

**The New York Public Library
New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center
Music Division**

Guide to the

Tom Scott papers

1912-1970 (bulk 1942-1960)

JPB 12-08

Compiled by Matthew Snyder, June 2012

Summary

Creator: Scott, Tom, 1912-1961

Title: Tom Scott papers, 1912-1970 (bulk 1942-1960)

Size: 9.19 linear feet (32 boxes)

Source: Donated by Susanna Scott, 2011.

Abstract: Tom Scott was a folk-singer and arranger, and a composer of symphonic and chamber works, as well as music for live television and film. His papers contain scores, correspondence, photographs, biographical and publicity files, a scrapbook, and project and subject files.

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

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Preferred citation: Tom Scott papers, JPB 12-08. Music Division, The New York Public Library.

Processing note: Processing consisted of foldering and arranging papers and scores.

Creator history

Thomas Jefferson Scott (1912-1961) was an American composer and folk-song singer and scholar. He studied music at the University of Kentucky, and in the 1940s he studied and became friends with George Antheil. Scott moved to New York City where he joined Fred Waring's Glee Club, which employed him as an arranger. In 1942 he began a successful solo career as a folk singer, accompanying himself on the guitar. Scott was dubbed "The American Troubador" on his own radio program, which ran for several years in the mid-1940s. He appeared at such major venues as the Rainbow Room and the Cotillion Room of the Pierre Hotel, and toured the United States and Europe.

In the 1950s Scott began concentrating more on composition. Although he wrote his own folk songs, Scott is mostly remembered for his classical works, in particular his orchestral pieces. His symphonic compositions include *Ballad of the Harp Weaver*, *Binorie Variations*, *Colloquy for Strings*, *Coney Island* (the first movement of *This Is My Country*, an incomplete suite for harmonic and orchestra), *Fanfare and Cantilena*, *Hornpipe and Chantey*, *Johnny Appleseed*, *Music for String Orchestra*, and *Symphony No. 1*. His piece *From the Sacred Harp* was premiered by Leopold Stokowski conducting the New York Philharmonic.

Scott's other compositions include chamber music, art songs, piano pieces, the opera *The Fisherman* (1956), and scores for television, film, and theater. During the era of live broadcast dramas he wrote music for *Camera 3*, *Robert Herridge Theatre*, *Studio One*, and the *CBS Film and Television Workshop*. He also wrote the music for Ferdinand Bruckner's play *Gloriana* (1938), which had a brief Broadway run, and the films *A Stranger Returns* and *No Man Walks Alone*, a documentary about paraplegics.

Despite his busy career and publishing activity, Scott's finances were always precarious. He married and quickly divorced during the 1950s, and had a daughter, Susanna. Scott died of a heart attack at the age of 49.

Source:

"Thomas J. Scott, A Composer, 49." *The New York Times*, August 13, 1961, p. 88.

Scope and content note

The Tom Scott papers contain scores, correspondence, photographs, biographical and publicity files, a scrapbook, and project and subject files documenting Scott's career as a folk-singer, arranger, and composer of symphonic, chamber, television and film music.

Scores comprise the bulk of the collection and include score manuscripts and parts for the most of Scott's known output. While the scores include arrangements and television/film cues, most are for symphonic, chamber and vocal music. Among the orchestral pieces are *Colloquy*, *Concord Suite*, *Fanfare and Cantilena*, *From The Sacred Harp*, *Hornpipe and Chantey*, and *Trajectories*. Scores for Scott's opera, *The Fisherman*, and for other vocal works for soloist or chorus and orchestra, such as *Sourwood Mountain*, *The Creation*, and *Lincoln Montage*, are also in the collection.

Correspondents include George Antheil and Leopold Stokowski, as well as several of Scott's publishers. Photographs hold both publicity and personal prints and negatives. Biographical and publicity files hold flyers, promotional biographies, clippings, concert programs, and a scrapbook. The project files contain information on particular compositions, recording or television projects with which Scott was involved. Subject files hold folders documenting such topics as Scott's publishing career, his activities with CBS, and his marriage, divorce and estate. All papers dating from after Scott's death came from his ex-wife, Ruth, who administered his estate.

