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**WILLIAM ELLIOTT
PAPERS, 1965-1985**

(bulk dates, 1972-1984)
15 Linear feet (42 boxes)

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Abstract

The William Elliott Papers document music created by Elliott for New York City's experimental and Off-Broadway theater productions from the 1970s and early 1980s.

Administrative Information:

Acquisition:	Donated by Patricia Fanuele.
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Biography

William “Bill” Elliott (1944-1985) was born in Charlotte, NC, where he learned old vaudeville songs and routines from his father, an ex-vaudeville performer who died in 1962. At the age of 19 Elliott moved to New York City and began writing music for Off-Off-Broadway productions in Greenwich Village. One of the first was a play by Tom Eyan called *Little Miss Frustrata*, produced in 1964 by La Mama E.T.C. He wrote the music for at least two other Eyan plays, *Can(’t) You See a Prince?* and *Cinderella Revisited*, both produced in 1965. According to an article in the *New York Times*, Elliott spent two years in Rome, and conducted the Italian production of *Hair* (opened Sept. 5, 1970).

From 1971-1978 Elliott was a musical director for the experimental theatre La Mama E.T.C. This venue provided the foundation for his later success, evidence of which is in the OBIE award he won for the music to *C.O.R.F.A.X. (Don’t Ask)* in 1974. Over the next three years he attended classes at Juilliard and the Manhattan School of Music, but through their Extension Division rather than a formal degree program. His association with the New York Shakespeare Festival and the Public Theater began in 1976, when he wrote incidental music for *Henry V*. During this time he also won a National Endowment of the Arts grant, which he used to study at the Aspen Music School under Michael Czajkowski.

The next major project for Elliott was as a vocal arranger for *Ain’t Misbehavin’*, a musical based on songs by Fats Waller. He contributed arrangements for five songs, several of which earned critical praise (e.g. *Black and Blue*, *The Jitterbug Waltz*). Other work for the Public Theatre, including *Othello* (1979) and *Mother Courage* (1980), put Elliott in line for the job that would be his greatest accomplishment – adapting Gilbert & Sullivan’s *Pirates of Penzance* for a new audience. Elliott conducted both the Central Park and Broadway productions, and was in charge of the music for the cast recording, the feature film version, as well as the Los Angeles and London productions.

He continued his involvement with Off-Broadway productions for the remainder of his life, specifically as conductor, arranger, etc. for *Non Pasquale* (1983; an adaptation of the opera *Don Pasquale* by Donizetti) and serving as musical supervisor for a version of *La Boheme* (1984). He died of causes related to AIDS on October 22, 1985.

Sources: “Current research on Bill Elliott’s life and career,” retrieved from <http://home.pacbell.net/mtorget/ElliottResearch.html> on Nov. 15, 2004 (note: this site may not be completely accurate).

Davis, Peter G. “The Man Who Brought *Pirates* to Life in a New Way,” *New York Times*, July 26, 1981.

La Mama Archives Online, retrieved from <http://www.lamama.org/archives.html> on Nov. 15, 2004.

Ostendorf, Henry. “Bill Elliott, Composer (1944-1985),” retrieved from <http://thecity.sfsu.edu/~rrw/ElliottIndex.html> on Nov. 15, 2004.

“Tom Eyan – playwright,” retrieved from

<http://www.doollee.com/PlaywrightsE/EyenTom.htm> on Nov. 15, 2004.

"William Elliott," retrieved from Lortel Archives - The Internet Off-Broadway Database,

http://www.lortel.org/LLA_archive/index.cfm on Nov. 16, 2004.

Scope and Content Note

The William Elliott Papers consist primarily of his work on Off-Broadway and Broadway productions. The bulk of scores in the collection are from *Pirates of Penzance* (14 boxes), as well as a significant amount of production materials. The amount of materials for a specific production correlates with his involvement. In some cases, the materials (scores or production materials) do not contain evidence of Elliott's connection, which may mean that he was not credited for his work. There are no papers from his childhood or the early years of his career (i.e. the 1960s), and very little material with insight into his personal life.

Organization:

The William Elliott Papers are organized in four series:

Series I: Personal Papers, 1965-1984, undated

Series II: Scores, 1971-1985, undated

Series III: Production Materials, 1970-1984, undated

Series IV: Oversized Materials, 1980-1982, undated

Series Descriptions:

Series I: Personal Papers, 1965-1984, undated
0.75 linear feet (2 boxes)

Consists primarily of school homework and notes, as well as some professionally related items such as instruction manuals for synthesizers. One folder contains a genealogy of his mother's family, and Elliott is mentioned. The second box contains sheet music owned by Elliott, although the context of where or how it was used is not always obvious. This series does not contain any personal documents other than his resume.

Series II: Scores, 1971-1985, undated
11.67 linear feet (35 boxes)
Arrangement: Alphabetical by production title

This series best represents Elliott's career with the New York Shakespeare Festival. The only major work from his time at La Mama E.T.C. is *C.O.R.F.A.X. (Don't Ask)*, for which he won an OBIE award for best music in 1974 (the Off-Broadway awards given by the Village Voice). There are scores for two other known productions from La Mama: *Jack's Mother is Missing Her Melons*, and *Juba*. His work on *Ain't Misbehavin'* is also well documented. Some of the scores are from short-lived or unknown productions, or were collaborations that he did not receive credit for.

