 1961-1991
F. 11	Cheltenham International Festival of Music, 1977 Aug. 18 – 1994 Aug. 30
F. 12	Conway – Dichter, 1962-1994 (includes short note from Aaron Copland)
F. 13	Dictionnaire de la Musique – Duke University, 1961-1995
F. 14	Ebert – Finell, 1961-1994
	English National Opera
F. 15	1976 Sept. 2 – 1980 Mar. 6
F. 16	1980 Aug. 27 – 1981 May 2
F. 17	1981 May 7 – 1992 Sept. 13
F. 18	Family, 1951-1977
F. 19	Family, n.d. – greeting cards
F. 20	Ford Foundation – Fuller, 1962-1993
F. 21	Garton, Graham – Greenwich Festival, 1967-1993
F. 22	Graham, Colin, 1972 June 10 – 1994 Feb. 13
F. 23	Grier, Christopher – Herbert H. Lehman College, 1969-1990
	Harewood, Lord George
F. 24	1974 Oct. 31 – 1977 June 17
F. 25	1977 July 6 – 1979 Aug. 20
F. 26	1979 Oct. – 1985 July 8
F. 27	1986 Jan. 2 – 1992 Sept. 14
F. 28	Herman, Marty – Holton, Bob, 1966-1993
F. 29	Illinois Wesleyan University – Jones, 1958-1994
F. 30	Johnson, Bob, 1985 Mar. 24 – 1996 Oct. 15
<b>Box 54</b>	
F. 1	Karlweis, Ninon – Kimbrough, Steve, 1969-1987
F. 2	Kovalenko – London Chorale, 1956-1995



<b>Box/Folder</b>	<b>Description</b>
F. 3	London Contemporary Music Centre – MacKerras, Sir Charles, 1953-1987
F. 4	London Philharmonic Orchestra, 1969 Oct. 24 – 1975 Apr. 22
F. 5	London Sinfonietta, 1967 May 27 – 1976 Jan. 17
F. 6	Maria Grey College – Musical Times, 1972-1989
F. 7	Napier University – New York Times, 1963-1993

**Correspondence (cont.)**

Personal correspondence (cont.)

**Box 54  
(cont.)**

	New York Public Library
F. 8	1988 Jan. 11 – 1995 Feb. 28
F. 9	1995 Apr. 7 – 1996 Sept. 9
F. 10	North Carolina Opera – Ormandy, Eugene, 1972-1993, n.d.
F. 11	Palmer, Andrew – Polyphonia Ltd., 1967-1995
F. 12	Paragon Ensemble, 1977 May 26 – 1992 May 27
	Ponsonby, Robert
F. 13	1970 Jan. 28 – 1974 Dec. 31
F. 14	1975 Apr. 3 – 1981 July 1
F. 15	1981 Oct. 4 – 1990 Feb.
F. 16	Ponti, Michael – Poulton, Alan, 1950-1995
F. 17	Pritchard, John – Royal Borough of Kensington and Chelsea, 1951-1994
F. 18	PRS (Performing Right Society, Ltd.), 1970 July 20 – 1993 Nov. 11
	Rimmer, Joan and Fred
F. 19	1954 May 11, 1971 May 30 – 1972 May 16
F. 20	1972 May 26 – Sept. 12
F. 21	1972 Sept. 15 – 1973 Mar. 30
F. 22	1973 Apr. 3 – 1974 Apr. 9
F. 23	1974 June 6 – 1975 May 4
F. 24	1975 May 11 – July 23
F. 25	1975 July 30 – Sept. 26
F. 26	1976 Mar. 17 – 1977 Aug. 30
F. 27	1977 Sept. 5 – Dec. 9
F. 28	1978 Jan. 12 – Aug. 25
F. 29	1978 Aug. 28 – 1979 Aug. 23
F. 30	1979 Oct. 4 – Dec. 31
F. 31	1980 Jan. 3 – 1981 Dec. 9; 1993 Aug. 19 – 1995 Feb. 10
F. 32	Royal College of Music – Royal Scottish Academy of Music and Drama, 1951-1995
	Royal Opera House
F. 33	1968 Mar. 25 – 1976 Dec. 6
F. 34	1977 Mar. 6 – 1979 Apr. 26
F. 35	1979 June 12 – 1986 Jan. 7
F. 36	Royal Shakespeare Theatre – Scottish Music Information Centre, 1961-1993
	<b>Box 55</b>
	Scottish National Orchestra Society Limited
F. 1	1963 Mar. 19 – 1975 Oct. 2