The collection also holds audio recordings consisting of 102 open reel tapes, ranging in size from three to ten inches. Seventy-one of the tape boxes have labeled content, while the rest are unlabeled or have unclear labeling. Many tapes may have duplicate content. The known content consists mostly of recordings of the music Scott wrote for films and television (or, possibly, recordings of the television soundtracks). Among the tapes are two *Camera 3* and eight *Robert Herridge Theater* productions, and music for the films *Little World*, *No Man Walks Alone*, *A Stranger Returns*, and *To Serve The Living*.

The tapes also contain some of Scott's compositions, including *Colloquy*; *Fanfare and Cantilena*; *Go*

Down Death; Lento for Saxophone and Strings; Procession, Canon and Jig; String Quartet No. 2; The Ballad of the Harp Weaver; The Fisherman; and the Coney Island movement of This Is My Country. There is also a tape of a concert of Scott's music held at the Museum of Modern Art in 1954.

Inquiries regarding audio materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound (rha@nypl.org). Audio materials will be subject to preservation evaluation and migration prior to access.

Arrangement

The Tom Scott papers are organized into the following series:

Series I: Personal Files, 1912-1970

Series II: Scores, 1939-1960

Key terms

Names

Antheil, George, 1900-1959
Columbia Broadcasting System, inc.
Johnson, James Weldon, 1871-1938
Niles, John Jacob, 1892-1980
Scott, Tom, 1912-1961
Solomon, Izler, 1910-1987
Stokowski, Leopold, 1882-1977
Waring, Fred, 1900-1984

Occupations

Arrangers
Composers
Musicians

Special formats

Black-and-white photographs
Clippings (information artifacts)
Contracts
One-sheet posters
Personal correspondence
Programs (documents)
Scores
Scrapbooks

Container list

Series I: Personal Files, 1912-1970 (8 boxes)

This series holds correspondence, photographs, publishing files, biographical and publicity files, a scrapbook, composition/project files, and subject files. All content is in one alphabetical listing.

The correspondents include the composer George Antheil, the conductors Leopold Stokowski and Izler Solomon, and the folk singer John Jacob Niles. The Solomon file has an autographed photo of the conductor, and the folder of general correspondence contains Scott's contract with Fred Waring.

The photographs hold prints and negatives. Most of the photographs are loose, but some are compiled in an album consisting primarily of publicity shots. Loose photographs are in two divisions, personal and publicity. Personal photographs include a picture of Scott with his parents not long after his birth; wedding photographs; and pictures of Scott with his wife and daughter. The publicity photographs contain head shots of Scott as well as pictures of him with other people, including Fred Waring.

The publishing papers are filed by company name. Publishers include Carl Fischer Inc., Charles H. Hansen, Harold Flammer, John Church, Meridien Music, and Shawnee Press. These files hold contracts and correspondence regarding Scott's music. The Shawnee Press file has an essay by Scott detailing his history and problems with the company.

The biographical/publicity files contain clippings, promotional biographies, flyers, concert programs, and a scrapbook with a combination of those elements. The files also hold composition lists, discographies, and a poster from Scott's German tour of 1948.

The composition and project files mostly contain non-score material for pieces and projects, many of which have corresponding score files in Series II. Among these files are the libretto for the opera *The Fisherman*; and scripts and notes for some of the teleplays for which Scott wrote music. For two of these titles, no scores exist: notes with these folders specify the producing network or series. The project files also have the libretto for an oratorio by Scott called *The Song of Moses*, for which no score is in the collection. The *American Story* file documents a recording project by that name which may never have been produced. It contains a project description, and a list of proposed recording scripts and performers. The file for a film score, *Summer Sequence*, has an essay by Scott about the project.

Other notable files in this series are those for CBS, which contain correspondence, contracts, scripts and other information regarding Scott's television and film work; the file for James Weldon Johnson, which holds correspondence with the author's widow; a file on Scott's German tour of 1948 containing programs, correspondence, posters, and Scott's essays about the tour; and a file for the John Simon Guggenheim Foundation containing a grant application. There are also files documenting Scott's wedding and divorce. The wedding file has a congratulatory letter from Henry Cowell; the file for Scott's ex-wife Ruth contains estate information. The file of writings and illustrations are all humorous and were most likely meant for Scott's daughter.