Series III: Production Materials, 1970-1984, undated
1.668 linear feet (4 boxes)
Arrangement: Alphabetical

These boxes contain papers related to the productions Elliott worked on in the 1970s and 1980s, and include scripts, lyrics, audition comments, schedules, and other notes. There are no photographs in this series. Of note are scripts such as Shakespeare's *Henry V*, which has Elliott's notes on the show's music written in the margins. Another important folder holds affidavits and other legal information pertaining to a lawsuit Elliott filed against an Irish production company that was using his music for *Pirates of Penzance*. In one of the affidavits, Elliott detailed the exact work he performed when he adapted the original Gilbert & Sullivan score.

Series IV: Oversized Materials, 1980-1982, undated
0.917 linear feet (2 boxes)
Arrangement: Alphabetical

This series contains oversized scores for *Non Pasquale* and *Pirates of Penzance*. It also has one advertising poster for *Pirates*, which features the cast and musicians, including Elliott.

Box/Folder Description

Series I: Personal Papers**Box 1**

- F. 1 Correspondence, 1978-c.1982 (three pieces)
 F. 2 Journal, 1971-1974 (mostly blank pages, with few thoughts or quotes)
 F. 3 Notes on recordings to purchase, undated
 F. 4 Homework and assignment notebook, 1976-1977
 F. 5 School notebooks, 1976-1977, undated
 F. 6 School papers and notebook, undated
 F. 7 Resume and biography, c.1976-1978
 F. 8 Theatrical Music Preparation Services, c.1981 (contract book between
 Local 802 union and League of New York Theatres and Producers, Inc.)
 F. 9 Music catalog and microphone spec sheets, 1972; 1980
 F. 10 ARP Synthesizer Series 2600 owner's manual, c.1975
 F. 11 Minimoog Synthesizer operation manual, undated (includes unidentified
 keyboard manual)
 F. 12 Magazines; article on drugs, 1976-1980
 F. 13 *Biz* (Xerox Learning Systems journal), 1984 Jan.-Feb.
 F. 14 *Self Portrait*, undated (homemade book by Joe Brainard and Anne Waldman)
 F. 15 Pettus History and Genealogy, 1965 (book includes Elliott's ancestors)

Box 2

Annotated Sheet Music

- F. 1 Bartok, Bela. *Music for Strings, Percussion, Celeste, Mvt. 1*,
 Boosey & Hawkes, Ltd., 1939 (reproduction)
 F. 2 Crumb, George. *Madrigals, Book III*, New York: C.F. Peters, 1971
 (reproduction)
 F. 3 Dandelot, Georges. *Manuel Pratique pour L'Etude des Cles de Sol, Fa et Ut*, Paris: Editions Max Eschig, 1928
 F. 4 Diller and Quaille. *First Duet Book for the Piano*, New York: G.
 Schirmer, 1946
 F. 5 *Fifty-nine Piano Solos You Like to Play*, New York: G. Schirmer,
 1936
 F. 6 Handel, G. F. *Joy to the World*, undated (includes sketches)
 F. 7 Kennan, Kent. *Orchestration Workbook I*, Englewood Cliffs, N.J.:
 Prentice-Hall, Inc. 1952 (22nd printing)
 F. 8 Lehmer, Isabel. *Keyboard Harmony*, Belmont, CA: Wadsworth
 Publishing Co., 1967
 F. 9 Miller, D. Melody Worksheets – Book I, 1979 Dec. 8 (dedicated to
 “Maestro Elliot”)
 F. 10 Ricigliano, Daniel. *Popular Jazz and Harmony*, New York: Donato
 Music Publishing Co., 1969
 F. 11 Schulz, F. A. (ed.) *Scales and Chords in all the Major and Minor
 Keys*, New York: G. Schirmer, undated
 F. 12 Takemitsu, Toru. *Green*, New York: C.F. Peters Corp., 1969 (copy
 from Aspen Music School)
 F. 13 *Treasure Chest for the Young Pianist, Book 2*, New York: Treasure
 Chest Publications, 1940 (belonged to Lucille Frontini)
 F. 14 Wagness, Bernard. *Piano Course Book 3*, Philadelphia, PA:
 Presser, 1939
 F. 15 John Thompson piano lesson book, Cincinnati, OH: Willis Music
 Co., undated (incomplete)
 F. 16 Unidentified flute part, undated

Box/Folder Description

Series II: Scores**Box 3***Ain't Misbehavin'* (all music by Thomas "Fats" Waller, except where noted)*Ain't Misbehavin'* (music by Waller and Harry Brooks)

- F. 1 Chorus score, 1979
 F. 2 Piano/conductor score, undated

Lookin' Good

- F. 3 Transition sketch, undated
 F. 4 Chorus score, 1978-1979 Jan.
 F. 5 Chorus score, 1979 Feb.-Aug.
 F. 6 Piano score, 1976

'Tain't Nobody's Business (music by Porter Grainger)

- F. 7 Lead sheets, 1979
 F. 8 Piano score, undated

Honeysuckle Rose

- F. 9 Lead sheets, 1978-1979 Aug.
 F. 10 Piano score, undated

Squeeze Me

- F. 11 Lead sheets, 1978
 F. 12 Piano score, 1978

Handful of Keys

- F. 13 Sheet music reproduction, arranged by Eddie James, 1955
 F. 14 Piano score, undated

Box 4

- F. 1 Chorus scores, 1979 Jan.
 F. 2 Chorus scores, 1979 Feb.-Aug.