<b>Box/Folder</b>	<b>Description</b>
F. 2	1975 Oct. 10 – 1993 Apr. 20
F. 3	Scottish National Portrait Gallery – Stern, Isaac, 1970-1994 Scottish Opera
F. 4	1970 Feb. 13 – 1973 Dec. 19
F. 5	1974 Jan. 25 – 1986 May 11

### **Correspondence (cont.)**

Personal correspondence (cont.)

#### **Box 55 (cont.)**

	Semans, Mary and James
F. 6	1962 Jan. 29 – 1994 Nov. 5
F. 7	c.1995 Jan. 1 – 1996 Oct. 21, n.d.
F. 8	Stock Exchange – Tuckwell, Barry, 1967-1994 Tracey, Edmund
F. 9	1967 Mar. 3 – 1981 Nov. 15
F. 10	1982 Aug. 31 – 1993 Oct. 8, n.d.
F. 11	Uebel, Ruth – University of Glasgow, 1963-1996
F. 12	University of Louisville – Wadsworth, 1966-1993 Vellacott, Philip
F. 13	1968 Aug. 3 – 1969 July 9
F. 14	1971 Apr. 14 – 1993 Aug., n.d.
	Vyner, Michael
F. 15	1967 Jan. 30 – 1968 Mar. 4
F. 16	1968 Apr. 26 – 1969 July 10
F. 17	1969 July 25 – 1971 July 16
F. 18	1971 Aug. 30 – 1972 June 29
F. 19	1972 July 4 – 1977 Mar. 23
F. 20	Washington University – Wolpe, Katharina, 1964-1991, n.d.
F. 21	WQXR – Zinn, Douglas, 1971-1993 Wright, Tony
F. 22	1967 Sept. 22 – 1969 Sept. 17
F. 23	1969 Sept. 22 – 1970 May 21
F. 24	1970 July 8 – 1971 Jan. 24
F. 25	1971 Oct. 22 – 1972 Apr. 26
F. 26	1972 May 16 – Oct. 6
F. 27	1972 Oct. 12 – 1973 Sept. 7
F. 28	1973 Sept. 15 – 1974 Oct. 30, n.d.
F. 29	Unidentifiable, 1950-1987
F. 30	Unidentifiable, 1987-1995, n.d.

Subseries 3: Financial

#### **Box 56**

F. 1	1959-1982
F. 2	1983-1985
F. 3	1986-1989
F. 4	1990 May – 1991
F. 5	1992 Feb. – June
F. 6	1992 July – Dec.
F. 7	1993 Jan. – Sept.
F. 8	1993 Oct. – 1994 May

<b>Box/Folder</b>	<b>Description</b>
F. 9	1994 June – Dec.
F. 10	1995 Jan. – Aug.
F. 11	1995 Sept. – 1996 Nov.
F. 11	Receipts from final days of life, 2000 May – June (includes several financial-related pieces)

### **Series III: Biographical**

#### **Box 56 (cont.)**

F. 12	Curriculum vitae, 1967-1971, n.d. – multiple typescript drafts
F. 13	Estate information, 1982-2000
F. 14	Family records, 1886-1920, 1974-1979 – cemetery receipts, wedding announcement, laminated prayer cards
F. 15	Invitations to receptions, 1983-1985, n.d. Notes, n.d.
F. 16	– notebooks with ms. notes on Beethoven's works