- b.1 f.1-2 American Composers Alliance, 1941-1960
- b.1 f.3 American Federation of Television and Radio Artists, 1960-1962
- b.1 f.4 American Mime Theatre, 1954-1956
- b.1 f.5 American Society of Composers, Authors and Publishers, 1959-1970

Series I: Personal Files, 1912-1970 (cont.)

- b.1 f.6 Associated Programs Inc., 1945-1946
Biography and Publicity, 1945-1956
- b.1 f.7-8 Biographies, Clippings, Programs and Flyers
- b.2 f.1 Biographies, Clippings, Programs and Flyers
- b.2 f.2 Composition Lists and Discographies
- b.3 f.1 Scrapbook
- b.3 f.2 Poster
- b.2 f.3 Broadcast Music Inc., 1954-1967
- b.2 f.4 Business Certifications, 1961
- b.2 f.5 Carl Fischer Inc., 1949-1951
- b.2 f.6 Charles H. Hansen Music Company, 1949-1961
Columbia Broadcasting System
- b.2 f.7 CBS Films and Television Network, 1957-1961
- b.2 f.8 Radio Programs, 1956-1958
- b.2 f.9 Records, 1953-1954
Compositions and Projects
- b.2 f.10 General, 1941, 1952
- b.3 f.3 *The American Story*
- b.4 f.1 *The Ballad of Huckleberry Finn*, 1960
- b.4 f.2 *Devil Take a Whittler*, 1948
- b.4 f.3 *The Dream of a Ridiculous Man*, 1956
- b.4 f.4 *An Early Morning of a Bartender's Waltz*
- b.4 f.5 *The Fisherman*, ca. 1956
- b.4 f.6 *Little World*, 1957-1958
- b.4 f.7 *Music for a Spring Night*, 1960
Script for American Broadcasting Company production.
- b.4 f.8 *Paper Town*, 1955
- b.4 f.9 *The Red Badge of Courage* (Script for Camera 3 production.)
- b.4 f.10 *The Seven Who Were Hanged*, 1960
- b.5 f.1 *The Song of Moses*, 1954
- b.5 f.2 *Summer Sequence*, 1953
- b.5 f.3 Copyright Agreements, 1946-1961
Correspondence
- b.5 f.4 General, 1936-1963
- b.5 f.5 Antheil, George, 1944-1959
- b.5 f.6 Glemby, Saul, 1951-1960
- b.5 f.7 Leonard, Martin H., 1954-1961

Series I: Personal Files, 1912-1970 (cont.)

Correspondence (cont.)

- b.5 f.8 Niles, John Jacob and Rina, 1942-1943
- b.5 f.9 Solomon, Izler, 1954
- b.5 f.10 Stokowski, Leopold, 1944-1953
- b.5 f.11 Divorce Papers, 1953-1961
- b.5 f.12 Dynamic Films Inc., 1956-1957
- b.5 f.13-14 German Tour, 1948
- b.5 f.15 Harold Flammer Inc., 1959-1961
- b.5 f.16 John Church Company, 1949
- b.6 f.1 John Simon Guggenheim Memorial Foundation, 1949
- b.6 f.2 Johnson, James Weldon, 1949-1951
- b.6 f.3 Local 802, American Federation of Musicians, 1957-1961
- b.6 f.4 Medical Records, 1943, 1961
- b.6 f.5 Mercury Records, 1955-1959
- b.6 f.6 Meridien Music Corporation, 1953-1961
- b.6 f.7 Museum of Modern Art Concert, 1954
- b.6 f.8 Owen Murphy Productions, 1958
- b.6 f.9 Pathescope Productions, 1957-1958

Photographs

- b.6 f.10 Album, 1940s-1950s
- b.6 f.11 Negatives, 1958, undated
- b.7 f.1-2 Personal, 1912-1950s

Publicity

- b.7 f.3 Solo Performance and Headshots
- b.3 f.4-7 Solo Performance and Headshots
- b.7 f.4 Scott with Others
- b.7 f.5 RCA Victor, 1947-1954
- b.7 f.6 Riverside Records, 1957-1958
- b.7 f.7 Scott, Ruth, 1961-1968
- b.7 f.8-9 Shawnee Press, 1942-1964
- b.7 f.10 Signature Recording Company, 1947-1949
- b.8 f.1 Theodore Presser Company, 1950-1962
- b.8 f.2 Unicorn Records, 1956-1959
- b.8 f.3 University of Kentucky, 1954-1955
- b.8 f.4 Viking Press, 1951-1960
- b.8 f.5 Wedding, 1953-1956
- b.8 f.6 Westminster College, 1949-1960

Series I: Personal Files, 1912-1970 (cont.)