I've Got a Feeling I'm Falling (music by Waller and Harry Link)

- F. 3 Chorus scores, 1978-1979 Aug. (includes version in A flat)
 F. 4 Piano score, undated

How Ya Baby

- F. 5 Lead sheets, 1978-1979 Jan.
 F. 6 Chorus scores, 1979 Feb.-Aug.
 F. 7 Sketch, undated (includes instrumental intro.)

Jitterbug Waltz, arranged by Elliott

- F. 8 Lead sheets, 1979 Jan.

Box 5

- F. 1 Chorus scores, 1979 May 3, undated
 F. 2 Chorus scores, undated (includes sketch, transparency, and reproduction)

- F. 3 Sheet music reproduction, 1952
 F. 4 Piano score, undated (labeled "incomplete")

Ladies – Part 1

- F. 5 Lead sheets, 1979 Feb.-Aug.
 F. 6 Piano score, undated

Ladies – Part 2 (Yacht Club Swing) (music by Waller and Herman Autry)

- F. 7 Lead sheets, 1979, undated
 F. 8 Piano score, undated

When the Nylons Bloom Again

- F. 9 Lead sheets, 1979, undated
 F. 10 Piano score, undated

Cash for Your Trash

- F. 11 Lead sheets, 1978-1979

Box/Folder	Description
F. 12	Piano score, undated
	Scores (cont.)
	<i>Ain't Misbehavin'</i> (cont.)
	Box 5 (cont.)
	<i>Off-Time</i> (music by Waller and Brooks)
F. 13	Chorus scores, 1979 Jan.
F. 14	Chorus scores, 1979 Feb.-Agu.
F. 15	Piano score, undated
	Box 6
	<i>The Joint is Jumpin'</i>
F. 1	Lead sheets, 1979 Jan., undated
F. 2	Chorus scores, 1979 Feb.-Aug.
F. 3	Piano score, 1978
	<i>Spreadin' Rhythm Around</i>
F. 4	Lead sheets, 1979 Jan.
F. 5	Chorus scores, 1979 Aug.
F. 6	Piano score, undated
	<i>Lounging at the Waldorf</i>
F. 7	Lead sheets, 1978-1979 Feb.
F. 8	Chorus scores, 1979 Feb.-Aug.
F. 9	Piano score, undated
	<i>Viper-Reefer – Part 1</i>
F. 10	Lead sheets, 1979 Jan.-Aug.
F. 11	Piano score, undated
	Box 7
	<i>Mean to Me</i> (music by Roy Turk and Fred E. Ahlert)
F. 1	Lead sheet; vocal scores, 1978-1979 Aug.
F. 2	Lead sheet, 1979 (B flat version)
	<i>Your Feet's Too Big</i> (music by Ada Benson)
F. 3	Lead sheets, 1979 Feb.-Aug.
F. 4	Piano score, undated
F. 5	<i>That Ain't Right</i> , 1979 Feb.-Aug. (lead sheets; music by Nat "King" Cole)
F. 6	<i>Keepin' Out of Mischief</i> , 1979 Aug. (lead sheets)
	<i>Find Out What They Like</i>
F. 7	Lead sheet; chorus scores, 1979 Feb.-Aug. (includes B flat version)
F. 8	Piano score, undated
	<i>Fat and Greasy</i> (music by Porter Grainger)
F. 9	Lead sheets, 1979 Aug.
F. 10	Piano score, undated
	<i>Black and Blue</i> , arranged by Elliott (music by Waller and Brooks)
F. 11	Chorus scores, 1979 Aug.
F. 12	Vocal and piano score, 1979 Jan. (includes sketches and band copies)
	Box 8
F. 1	Piano score, 1979 Jan.
	<i>Finale – Part 1 (Sit Right Down)</i> (music by Fred E. Ahlert)
F. 2	Lead sheets, 1979
F. 3	Piano score, undated
F. 4	<i>Finale – Part 2 (Two Sleepy People)</i> , 1979 (lead sheets; music by Hoagy Carmichael)
	<i>Finale – Part 3 (I've Got My Fingers Crossed)</i> (music by Jimmy McHugh)
F. 5	Lead sheets, undated