#### **Box 57**

F. 1	– notebooks with ms. notes on Beethoven's and Haydn's works
F. 2	– notebook with ms. collection of quotes
	<b>Papers</b>
F. 3	1949-1973 – includes pass list for music exam, interview, press release from Duke appointment, notes on concert programs
F. 4	1975-1994, n.d. – includes notes on concert programs, encyclopedia entry, Royal Academy of Music alumni information, autobiographical essay, and early diary
F. 5	Passport, 1959-1969
F. 6	PRS (Performing Right Society, Ltd.) information, 1951-1970
	<b>Lists of works</b>
F. 7	1948-1958 – ms. notebook with lists of works and performances
F. 8	1967-1989, n.d. – ms. and typescript lists, includes inventory of Hamilton's papers
F. 9	1989-2000 – reproduction typescripts with ms. notes, Presser publication lists
F. 10	Lists of performances, 1961-c.1986, n.d. – ms. and typescripts
F. 11	Lists of recordings, 1988-1989, n.d. – typescripts with ms. notes
F. 12	Unidentifiable papers, 1980-1996, n.d. – ms. notes, typescript pages (some content is unidentifiable)

### **Series IV: Clippings and Reviews**

	<b>Clippings:</b>
F. 13	1950-1953
F. 14	1954-1955
F. 15	1956 Jan. – Apr.
F. 16	1956 May – July
F. 17	1956 Sept. – Dec.
F. 18	1957-1958
F. 19	1959 Mar. – July
F. 20	1959 Aug.
F. 21	1959 Sept.
F. 22	1959 Oct. – Dec.
F. 23	1960 Feb.
F. 24	1960 Mar. – May

<b>Box/Folder</b>	<b>Description</b>
F. 25	1960 June – Aug.
F. 26	1960 Sept. – Dec.
<b>Box 58</b>	
F. 1	1961 Jan. – Mar.
F. 2	1961 Apr. – Dec.
F. 3	1962
F. 4	1963
	<b><u>Clippings and Reviews (cont.)</u></b>
	Clippings (cont.)
<b>Box 58 (cont.)</b>	
F. 5	1964-1965 Jan. – July
F. 6	1965 Aug. – Dec.
F. 7	1966
F. 8	1967-1968
F. 9	1969 Jan. – May
F. 10	1969 June – Aug.
F. 11	1969 Sept. – Dec.
F. 12	1970
F. 13	1971 Feb. – Apr.
F. 14	1971 May – Dec.
F. 15	1972 Jan. – May
F. 16	1972 June – Dec.
F. 17	1973
F. 18	1974 Jan.
F. 19	1974 Feb. – Mar.
F. 20	1974 Apr. – Winter
F. 21	1975-1976
F. 22	1977 Jan. – Feb.
F. 23	1977 Mar. – May
F. 24	1978-1979
F. 25	1981
F. 26	1983
F. 27	1984-1987
F. 28	1988-1993
F. 29	<i>Agamemnon – Catiline Conspiracy</i> , n.d.
F. 30	<i>Circus – Ecossaise for Orchestra</i> , n.d.
<b>Box 59</b>	
F. 1	<i>Epitaph for This World and Time – The Royal Hunt of the Sun</i> , n.d.
F. 2	<i>Scottish Dances – Sonatas</i> , n.d.
F. 3	<i>The Spirit of Delight – The Wallace</i> , n.d.
F. 4	Multiple works, n.d.
F. 5	Various subjects, n.d. (Hamilton cited in all clippings)
F. 6-7	Various subjects, not Hamilton, n.d.
F. 8	Scrapbook of newspaper clippings, 1950-1957 Periodicals with feature articles
F. 9	1956-1977
F. 10	1977-1981 Articles and reviews
F. 11	c.1954-1974
F. 12	1975-1981