- b.8 f.7 Will, 1961
- b.8 f.8 Writings and Illustrations

Series II: Scores, 1939-1960 (24 boxes)

Most of the folders in this series contain score manuscripts and often have parts and sketches as well. In a few cases there are also published scores present, which may differ slightly from the manuscripts. The scores are arranged in three sections: arrangements; compositions; and film, television and theatrical scores. Some of the compositions or film/television projects documented in this series have parallel files in Series I under the heading "Compositions and Projects."

The arrangements contain four collections, as well as individual song arrangements. The first collection is a set of folk songs set for guitar or banjo, bass, and drums. The second collection holds arrangements of Stephen Foster songs for vocalist, chorus and orchestra. The third set has Scott's pre-publication manuscripts for songs (traditional unless the composer is noted), set for various vocal and instrumental orchestrations. The fourth collection consists of sea shanties arranged for solo vocalist, male chorus, strings and, occasionally, reeds. The individual arrangements are of traditional folk songs, with the exception of *Where E'er You Walk*, by George Frideric Handel. The orchestrations vary in size from voice and piano to chorus to concert band.

Among Scott's compositions are works for full or string orchestra such as *Colloquy*, *Concord Suite*, *Fanfare and Cantilena*, *From The Sacred Harp*, *Hornpipe and Chantey*, and *Trajectories*. He also wrote an opera, *The Fisherman*; several works for chorus and orchestra (often for male chorus); pieces with jazz influenced orchestrations such as *Set Down Servant*; songs for voice and piano (often settings of poems); and chamber works.

Scott's chamber music often used traditional instrumentations, such as his three string quartets and the *Binorie Variations* (for solo violin with cello, harp and strings, derived from his score for the film *Summer Sequence*). But he also wrote *Lento* (for tenor saxophone and strings), and his folk-music influence is evident in pieces like the unfinished suite *This Is My Country*, for harmonica and orchestra; and in his pieces for vocal soloist/narrator and chorus or chorus and orchestra, such as *Lincoln Montage*, *The Creation* (a setting of a James Weldon Johnson text), and *The Prodigal Son*.

The television, film and theatrical scores mainly contain scripts, notes and manuscripts for the incidental music cues Scott wrote for live television plays. These were mostly produced by Robert Herridge at CBS, particularly the series *Camera 3* and *Robert Herridge Theater*. Other scores were for single episodes of series such as *You Are There* and *Robert Montgomery Presents*.

The film scores include music for *No Man Walks Alone*, a documentary about paraplegics; *High Places of the Mind*, produced for the United States Information Agency; and the film *A Stranger Returns*. Several scores did not have sufficient information to determine whether they were for film or television projects, or to identify the producer. These are filed under "Unidentified Format." One, for a film entitled *Summer Sequence*, has a corresponding file in Series I.

There is a single theatrical score for the play *Claytus and Cordelia*. There are no scores in the collection for the Broadway play *Gloriana*.

The final two folders of the series contain sketches and orphan score pages, and two pieces of music by other composers: one a manuscript by Edward French Hearn, the other a published song by Amber Roobenian inscribed to Scott.

Arrangements

Collections

- b.9 f.1 General
- b.3 f.8-9 Foster, Stephen
Conductor scores, and parts for vocal, chorus and orchestra. Titles: Camptown Races, Massa's In De Cold Cold Ground, My Old Kentucky Home, Nellie Bly, O Susana, Ol' Man River, Old Folks At Home, and Water Boy.