Box/Folder	Description
F. 6	Chorus scores, 1979
	Scores (cont.)
	<i>Ain't Misbehavin'</i> (cont.)
	<i>Finale – Part 3</i> (cont.)
	Box 8 (cont.)
F. 7	Piano score, undated <i>Finale – Part 4 (I Can't Give You)</i> (music by Jimmy McHugh)
F. 8	Lead sheets, 1979
F. 9	Piano score, undated <i>Finale – Part 5 (It's a Sin to Tell a Lie)</i> (music by Billy Mayhew)
F. 10	Lead sheets, 1979 Jan.
F. 11	Chorus scores, 1979 Feb.
F. 12	Piano score, undated
F. 13	Sketch, undated (for new ending) <i>Honeysuckle Band</i>
F. 14	Sketch; chorus scores, 1979 Jan.-Feb., undated
F. 15	Chorus scores, 1979 Feb.-Aug.
	Box 9
F. 1	Bows, undated (piano score and sketches for vocal parts)
F. 2	Lead sheet sketches for selected songs, undated
F. 3	Bound reproductions of vocal parts, undated
F. 4	Band piano book, undated (piano scores, bound)
F. 5	Extra band piano book, undated
	Box 10
F. 1	Bound vocal/choir score, 1979 Nov. 20
F. 2	Piano/conductor score, undated (for songs #1-15, with corrections)
F. 3	Piano/conductor score, undated (for songs #16-34, with corrections)
F. 4	Elliott. <i>Anyone Lived in a Pretty How Town</i> (from a poem by e. e. cummings), undated (sketch, vocal score) <i>Baby</i> (all music written by David Shire, arranged by Elliott)
F. 5	<i>Prologue</i> , undated (vocal score reproduction with corrections; includes "Opening Sequence – Part II")
F. 6	<i>Everyday Life</i> , undated (vocal score reproduction with corrections)
F. 7	<i>What Could Be Better?</i> , undated (vocal score reproduction with corrections)
F. 8	<i>The Plaza</i> , undated (vocal score reproduction with corrections)
F. 9	<i>Baby, Baby, Baby</i> , undated (vocal score reproduction with corrections)
F. 10	<i>The Bear, the Tiger, the Hamster, and the Mole</i> , undated (vocal score reproduction with corrections)
	Box 11
F. 1	<i>I Like My Body</i> , undated (lead sheet reproduction with corrections)
F. 2	<i>Patterns</i> , undated (vocal score reproduction with corrections)
F. 3	<i>Kitchen Waltz</i> , undated (piano-vocal score reproduction)
F. 4	<i>I Know I Chose Right</i> , undated (lead sheet reproduction)
F. 5	<i>Fatherhood Blues</i> , undated (vocal score reproduction with corrections; lead sheet)
F. 6	<i>Park scene (Everyday Life reprise)</i> , undated (vocal score reproduction with corrections)
F. 7	<i>Our Story Goes On</i> , undated (vocal score reproduction with corrections)
F. 8	<i>Ladies Singing Their Song</i> , undated (vocal score reproduction with corrections)
F. 9	<i>Role Reversal</i> , undated (vocal score reproduction with corrections)

Box/Folder	Description
F. 10	<i>Romance</i> , undated (vocal score reproduction with corrections)
	Scores (cont.)
	<i>Baby</i> (cont.)
Box 11	
(cont.)	
F. 11	<i>Baby, Baby, Baby reprise</i> , undated (lead sheet reproduction with corrections)
F. 12	<i>And What if We Had Loved Like That</i> , undated (vocal score reproduction with corrections)
F. 13	<i>Like a Baby</i> , undated (vocal score reproduction with corrections)
F. 14	<i>Fathers of Fathers</i> , undated (vocal score reproduction)
F. 15	<i>I Wouldn't Go Back</i> , undated (vocal score reproduction with corrections)
F. 16	Elliott. <i>Brass Quintet</i> , undated (sketches)
	Car Commercials (music and lyrics by Claibe Richardson except where noted)
F. 17	<i>All I Hear is Ford, Ford, Ford</i> , undated (sketch, vocal score)
F. 18	<i>Bet the V in V-8 Stands for Value</i> , undated (sketch, vocal score)
F. 19	<i>Bronco</i> , undated (sketch, vocal score)
F. 20	<i>The Coming Great Heavy Weight Champion of the World</i> , 1977 (vocal score)
F. 21	<i>Crystal Ball</i> , 1977 (sketch, vocal score)
F. 22	<i>The Fairmount Futura</i> , 1977 (sketch, vocal score)
F. 23	Elliott. <i>Finale</i> , undated (sketch)
F. 24	<i>Have We Got a Star For You!</i> , undated (sketch, vocal score)
F. 25	<i>Lookin' Alive</i> , undated (sketch, vocal score)
F. 26	<i>The Making of a Car</i> , 1976-1977 (sketch)
F. 27	<i>Mustang</i> , undated (sketch)
F. 28	<i>The Shape the Future Takes</i> , 1976-1977 (sketches)
F. 29	<i>Stereopticons</i> , undated (sketch, vocal score)
F. 30	Elliott. <i>Success</i> , undated (sketch)
F. 31	<i>Thunderbird</i> , 1977 (sketches, vocal score)
F. 32	<i>Wowie...It's a Ford</i> , undated (sketch, vocal score)
F. 33	<i>The Years Ahead</i> , 1977 (sketch, vocal score)
F. 34	Elliott. <i>You and You</i> , undated (sketch)
Box 12	
F. 1	Johnston. <i>Carmilla</i> , 1972 (vocal-piano score; La Mama E.T.C. production)
F. 2	<i>City Junket</i> , undated (arrangements and sketches; work not produced)
	<i>C.O.R.F.A.X. (Don't Ask)</i> (all music by Elliott)
	<i>All You Can Do</i> , undated
F. 3	Full score
F. 4	Piano-vocal score
F. 5	Instrumental parts
	<i>Antes</i> , undated
F. 6	Full score (sketch)
F. 7	Instrumental parts
	<i>Barcelona Incidental</i> , undated
F. 8	Full score (multiple copies)
F. 9	Instrumental parts
Box 13	
	<i>Box</i> , undated
F. 1	Full score
F. 2	Piano-vocal score
F. 3	Instrumental parts