<b>Box/Folder</b>	<b>Description</b>
F. 13	1982-1983
F. 14	c.1985-1993 Radio Transcripts
F. 15	1956
F. 16	1957 Jan. – Mar.
F. 17	1957 Oct. – 1959 July
F. 18	1960 Mar. – 1968 Oct., n.d.
<b>Series V: Production Materials</b>	
Subseries 1: Libretti	
<b>Box 59</b>	
<b>(cont.)</b>	
	<i>Agamemnon</i> , n.d.
F. 19	– typescript drafts
F. 20	– ms. and typescript notes, synopsis drafts
<b>Box 60</b>	
F. 1	<i>Aissa</i> , n.d. – typescript and ms. drafts of incomplete libretto, notes
F. 2	<i>Alastor, Alexandrian Sequence, Amphion, The Animals' Christmas, Atala de Chateaubriand</i> , n.d. – ms. and typescript notes
	<i>Anna Karenina</i>
F. 3	1976-1977 – typescript draft and reproduction draft of libretto
F. 4	n.d. – ms. and typescript drafts of Acts 1, 2, 3
F. 5	n.d. – master libretto, Universal Edition correspondence and typescript libretto – 1980
F. 6	1973-1974, n.d. – ms. and typescript notes for synopsis, vocal score, cast breakdown, and additions to libretto
F. 7	<i>Antony and Cleopatra</i> , 1976-1986, n.d. – ms. and typescript notes (this is a different work than <i>Cleopatra</i> – Dramatic Scene for Soprano and Orchestra)
F. 8	<i>The Bright Heavens</i> (1986), <i>The Brus, Carnival, Circus, Concerto for Two Trumpets and Orchestra</i> (1969), n.d. – typescript errata sheet for Bright Heavens; ms. and typescript notes
	<i>The Catiline Conspiracy</i>
F. 9	n.d. – ms. and typescript first draft of libretto
F. 10	n.d. – two typescript drafts, three ms. pages (one draft is incomplete – Acts II and III only)
F. 11	n.d. – two typescript drafts
F. 12	n.d. – two typescript drafts
F. 13	n.d. – two typescript drafts, published copy of libretto
F. 14	1972-1974, n.d. – synopsis of libretto drafts, ms. and typescript notes, rehearsal schedule
F. 15	<i>Dick Whittington</i> (opera in 3 acts), n.d. – libretto by Edmund Tracey <i>Dick Whittington</i> (lyric comedy in 2 acts)
F. 16	1979, n.d. – typescripts of synopsis, and drafts by Hamilton based on Tracey version (one incomplete draft of Act II only)
<b>Box 61</b>	
F. 1	n.d. – two typescript drafts
F. 2	n.d. – two typescript drafts
F. 3	<i>Don Juan</i> , 1974-1980, n.d. – ms. and typescript scenarios and notes
F. 4	<i>The End of Time, Epitaph for this World and Time, Flight of J.D., The Golden Sequence, Grease, Hippolytus, Jubilee</i> , 1969-1973, n.d. – typescript and ms. notes, drafts

<b>Box/Folder</b>	<b>Description</b>
F. 5	<i>Jefferson</i> , 1974, n.d. – notebook with ms. notes, five ms. and typescript drafts of synopsis (1974), multiple drafts – some incomplete – of synopsis
F. 6	<i>Jenifa</i> , n.d. – typescript draft with ms. notes (reduced reproduction – original contained mold)
F. 6	<i>Julius Caesar</i> , 1974-1985, n.d. – ms. and typescript drafts, notes