Published Arrangements

- b.10 f.1 *A-Rovin'* (For male chorus.)
- b.10 f.2 *Angels We Have Heard On High* (For male chorus.)
- b.10 f.3 *Blow the Man Down* (For male chorus.)
- b.10 f.4 *Come To Me, Bend To Me*
By Alan Jay Lerner and Frederick Loewe. For male chorus.
- b.10 f.5 *The Gallows Tree* (For voice and piano.)
- b.10 f.6 *Haul Away Joe, 1942* (For male chorus.)
- b.10 f.7 *I Am A Poor Wayfaring Stranger* (For tenor solo and mixed chorus.)
- b.10 f.8 *If I Had a Ribbon Bow* (For voice and piano.)
- b.10 f.9 *Lowlands* (For male chorus.)
- b.10 f.10 *Railroad Rhythms: 3 Southern Negro Work Songs* (For tenor solo, male chorus and piano.)
- b.10 f.11 *Salangadou* (For voice and piano.)
- b.10 f.12 *Sing Song Kitty* (For voice and piano.)
- b.10 f.13 *Soldier, Soldier, Will You Marry Me?, 1949* (For voice and piano.)
- b.10 f.14 *What Shall We Do With A Drunken Sailor* (For male chorus.)
- b.10 f.15 *Without A Song*
By Vincent Youmans, William Rose and Edward Eliscu. For male chorus.
- b.10 f.16 Shanty Album (Full score manuscripts.)
- ### Individual Songs
- b.10 f.17 *Black Is My True Love's Hair* (For voice and piano. Score manuscript.)
- b.10 f.18 *Careless Love* (For voice and piano. Score manuscript.)
- b.10 f.19 *Lowlands*
For string quartet. Sketches and part manuscripts.
- b.10 f.20 *Salangadou*
For voice and string quartet. Score and part manuscripts.
- b.16 f.4 *Shenandoah, 1959*
For concert band. Full and piano reduction score manuscripts.

Series II: Scores, 1939-1960 (cont.)

Arrangements (cont.)

Individual Songs (cont.)

- b.15 f.16 *Simple Gifts*
For soprano, alto and bass voices and piano. Score manuscript.
- b.17 f.6 *Where E'er You Walk*
By George Frideric Handel. For solo voice and male chorus. Score manuscript.
- b.10 f.21 *Workin' on the Railroad*
For voice, saxophones, trumpet, violin, trombone, guitar, piano, bass and drums. Full and conductor scores and part manuscripts.

Compositions

- b.11 f.1-2 *American Giants*
For voice, accordion, guitar, banjo, and mandolin. Sketches, score manuscripts and parts, and lyrics.
- b.11 f.3 *Autumn Fires and The Wind*
Texts by Robert Louis Stevenson. For voice and piano. Sketch and score manuscript. See also Three Songs from Robert Louis Stevenson.
- b.11 f.4 *The Ballad of the Harp Weaver, 1947*
Text by Edna St. Vincent Millay. For narrator, string quartet, mixed choir, and harp. Full score manuscript, manuscript copy and choir part. Also contains parts for oboe, French horn, bass recorder, violins and cello.
- b.9 f.2 *Binorie Variations, 1953*
From score for film Summer Sequence. For solo violin, cello, harp and strings. Full score and part manuscripts.
- b.11 f.5 *Brightest and Best*
For string quartet. Score and part manuscripts.
- b.11 f.6 *Colloquy, 1956*
For string orchestra. Full score and part manuscripts.
- b.12 f.1-2 *Concord Suite*
For orchestra. Sketches, full score and part manuscripts. Parts for piccolo, flutes, clarinets only.
- b.21 f.1 *The Creation, 1949*
For narrator and choir. Text by James Weldon Johnson. Final manuscript for publication.
- b.9 f.3 *Fanfare and Cantilena, 1952*
For orchestra. Full score and parts manuscripts and copies.
- b.12 f.3 *The First Thanksgiving, 1938*
For orchestra. Full and piano reduction score manuscripts.
- The Fishermen (An Opera in Two Acts)*
- b.9 f.4 Piano Reduction Score, 1956
- b.13 f.1 Full Orchestral Score, 1959
- b.13 f.2 Vocal Score, Libretto and Timings
- b.13 f.3 *From the Sacred Harp, Op. 12, 1953*
For string orchestra or full orchestra. Full score and part manuscripts and copies.
- b.12 f.4 *Go Down Death, 1960*
For baritone solo and mixed chorus. Score manuscript and published version.
- Haul Away Joe, 1959 (For concert band.)*

Series II: Scores, 1939-1960 (cont.)

Compositions (cont.)