Box/Folder	Description
F. 4	Percussion parts
	Scores (cont.)
	<i>C.O.R.F.A.X. (Don't Ask)</i> (cont.)
Box 13	
(cont.)	
	<i>Chase</i> , undated
F. 5	Full score
F. 6	Instrumental parts (includes piano sketch)
F. 7	<i>Co-option Incidental</i> , undated (instrumental parts)
	<i>Doctor Fix-it</i> , undated
F. 8	Full score
F. 9	Piano-vocal score
F. 10	Instrumental parts
Box 14	
	<i>Don't Get Your Monkey Up</i> , undated
F. 1	Full score (ms. draft)
F. 2	Piano-vocal score (includes ms. draft)
F. 3	Instrumental parts
F. 4	Postlude (bass part and score)
	<i>Finale</i> , undated
F. 5	Full score (one copy is incomplete)
F. 6	Instrumental parts
	<i>Flying</i> , undated
F. 7	Full score (includes reproduction of sketch, ms. draft)
F. 8	Piano-vocal score
F. 9	Flute, clarinet, bassoon parts
F. 10	Cello parts (original and copies)
F. 11	Percussion parts
Box 15	
F. 1	<i>Incidentals</i> , undated (instrumental parts)
	<i>Incision Samba</i> , undated
F. 2	Full score
F. 3	Piano-vocal score
F. 4	Instrumental parts (includes sketches)
	<i>Ladies Entrance</i> , undated
F. 5	Full score (vocal, bass, percussion)
F. 6	Bass and percussion parts
F. 7	<i>March</i> , undated (instrumental parts)
F. 8	<i>Opening Music</i> , undated (instrumental parts, includes incomplete conductor's score)
	<i>Pre-Monkey Music</i> , undated
F. 9	Piano-vocal score
F. 10	Piano-bass-vocal score
F. 11	Bass and percussion parts
	<i>Prelude to an Incision</i> , undated
F. 12	Full score
F. 13	Instrumental parts
	<i>Scene I Music</i> , undated
F. 14	Piano-vocal score
F. 15	Instrumental parts

Box/Folder Description

Scores (cont.)*C.O.R.F.A.X. (Don't Ask)* (cont.)**Box 16**

- F. 1 *Tag*, undated (instrumental parts)
Trapdoors, undated
- F. 2 Full score sketch
- F. 3 Piano-vocal score
- F. 4 Instrumental parts
- F. 5 Percussion parts
- Selected songs, undated
- F. 6 Cello parts
- F. 7 Piano-vocal scores
- F. 8 Unidentified songs and sketches, undated
- F. 9 Original folders for instrument parts, undated (some folders contain notes)

Box 17

- F. 1 Elliott. Flute concerto, undated (sketches)
Gallery, 1981 (all words and music by Edward Kleban)
- F. 2 *Morning* (vocal score reproduction)
- F. 3 *Light on My Feet* (vocal score reproduction)
- F. 4 *Birdies Sing and Everything* (close score reproduction)
- F. 5 *Beach at Stes. Maries De-La-Mer* (vocal score reproduction)
- F. 6 *Gaughin's Shoes* (vocal score reproduction)
- F. 7 *The Fountain in the Garden of the Hospital* (close score reproduction)
- F. 8 *Harold* (vocal score reproduction)
- F. 9 *Lawyers* (vocal score reproduction)
- F. 10 *A Winter Song* (vocal-close score reproduction)
- F. 11 *Do It Yourself* (vocal score reproduction)
- F. 12 *Children's Games* (vocal score reproduction)
- F. 13 Martin. *Here Come the Dreamers*, undated (vocal score)
Henry V, undated (all music by Elliott)
Battle of Agincourt
- F. 14 Full score
- F. 15 Piccolo and trumpets score
- F. 16 Piccolo and trumpets parts
- F. 17 Percussion score
- F. 18 Incidental music (piccolo and trumpets)
Trumpet parts
- F. 19 Sketches (includes piccolo part)
- F. 20 Trumpet 1, 2, 3 (separate folder for each part)
- F. 21 Reproductions (many small pieces)
- F. 22 Act I (?) (includes cues)
- F. 23 Act II (includes cues)
- F. 24 Vocal scores (Coronation Song, French, Slow Happiness, Te Deum)

Box 18

- F. 1 Sketches in notebook, 1976 (includes sketches for another work)
Hillbilly Woman, undated
- F. 2 Folk song sheet music selections (some with Elliott's annotations)
- F. 3 *Amazing Grace* (sketches, arranged by Elliott)
- F. 4 *Bean Song* (sketches)
- F. 5 *Gabriel's Call* (lead sheet sketches and reproduction, arranged by Elliott)