### **Production Materials (cont.)**

#### Libretti (cont.)

#### **Box 61 (cont.)**

	<i>Lady of the Camellias</i>
F. 7	1981, n.d. – copies of two texts, both annotated: Verdi. <i>La Traviata</i> . English National Opera Guide No. 5; and Dumas, Alexandre the Younger. <i>Camille</i> .
F. 8	1983 – typescript notes
F. 8	<i>Love for Love</i> , 1976-1978 – ms. notes, typescript drafts
F. 8	<i>Love and Remembrance</i> , 1980 – ms. notes
	<i>Lancelot</i>
F. 9	1981 Sept. – ms. notes, typescript draft (early version entitled King Arthur; includes letter)
F. 10	1981 Oct. 4-6 – typescript drafts (early version entitled King Arthur)
F. 11	1981 Oct. 15, n.d. – typescript drafts; rehearsal schedule, ms. schedule, notes with drawing (early version entitled King Arthur)
F. 12	1981 – typescript drafts with critique (early version entitled King Arthur)
F. 13	1982 – reproduction of typescript draft, one ms. page (draft is bound)

#### **Box 62**

F. 1	<i>London's Fair</i> , n.d. – ms. and typescript notes, partial drafts, and two typescript drafts
F. 2	<i>Maids</i> , n.d. – ms. notes
F. 2	<i>The Masks of Byzantium</i> , 1970-1976 – ms. and typescript notes, synopsis drafts
F. 3	<i>Mass in A, Maupassant (and the Double Bass Romance), Mirages, The Months and Metamorphoses, The Morning Watch</i> , 1965-1994, n.d. – ms. and typescript notes, drafts
F. 4	<i>1912</i> , 1981, n.d. – ms. and typescript notes, synopsis draft
	<i>On the Eve</i>
F. 5	1982-1991, n.d. – typescript and ms. drafts (3 incomplete, 2 complete drafts)
F. 6	1976, n.d. – ms. and typescript notes; reproduction of novel with Russian text and illustrations
F. 7	1981, 2002 – annotated book: Turgenev. <i>On the Eve</i> . England: Penguin Books; letter accompanying book
F. 8	<i>The Passion of Our Lord According to St. Mark</i> , 1981-1983, n.d. – texts of poems used, page of ms. notes, three typescript drafts, errata sheet for full score
F. 9	<i>Phaedra</i> , 1986, n.d. – typescript synopsis and draft
F. 10	<i>Pharsalia</i> , 1968-1969, n.d. – ms. and typescript notes, synopsis drafts, draft of Act I, scene 4
F. 11	<i>Prometheus</i> , 1986 Jan. – Feb., n.d. – ms. notes, typescript draft and notes