Haul Away Joe, 1959 (cont.)

b.13 f.4 Full Score Manuscript

b.12 f.5 Piano Reduction Score and Part Manuscripts

Hornpipe and Chantey, 1944

For Orchestra

b.14 f.1 Full Score Manuscript and Copies, and Parts for Reduced Orchestration

b.12 f.6 Parts for Full Orchestration

b.15 f.1-2 Parts for Full Orchestration

b.15 f.3 For Two Pianos (Score manuscript copy.)

b.15 f.4 *Jenny Kissed Me*, 1956

For voice and piano. Lyrics by Leigh Hunt. Composers Facsimile Edition.

b.14 f.2 *Johnny Appleseed: A Portrait for Orchestra*, Op. 14, 1947

Full score and part manuscripts and copies.

b.15 f.5 *The Last Voyage*, 1938

For voice and piano. Text by Grace Pride. Score manuscript.

b.15 f.6 *Lento for Saxophone and Strings*, 1954

Full score manuscript and tenor saxophone part.

b.14 f.3 *Lincoln Montage*

For male chorus and orchestra. Full score and chorus part manuscripts.

b.16 f.1 *Lyric*, 1949

For solo violin, clarinet, viola and orchestra or piano. Score and part manuscripts.

b.15 f.7 *The Middle*, 1946

For voice and piano. Text by Ogden Nash. Score manuscript.

b.15 f.8 *Music for String Orchestra* (Published parts with markings.)

b.15 f.9 *My Only Need*

For voice and piano. Text by Mark van Doren. Score manuscript.

b.15 f.10 *Night Herding Song* (For mixed chorus. Score manuscript copy.)

b.15 f.11 *Nuit Blanche*, 1949

For voice and piano. Text by Edna St. Vincent Millay.

b.15 f.12 *The Plant*, 1946

For voice and piano. Text by Peter Barkman. Score manuscripts for low and high voice.

b.16 f.2 *Procession, Canon and Jig*, 1956

For oboe, French horn, harp and strings. Full score and part manuscripts.

b.16 f.3 *The Prodigal Son*, 1950

For narrator and mixed chorus. Text from God's Trombone by James Weldon Johnson. Full score manuscript.

b.15 f.13 *Prologue To Look Homeward Angel*, 1949 (For mixed chorus. Score manuscript copy.)

b.15 f.14 *Scherzo*, 1953

For flute or oboe and strings. Full score and part manuscripts for oboe and flute.

b.15 f.15 *Set Down Servant*

For reeds, trumpets, trombone, guitar, piano, drums and strings. Full and conductor scores and parts. All manuscripts.

Series II: Scores, 1939-1960 (cont.)

Compositions (cont.)

- b.17 f.1 *Sirocco*
For voice and piano. Text by Sylvia Rosales. Score manuscript copy.
- b.17 f.2 *Sonatina* (For piano. Score manuscript.)
Sophocles, The Hyena, ca. 1957 (For narrator and orchestra.)
- b.16 f.5 Full and Piano Reduction Scores with Notes
- b.17 f.3-5 Part Manuscripts
- b.17 f.7 *Sourwood Mountain*
For solo voice, piano and orchestra. Full and conductor scores and parts. Manuscripts.
- b.18 f.1 *String Quartet No. 1*, 1952 (Score and part manuscripts.)
- b.18 f.2 *String Quartet No. 2*, 1952 (Full score and part manuscripts.)
- b.18 f.3 *Suite for Strings* (Full score and part manuscripts.)
Symphony No. 1
For Orchestra
- b.16 f.6 Full Score (Manuscript copy.)
- b.18 f.4-5 Parts (Manuscripts.)
- b.19 f.1 For Two Pianos (Score manuscript.)
This Is My Country, 1956-1957 (Suite for harmonica and orchestra.)
I. *Coney Island*
- b.20 f.1 Sketches
First Orchestration
- b.19 f.2 Full and Reduction Scores with Incomplete Set of Parts (Manuscripts.)
- b.20 f.2 Parts
- b.20 f.3 Second Orchestration (Published Composers Facsimile Edition.)
- b.19 f.3 II. *Gettysburg* (Full score and part manuscripts.)
- b.19 f.4 Unidentified Movements (Full copyist score manuscripts.)
- b.20 f.4 *Three American Folk Heroes*
Lead sheets for songs about Rip Van Winkle, Paul Bunyan, and Wild Bill Hickok.
Three Songs from Robert Louis Stevenson
- b.20 f.5 *The Wind*
For soprano, strings, oboe, French horn and harp. Score manuscript and parts, and vocal/piano score.
- b.20 f.6 *Autumn Fires*
For soprano, alto and bass voices. Score manuscript.
- b.20 f.7 *Where Go The Boats* (String part manuscripts only.)
- b.19 f.5 *To A Victory*
For orchestra. Full score, published by IMP.
Trajectories, 1956 (For orchestra.)
- b.20 f.8 Full Score Manuscript

Series II: Scores, 1939-1960 (cont.)