Box/Folder	Description
F. 6	Elliott. <i>He Took Me By Surprise</i> (sketch of vocal score and reproduction)
	Scores (cont.)
	<i>Hillbilly Woman</i> (cont.)
Box 18 (cont.)	
F. 7	Elliott. <i>Hillbilly Woman</i> (lead sheet sketches and reproductions)
F. 8	Elliott. <i>Jewel's Song</i> (vocal score with reproduction)
F. 9	Ritchie. <i>Now is the Cool of the Day</i> (score with reproductions and original sheet music reproduction, arranged by Elliott)
F. 10	Elliott. <i>Sharlene's Song</i> (sketch with two reproductions)
F. 11	Elliott. <i>These Ups'll Get You Down</i> (sketches of lead sheet)
F. 12	<i>Village Churchyard</i> (incomplete reproduction, arranged by Elliott)
F. 13	<i>Will the Circle Be Unbroken</i> (lead sheets with and without lyrics, arranged by Elliott)
F. 14	Elliott. Untitled and incomplete pieces
F. 15	Kleban. <i>I Choose You</i> , undated (chorus score, vocal arrangement by Elliott)
F. 16	Elliott. <i>Jack's Mother is Missing Her Melons</i> , c.1972 (scores of songs and reproductions; La Mama E.T.C. production May 5, 1972)
F. 17	<i>Juba</i> , undated (drum parts and other sketches and fragments; La Mama E.T.C. production Mar. 2, 1978)
F. 18	<i>La Boheme</i> , 1984 (computer printouts of cello and bass parts for all songs; NY Shakespeare Festival production)
Box 19	
	<i>Mother Courage</i>
F. 1	<i>Capitulation</i> , 1980 Mar. (lead sheet, vocal score, full score)
F. 2	<i>Farmhouse March</i> , undated (full score, incomplete)
F. 3	<i>Final March</i> , 1980 Apr. (sketches, lead sheet, vocal score, full score)
F. 4	<i>Fraternization</i> , undated (flute part, full score)
F. 5	<i>Lullaby</i> , 1980 Mar. (sketches)
F. 6	<i>March I</i> , 1980 Mar., undated (lead sheet, sketches, vocal score, banjo part, full score)
F. 7	<i>March II</i> , undated (lead sheet, full score)
F. 8	<i>March III</i> , undated (lead sheet, vocal score, full score)
F. 9	<i>Mother and the Soldier</i> , undated (vocal score, full score)
F. 10	<i>Solomon Song</i> , 1980 Apr. (sketches and score)
F. 11	<i>Yvette's Music</i> , undated (sketches)
F. 12	March fragments and other sketches, undated
F. 13	Holmes. <i>Murder's Confession</i> , 1985 (vocal scores – 6 copies, each with different lyrics; same production as “Out on a Limerick”)
F. 14	Elliott. <i>The Music and the Mirror</i> , 1982 Aug. 13 (full score draft – incomplete)
	<i>Non Pasquale</i> (based on work by Donizetti)
F. 15	Selected songs, 1983 July 30, undated (lead sheets for song #3, 6, 7, 8, 20, 28; chorus score for song #18)
F. 16	Full score, Act I, undated (reproduction, “Tito's Master” with red pencil corrections)
Box 20	
F. 1	Full score, Act II, undated (reproduction, “Tito's Master” with red pencil corrections)
	Full score, Act I, 1983 May 17 (reproduction)
F. 2	Part 1, p. 1-100
F. 3	Part 2, p. 101-213

Box/Folder	Description
F. 4	Full score, Act II, 1983 May 17 (reproduction)
	<u>Scores (cont.)</u>
Box 20 (cont.)	
F. 5	Robinson-Moore. Oh Be My Love, undated (lead sheet) Gershwin. <i>Oh, Kay</i> , undated
F. 6	Sketches (by Elliott)
F. 7	Sheet music reproductions (with annotations and corrections in red pencil)
F. 8	Richardson-Elmslie. <i>The One Person in the World</i> , 1971 (vocal score reproduction with ms. guitar part added)
Box 21	
	<i>Othello</i> , undated
F. 1	<i>Arab Distractions</i> (lead sheet drafts)
F. 2	Arab Ditty No. 1-4 (lead sheet drafts and sketches)
F. 3	<i>Clink Clink</i> (lead sheet drafts)
F. 4	<i>The Drink Song</i> (lead sheet drafts)
F. 5	<i>Fight</i> (lead sheet sketches; score drafts)
F. 6	<i>Homage Au Anglais</i> (lead sheet and piano score drafts)
F. 7	<i>Storm</i> (lead sheet sketches; score drafts)
F. 8	<i>Venetian Distractions</i> (lead sheet drafts and sketches)
F. 9	<i>Willow Song</i> (vocal score drafts)
F. 10	Lead sheets (two copies, in order of production)
F. 11	Sketches, 1981 July 20 (some with titles)
	Holmes. <i>Out on a Limerick</i> , c.1985
F. 12	Piano score in A; vocal score without lyrics Lead sheets and vocal scores (with different lyrics)
F. 13	Three copies in D minor
F. 14	Three copies in different key
	<i>Pirates of Penzance</i> (original music by Arthur Sullivan; adapted by Elliott)
	<i>Boat Music</i> , undated
F. 15	Full Score
F. 16	Parts (includes sketches and sheet music with corrections)
Box 22	
	<i>Pour, O Pour the Pirate Sherry</i> , undated
F. 1	Full score (includes corrected drafts)
F. 2	Parts (includes sketches and sheet music with corrections)
	<i>When Frederic was a Little Lad</i> , undated
F. 3	Full score (includes corrected drafts)
F. 4	Parts (includes sketches and sheet music with corrections)
	<i>To Live and Die a Pirate King</i> , undated
F. 5	Full score (includes corrected drafts)
F. 6	Parts (flute-trombone) (includes sketches and sheet music with corrections)
F. 7	Parts (percussion-strings) (includes sketches and sheet music with corrections)
Box 23	
	<i>Oh False One You Have Deceived Me</i> , undated
F. 1	Full score (includes corrected drafts)
F. 2	Parts (includes sketches and sheet music with corrections)