<b>Box/Folder</b>	<b>Description</b>
F. 11	<i>Psalms</i> , 1981 – ms. and typescript notes
F. 11	<i>Quintet</i> , 1977 – ms. notes
	<i>Raleigh's Dream</i>
F. 12	1982-1983 – typescript drafts and ms. notes (drafts may not be in correct page order; there are several extra pages that may be additions or corrections to the drafts)
F. 13	1983-1984 – typescript drafts and ms. notes (pages are not in correct order)
<b><u>Production Materials (cont.)</u></b>	
Libretti (cont.)	
<b>Box 62 (cont.)</b>	
F. 14	<i>Requiem</i> , 1983 – errata sheet for full score
F. 14	<i>Roman Music II</i> , n.d. – ms. notes
F. 14	<i>The Royal Game</i> , n.d. – typescript provisional sketch, ms. notes, texts from Shakespeare
	<i>The Royal Hunt of the Sun</i>
F. 15	1977 – published libretto with inter-office memos attached (3 copies)
F. 16	1978 – annotated reproduction of final libretto (includes envelope with notes)
<b>Box 63</b>	
F. 1	n.d. – annotated published libretto, two typescript drafts, ms. notes
F. 2	1967-1969, n.d. – notebook diary, ms. notes, typescript drafts of articles about the music and the opera, guest list for reception
F. 3	<i>Sonata II for Piano, The Summer Fields, A Thought of Columbus, The Transit of Jupiter, Venetian (Canticles?), Vespers, Vision, Voyage, The Winter's Tale</i> , 1971, 1980, 1995, n.d. – ms. and typescript notes, scenarios
	<i>Tamburlaine</i>
F. 4	1974-1978, n.d. – incomplete typescript drafts, ms. notes, notebook containing historical information
F. 5	1975, n.d. – three typescript drafts
F. 6	n.d. – four typescript drafts
F. 7	<i>The Tragedy of Macbeth</i> , 1989-1990, n.d. – three complete typescript drafts, one incomplete draft, ms. notes
F. 8	<i>Tristia</i> , 1984 – ms. notes, typescript synopsis
F. 8	<i>Trumpet Concerto</i> , 1969 Mar. 17 – ms. notes
F. 8	<i>A Venetian Comedy</i> , 1976 Jan. 8 – typescript draft, ms. notes
F. 8	<i>Venetian Concerti, Vespers in honor of Venice</i> , 1971 – ms. notes
F. 9	Various texts used by Hamilton, n.d. – works by Shelley, Tennyson, etc.
	Subseries 2: Program Notes
F. 10	1912 – <i>Cleopatra</i> , c.1965-1985 – ms. and typescript drafts, one published version of <i>The Alexandrian Sequence</i>
F. 11	<i>The Complete Organ Works – Five Scenes for Trumpet and Piano</i> , 1970-1975, n.d. – typescript drafts with ms. notes
F. 12	<i>Le Jardin de Monet – Requiem</i> , 1970-1993, n.d. – typescript drafts, some with ms. corrections
F. 13	<i>The Royal Hunt of the Sun – Voyage for Horn and Chamber Orchestra</i> , 1970-1990, n.d. – typescript drafts, some with ms. notes or corrections

<b>Box/Folder</b>	<b>Description</b>
F. 14	Multiple works and unidentifiable works, 1971-1986, n.d. – ms. notes
F. 15	Multiple works, 1993, n.d. – typescript drafts and final versions
	<b><u>Series VI: Concert Programs</u></b>
F. 16	1951-1964
F. 17	1965-1967 Aug.
<b>Box 64</b>	
F. 1	1967 Nov. – 1971 Mar.
F. 2	1971 Apr. – 1972 Sept.
F. 3	1972 Nov. – 1974 Mar. 2
	<b><u>Concert Programs (cont.)</u></b>
<b>Box 64 (cont.)</b>	
F. 4	1974 Mar. 16 – 1975 May
F. 5	1975 Sept. – 1977 Oct.
F. 6	1978 July – 1981 (includes souvenir calendar)
F. 7	1982 – 1985
F. 8	1986 Apr. – 1995, n.d.
	<b><u>Series VII: Publisher Materials</u></b>
<b>Box 65</b>	
F. 1	Publisher brochures, c.1953-1995, n.d. (includes 3 brochures for other composers)
F. 2	Press releases, 1970-1996
	<b><u>Series VIII: Writings</u></b>
F. 3	<i>Anna Karenina – The Art of Criticism</i> , 1971-1981 – typescript drafts (in front of folder is a list of articles written by Hamilton)
F. 4	Chambers Encyclopedia entries – <i>The Contemporary Artist and the Public</i> , 1956-1969, n.d. – typescript drafts
F. 5	<i>Die Gluckliche Hand</i> piece – <i>The Later Works of Stravinsky</i> , 1973, n.d. – typescript drafts
F. 6	<i>Long live live music – Reflections of a British Composer in America</i> , 1958-1966, n.d. – includes typescript drafts and one published article
F. 7	<i>The Royal Hunt of the Sun – Some Comparisons Between the Functions of the Composer in America and Europe</i> , 1952-1976, n.d. – typescript drafts
F. 8	<i>Some thoughts after The Royal Hunt of the Sun</i> – “The Works of Anton Webern,” 1956-1977, n.d. – includes ms. draft of Webern piece, typescript drafts, and several published articles
F. 9	“ <i>Wozzeck</i> and the Use of Musical Imagery” – unidentified, 1960-1976, n.d. – includes published article, typescript draft, and ms. notes
F. 10	Unidentified papers, n.d. – ms. notes and typescript drafts
F. 11	“Music Now,” c.1960 – typescript draft of book
	<b><u>Series IX: Teaching Materials</u></b>
	Subseries 1: Lectures and lecture notes
F. 12	Lectures, 1959-1962 – typescript drafts, ms. notes, programs for lecture series
F. 13	Lectures, 1963-c.1970 – typescript drafts
F. 14	Cramb Lectures, 1971 – typescript drafts
F. 15	Lectures – Dada and Surrealism and their relationship to Music, circa early 1970s – typescript drafts