Compositions (cont.)

Trajectories, 1956 (cont.)

- b.20 f.9 Part Manuscripts
- b.20 f.10 *Variations* (For piano. Score manuscript copy.)
- b.20 f.11 *When You Said Hello To My Best Friend You Said Goodbye To Me*, 1953
Published song lead sheet. Lyrics by John Murdoch.
- b.19 f.6 Unidentified Piece for Orchestra (Full score. Copyist manuscript.)

Film, Television and Theatrical Scores

Film

- b.30 f.2-4 *High Places of the Mind*, 1957
For orchestra. Script, full score and part manuscripts. See also file for Pathescope Productions in Series I.
Little World, 1958
Promotional film for New York City "Day Care Week." Score for woodwinds, brass, cello and percussion.
- b.8 f.9 Program and Score Edits
- b.21 f.2 Score Manuscript
- b.21 f.3 Parts
- b.21 f.4 *No Man Walks Alone*, 1958
Scored for cello, French horn and reeds. Program, and score and part manuscripts.
- b.22 f.1-3 *A Stranger Returns*, 1956
For reeds, brass, percussion and strings. Script, full and conductor score manuscripts, and part manuscripts. See also Dynamic Films Inc. in Series I.
To Serve The Living, 1957
Promotional film for National Funeral Directors Association. For oboe, French horn, strings and harp.
- b.23 f.1 Sketches, Notes and Rough Score
- b.24 f.1-2 Script, Score and Part Manuscripts

Television

Adventure

- b.24 f.3 *Genes* (Script and sketches.)
- b.24 f.4 *Truchas*, 1955
Script and score manuscript for violin and guitar.

Camera 3

- b.24 f.5 *Ad Astra*, 1958
Script, notes and score for whistler, autoharp, organ and percussion.
- b.25 f.1 *Carl Sandburg Suite*, 1955 (Script and score manuscript for piano.)
- b.25 f.2 *Democratic Vistas*, 1956
Script, sketches and score manuscript for tympani, oboe and vibraphone.
- b.25 f.3 *The Dream of a Ridiculous Man*, 1955
Sketches and score manuscripts for cello and accordion.
- b.25 f.4 *Emily Dickinson*, 1955
Script, sketches and score manuscript for violin and harp.

Series II: Scores, 1939-1960 (cont.)

Film, Television and Theatrical Scores (cont.)

Television (cont.)

Camera 3 (cont.)

- b.25 f.5 *Heart of Darkness*, 1955
Script notes, sketches, score and part manuscripts for accordion, reeds and percussion.
- b.26 f.1 *Ivy Day in the Committee Room* (Script and sketches.)
- b.26 f.2 *The Open Boat*, 1955 (Script and score manuscript for piano.)
- b.26 f.3 *The Rendezvous*, 1956
Script and score and part manuscripts for string quartet.
- b.26 f.4 *The Tall Men*, 1953
Script, sketches and score and part manuscripts for violin and autoharp.

CBS Film and Television Workshop

See also Columbia Broadcasting System files in Series I.