Box/Folder	Description
	Scores (cont.) <i>Pirates of Penzance</i> (cont.)
Box 23 (cont.)	
	<i>Climbing Over Rocky Mountain</i> , undated
F. 3	Full score
F. 4	Parts (flute-percussion) (includes sketches and sheet music with corrections)
F. 5	Parts (keyboard-strings) (includes sketches and sheet music with corrections)
Box 24	
	<i>Stop, Ladies, Pray!</i> , undated
F. 1	Full score (includes corrected draft)
F. 2	Parts (includes sketches and sheet music with corrections)
	<i>Oh, is there not one maiden breast</i> , undated
F. 3	Full score
F. 4	Parts (flute-percussion) (includes sketches and sheet music with corrections)
F. 5	Parts (keyboard-bass) (includes sketches and sheet music with corrections)
	<i>Poor Wand'ring One</i> , undated
F. 6	Full score (includes corrected draft)
F. 7	Parts (flute-percussion) (includes sketches and sheet music with corrections)
Box 25	
F. 1	Parts (keyboard-bass) (includes sketches and sheet music with corrections)
	<i>What We Ought to Do</i> , undated
F. 2	Full score (includes corrected draft)
F. 3	Parts (includes sketches and sheet music with corrections)
	<i>How Beautifully Blue the Sky</i> , undated
F. 4	Full score (includes corrected draft)
F. 5	Parts (includes sketches and sheet music with corrections)
	<i>Stay, We Must Not Lose Our Senses</i> , undated
F. 6	Full score (includes corrected draft)
F. 7	Parts (includes sketches and sheet music with corrections)
Box 26	
	<i>Hold, Monsters!</i> , undated
F. 1	Full score (includes corrected draft)
F. 2	Parts (includes sketches and sheet music with corrections)
	<i>Modern Major General</i> , undated
F. 3	Full score, 1980 May 16 (includes corrected draft)
F. 4	Parts (includes sketches and sheet music with corrections)
	Encore
F. 5	Full score
F. 6	Parts
	<i>Dark and Dismal Fate</i> , undated
F. 7	Full score (corrected draft)
F. 8	Full score

Box/Folder Description

Scores (cont.)*Pirates of Penzance* (cont.)**Box 27**

- F. 1 Parts (flute-trombone) (includes sketches)
 F. 2 Parts (percussion-keyboard) (includes corrected sheet music)
 F. 3 Parts (keyboard-bass)
Oh, dry the glistening tear
 F. 4 Full score, 1980 May 19, undated (includes corrected draft)
 F. 5 Parts, undated (includes corrected sheet music)
 F. 6 *Now, Frederic*, 1980 May 19, undated (full score)
Now, Frederic; When the Foeman; Now for the Pirates Lair,
 undated (three songs)
 F. 7 Parts (flute-trombone) (includes sketches and corrected sheet music)

Box 28

- F. 1 Parts (keyboard-bass) (includes corrected sheet music)
 F. 2 *When the Foeman*, 1980 May 19-20, undated (full score; includes
 corrected draft)
 F. 3 *Now for the Pirates Lair*, 1980 May 19, undated (full score)
When You Had Left Our Pirate Fold
 F. 4 Full score, 1980 May 19, undated
 F. 5 Parts, undated (some parts include previous song)
My Eyes Are Fully Open, undated
 F. 6 Full score
 F. 7 Parts (flute-percussion) (includes corrected sheet music)

Box 29

- F. 1 Parts (keyboard-bass) (includes corrected sheet music)
Away, Away!
 F. 2 Full score, 1980 May 19, undated
 F. 3 Parts, undated (includes corrected sheet music)
All is Prepared
 F. 4 Full score, 1980 May 20, undated (includes corrected draft)
 F. 5 Parts, undated (includes corrected sheet music)
Stay, Frederic, Stay!
 F. 6 Full score, 1980 May 20, undated
 F. 7 Parts (flute-percussion) (includes sketches and corrected sheet music)
 F. 8 Parts (keyboard-bass)

Box 30

- Sorry Her Lot*, undated
 F. 1 Full score
 F. 2 Parts (includes sketches and corrected sheet music)
No, I am Brave, undated
 F. 3 Full score
 F. 4 Parts (includes sketches and corrected sheet music)
 F. 5 *Sergeant Approach!*, undated (parts – most are labeled tacet)
It's Too Late Now
 F. 6 Full score, 1980 May 20, undated
 F. 7 Parts, undated (includes sketches and corrected sheet music)
A Rollicking Band of Pirates We
 F. 8 Full score, 1980 May 20, undated (includes corrected draft)
 F. 9 Parts, undated (includes corrected sheet music)

Box/Folder	Description
Scores (cont.)	
<i>Pirates of Penzance</i> (cont.)	
Box 30 (cont.)	
	<i>With Cat-Like Tread</i>
F. 10	Full score, 1980 May 20, undated
F. 11	Parts (flute-percussion), undated (includes sketches and corrected sheet music)
F. 12	Parts (keyboard-bass), undated
Box 31	
	<i>Hush, Hush!</i>
F. 1	Full score, 1980 May 20, undated
F. 2	Parts, undated (includes sketches and corrected sheet music)
	<i>Sighing Softly</i>
F. 3	Full score, 1980 May 20 (includes corrected draft)
F. 4	Full score, undated
F. 5	Parts (flute-trombone), undated (includes sketches and corrected sheet music)
F. 6	Parts (percussion-keyboard), undated (includes sketches and corrected sheet music)
Box 32	
F. 1	Parts (keyboard II-bass), undated (includes sketches)
F. 2	Bows, undated (parts; includes sketches)
F. 3	Exit music, undated (includes sketches)
F. 4	Flute parts, selections, undated (sketches and corrected copies)
F. 5	Clarinet part, undated (sheet music reproduction with corrections)
F. 6	Oboe parts, undated
F. 7	Reed 3 part, Act I only, undated (sketches)
F. 8	Sullivan. Bassoon part, undated (bound sheet music with corrections)
F. 9	Sullivan. Horns part, undated (bound sheet music with few corrections)
F. 10	Sullivan. Cornet part, undated (bound sheet music, 2 copies with corrections)
Box 33	
F. 1	Trumpet part selections, undated (sketches; sheet music reproduction with corrections)
F. 2	Trumpet II part, undated (sheet music reproduction with corrections)
F. 3	Trombone part, undated (sketches; sheet music reproduction – no corrections)
F. 4	Trombone part (not used?), undated (sheet music reproduction with many pages crossed out)
F. 5	Sullivan. Trombone part, undated (bound sheet music with two annotations)
F. 6	Sullivan. Drum part, undated (bound sheet music with few annotations)
F. 7	Percussion parts, undated
F. 8	Percussion parts, undated (copy #2)
F. 9	Percussion 2 parts, undated