<b>Box/Folder</b>	<b>Description</b>
F. 16	Lectures – A Nation and it's Arts; Le Jardin de Monet, 1978-1986 – typescript drafts
F. 17	Lectures – Lecture No. 1, n.d. – typescript drafts with ms. notes
F. 18	Lectures – Lecture No. 2, n.d. – typescript drafts with ms. notes
F. 19	Lecture notes, n.d. – ms. notes
	<b>Subseries 2: Course materials</b>
F. 20	Exam materials for Music 125 and Music 139, 1963-1966 – typescript lists of questions, ms. draft
F. 21	Workbook I, 1964 Dec. – ms. notes for teaching
F. 22	Materials for course The Arts at Mid-Century, c.1964-1966 – ms. notes and typescript book lists, course description

**Teaching Materials (cont.)**

**Course materials (cont.)**

**Box 65  
(cont.)**

F. 23	Notes and suggestions, c.1970, n.d. – ms. notes and typescript pages of suggestions for teaching
F. 24	Syllabus for unidentified course on composers, n.d. – ms. draft
F. 25	Notes on surrealism and related subjects, n.d. – ms. notes
F. 26	Notes of gratitude from former students on Hamilton's retirement from Duke University, 1979

**Series X: Financial**

**Box 66**

**Subseries 1: Contracts**

F. 1	<i>Agamemnon – Aubade</i> , 1963-1992 (includes ms. notes)
F. 2	<i>Aurora – Concerto for Violin and Orchestra</i> , op. 15, 1951-1992
F. 3	<i>The Convergence of the Twain – Nocturnes and Cadenzas for Piano</i> , 1954-1992
F. 4	<i>Octet – Prometheus</i> , 1960-1988
F. 5	<i>Raleigh's Dream – Serenata for Violin and Clarinet</i> , 1956-1987
F. 6	<i>Sextet – The Summer Fields</i> , 1951-1992
F. 7	<i>Symphony No. 1 – A Vision of Canopus</i> , 1951-1992
F. 8	Various works, 1970-1983
F. 8	Synchronization Licence, 1990 (for the work <i>Seawards The Great Ships</i> )
	<b>Subseries 2: Royalty invoices</b>
F. 9	1969-1982 (invoices from Presser, Schott, Arts Council of Great Britain, MCPS Ltd., and Bayley & Ferguson, Ltd.)
F. 10	1983-1988 (invoices from Presser and Schott)
F. 11	1989-1992 July (invoices from Presser, Schott, and PRS)
F. 12	1992 Aug. – 1993 July (invoices from Presser, Schott, MCPS Ltd., and PRS)
F. 13	1993 Aug. – 1994 Mar. (invoices from MCPS Ltd., PRS, and Schott)
F. 14	1994 Apr. – July (invoices from PRS, Presser, and Schott)
F. 15	1994 Oct. – Dec. (invoices from PRS)
F. 16	1995 Apr. – Dec. (invoices from BBC, Presser, PRS, and Schott)
F. 17	1996-1999, n.d. (invoices from Presser, PRS, and Schott)

**Series XI: Photographs, Slides, and Postcards**

F. 18	Blank postcards from Italy, n.d. (cities Amalfi – Selinunte)
F. 19	Blank postcards from Italy, Greece, Turkey, England, etc., n.d. (Italian cities Taormina and Venice)