- b.29 f.7 *The 38th Parallel*, 1953
Script, sketches and score manuscript for harmonica, whistler and banjo.
- b.26 f.5 *In the Zone*, 1959 (Script and sketches.)
- b.26 f.6 *The Seven Who Were Hanged*, 1960
Sketches and score and part manuscripts for cello, accordion and piano. See also file in Series I.
- b.23 f.2 *Revlon Show: The Bells of Granada*
For voices, guitar, mandolin, violin, bass and percussion. Lyrics by Scott. Full score and part manuscripts.
- Robert Herridge Theater*
- b.27 f.1 *All the Petals of All the Roses in the World*, 1959
Script and score manuscript for English horn, violin, cello and celeste.
- b.23 f.3 *The Ballad of Huckleberry Finn*, 1960
For voice, piano, guitar and chorus. Sketches, score manuscripts and copies. See also composition file in Series I.
- b.27 f.2 *Chrysanthemums*, 1959
Script and score manuscript for harmonium, violin and guitar.
- b.23 f.4 *A Cup of Kindness*, 1959
Script and score manuscript for reeds, accordion, percussion, piano and xylophone.
- b.27 f.3 *An Early Morning of a Bartender's Waltz*
Script, sketches and score manuscript for clarinet, trumpet, percussion, piano, vibraphone, celeste, flugelhorn and baritone saxophone.
- b.27 f.4 *The Easter Story*, 1959
Script, notes, sketches and score manuscript copy for orchestra.
- b.23 f.5 *The End of the Beginning*
Script, notes, sketches and full score manuscript for piccolo, mandolin, violin and piano.
- b.27 f.5 *Hope is the Thing with Feathers*, 1960
Script and score manuscript for alto saxophone and trumpet.
- b.27 f.6 *Ring Around Rosy*, 1959
Script and score manuscript for string quartet.
- b.23 f.6 *The Stone Boy*, 1960
Script and score manuscript for oboe, clarinet, violin and cello.

Series II: Scores, 1939-1960 (cont.)

Film, Television and Theatrical Scores (cont.)

Television (cont.)

Robert Herridge Theater (cont.)

- b.28 f.1 *A Story of a Gunfighter*, 1959
Script and score manuscript copy for harmonica and guitar.
- b.28 f.2 *The Summer of Insistent Voices*, 1960
Script and score manuscript for flute, English horn, violin, viola and celeste.
- b.8 f.10 *The Tell-Tale Heart*, 1958-1959
Script and score manuscript for accordion, percussion and piano.
- b.28 f.3 *The Trial and Death of Socrates*, 1960
Script and score manuscript for flute, English horn and harp.
- b.28 f.4 *Robert Montgomery Presents: Paper Town*, 1955 (Sketches and notes.)
- b.28 f.5 Studio Oneyy: xxDead of Noonyy, 1957 (Script fragments, notes and sketches.)
- Theater for a Story*
- b.28 f.6 *Girl on the Road*
Script, sketches and score manuscript for saxophones, percussion and piano.
- b.28 f.7 *Riders to the Sea*
Scripts, sketches, and full score manuscript copy. For orchestra.
- b.29 f.1 *A Trip to the Czardis*
Script and score manuscript for harmonium, mandolin, clarinet, flute and guitar.
- b.29 f.2 *You Are There: The Hatfield-McCoy Feud*, 1954-1955 (Notes, correspondence and sketches.)
- Unidentified
- b.29 f.3 For Reeds, Strings and Percussion (Score manuscript.)
- b.29 f.4 For Violin, Piano, Reeds and Organ (Sketches and score and part manuscripts.)
- b.29 f.5 For Mixed Chorus and Piano, 1960 (Score manuscript and copy.)
- b.29 f.6 Theatrical: *Music for Claytus and Cordelia*
Lyrics by Jay Scott for play by Donoho and Helen Hall. Sketch with explanatory note.
- Unidentified Format
- b.30 f.1 *Down in the Valley* (Piano reduction score manuscript.)
- b.31 f.1 *The Lottery*
Sketches and score manuscript for accordion and mandolin.
- b.31 f.2 *Notes from the Underground*, 1958
Script, notes and score manuscript for piano, alto saxophone, mandolin, bass clarinet, timpani and vibraphone.
- Private Lines* (For orchestra.)
- b.31 f.3 Full Score Manuscript
- b.31 f.4 Part Manuscripts
- b.32 f.1 Part Manuscripts
- b.32 f.2 *Summer Sequence*, 1953
Notes, sketches and part manuscripts for violin, cello and harp. See also file in Series I.
- b.32 f.3 Sketches and Orphan Score Pages

Series II: Scores, 1939-1960 (cont.)

- b.32 f.4 Other Composers, 1939
The Willow Tree by Amber Roobenian, for voice and piano (published score, inscribed to Scott),
and *No Man Can Hindah* by Edward French Hearn for mixed voices (score manuscript).