**Box 67**

<b>Box/Folder</b>	<b>Description</b>
F. 1	Early photographs of Hamilton and family members, c.1922-1935, n.d. (9 sheets of photographs, 1 white envelope)
F. 2	Early photographs of Hamilton and family members, c.1920s-1935, n.d. (include one sheet of negatives, n.d.)
F. 3	Early cabinet photographs of Hamilton's family members; enlarged photographs of Hamilton, Casimir Rojek, family members, etc., 1949-1953, n.d. (6 cabinet photographs, 7 others)
F. 4	Photographs of Hamilton, family members, vacations, c.1962-1970 Oct.
F. 5	Photographs of Hamilton, Casimir Rojek, vacations, 1970 July – 1973 July

### **Photographs, Slides, and Postcards (cont.)**

#### **Box 67 (cont.)**

F. 6	Photographs of Hamilton, family and friends, vacations, living quarters, 1973 July – 1977, n.d.
F. 7	Photographs of Hamilton, Hamilton with actor from <i>Royal Hunt of the Sun</i> , production still, group picture from Guy Fawkes Ball, and contact sheets, 1996, n.d. (one of the contact sheets is of an unidentified man)

#### **Box 68**

F. 1	Slides of Hamilton, Casimir Rojek, family members, vacations, living quarters, 1960-1970 (10 sheets of slides)
F. 2	Slides of vacations in Rome and Greece, 1970-1971 (10 sheets of slides)
F. 3	Slides of vacations in Greece and Sicily, 1971-1973 (10 sheets of slides)
F. 4	Slides of vacations in Sicily, Nice, Scotland, Monte Carlo, Venice, London, etc., 1973-1975 (9 sheets of slides)
F. 5	Slides of vacations and events in London and Venice, 1975-1977 (9 sheets of slides)

### **Series XII: Oversize Materials**

#### **Box 69**

	Publisher Proofs:
F. 1	<i>Anna Karenina, Aurora, A Book of Watercolours, The Bright Heavens Sounding</i> , 1977-1996
F. 2	<i>The Catiline Conspiracy</i> , 1974-1975
F. 3	<i>Christ's Nativity, The Convergence of the Twain, Denislav's Diary, The Descent of the Celestial City, Epitaph for this World and Time</i> , 1972-1995, n.d.
F. 4	<i>A Field of Butterflies, Five Lyrics of Torquato Tasso, The Golden Sequence, Le Jardin de Monet, Mass in A, Months and Metamorphoses, Palinodes</i> , 1975-1992, n.d.
F. 5	<i>Paraphrase, The Passion of Our Lord According to St. Mark, Prometheus</i> , 1972-1987, n.d.
F. 6	<i>Requiem, Royal Hunt of the Sun</i> , 1975-1985, n.d. – includes oversize letter regarding Royal Hunt of the Sun
F. 7	<i>Serenata for Violin and Clarinet, Sonata for Flautist and Piano, Piano Sonata Nos. 1 and 2, Sonata No. 1 for Violin and Piano, Sonata No. 2 for Violoncello</i> , 1971-1980
F. 8	<i>Songs of Summer, Spirits of the Air, Spring Days, The Summer Fields</i> , 1975-1996
F. 9	<i>Te Deum, Threnos</i> , 1969-1974

<b>Box/Folder</b>	<b>Description</b>
F. 10	<i>To Columbus, Le Tombeau de Bach, Vespers (A Hymn to the Virgin, and Cradle Song), A Vision of Canopus, 1975-1989</i>
<b>Box 70</b>	Ephemera:
F. 1	Computer printout of picture of an unidentified man, n.d.
F. 2	Marriage certificate, 1886 April 15 (marriage of Hamilton's paternal grandparents)
F. 3	<i>Vespers</i> , 1981 – poster