Box/Folder Description

Scores (cont.)*Pirates of Penzance* (cont.)**Box 34**

- F. 1 Percussion 3 parts, undated
 F. 2 Percussion parts, selections, undated (song #4, 5, 14, 15, 20-22A, 28, 29)
 F. 3 Keyboard parts, selections, undated (includes original folder)
 F. 4 Sullivan. Harp Book II, undated (sheet music with corrections, G. Schirmer ed. 1655)
 F. 5 Sullivan. Violin I part, undated (bound sheet music with annotations)
 F. 6 Sullivan. Violin II part, undated (bound sheet music with annotations)
 F. 7 Sullivan. Viola part, undated (bound sheet music with annotations)
 F. 8 Bass part, undated (sheet music reproduction with corrections)
 F. 9 Bass parts, undated (transparency copy)
 F. 10 Cello, bass, reed 3 selections, undated (sheet music reproductions, song #18-28)
 F. 11 Sullivan. Sheet music for cello-bass, undated (published)

Box 35

- F. 1 Act I – Finale, undated (instrumental parts)
 F. 2 *Chase I*, 1982 June 19-21, undated (full score, instrumental parts)
 F. 3 *Chase II*, undated (sketch, instrumental parts)
 F. 4 *Fight*, undated (sketch, instrumental parts)
 F. 5 *Finale*, 1982 June, undated (strings and horn score; instrumental parts, includes sketches)
 F. 6 *Finale – fix*, undated (instrumental parts)
 F. 7 Parade music, undated (sheet music reproductions, includes corrected copy)
 F. 8 Inserts for song #7, 19A, undated (ms. draft)
 F. 9 Sheet music selections, undated (reproduction, no corrections or notes)
 F. 10 Unidentified sketches and fragments, undated

Box 36

- Stravinsky, Igor. *Renard the Fox*, undated (La Mama E.T.C. production)
 F. 1 Parts (clarinet, sax, cello) and score (drafts)
 F. 2 Piano score with cues (reproduction, in better condition)
 F. 3 Piano score with cues
 F. 4 Elliott. *Return*, undated (vocal score reproduction with corrections)
 F. 5 Elliott. *Senecio Herreianus*, 1975 Dec. (ms. full score)
 F. 6 *Share My Love and Joy reprise*, undated (vocal score with corrections; unknown source or production)
 F. 7 Elliott. String and wind piece (untitled), 1976 Jan. (ms. score, reduced copy)
 Tommy Tune cabaret act, undated
 F. 8 *Annabelle Lee* (electric bass and guitar part)
 F. 9 *Here Comes the Sun* (ms. draft of score; percussion and electric bass parts; note: not the Beatles song)
 F. 10 King, Carole. *I Feel the Earth Move* (arr. by Elliott) (sketch, vocal scores with two pianos)
 F. 11 Taft, Judy. *Isn't It Rare* (sketch; electric bass part – five copies with corrections)
 F. 12 *It Only Happens When I Dance with You* (electric bass part, draft of score)
 F. 13 Gainsbourg, Serge. *La Gadoue* (score, reproduction)
 F. 14 *Love is the Sweetest Thing* (guitar part, draft of score)

Box/Folder	Description
F. 15	<i>Midnight at the Oasis</i> (percussion and electric bass parts; vocal score)
	<u>Scores (cont.)</u>
	Tommy Tune cabaret act (cont.)
Box 37	
F. 1	<i>You Oughta Be in Pictures</i> (ms. draft of score)
F. 2	Taft, Judy. <i>You Shine in My Eyes</i> (electric bass part – six copies with corrections)
F. 3	Untitled piano score (two copies, both reproductions)
F. 4	Incomplete and untitled songs (includes instrumental parts, lead sheets, and vocal scores)
F. 5	Elliott. <i>Undine</i> , undated (sketches, some labeled “Ondine”)
F. 6	Elliott. <i>Yes I’ll Have Some Thank You</i> , undated (vocal score)
F. 7	Untitled production, undated (reproduction of lyrics with guitar chords, Chinese-related subject)
F. 8	Elliott. Sketches, undated (untitled or for unidentified productions)
	<u>Series III: Production Materials</u>
Box 38	
	<i>Ain’t Misbehavin’</i>
F. 1	Lyrics; notes on keyboard I, undated
F. 2	Programs, 1978-1980
F. 3	Articles, 1978 Feb. 20-1979 May 10
F. 4	Purchase orders for Elliott’s arrangement of selected songs, 1978 Aug. 16 (includes reproduction of songs)
F. 5	Audition notes for standbys and replacements, 1978-1979
F. 6	Rehearsal schedules, and cast and crew contact sheets, 1978-1980 (includes Paris company)
F. 7	History of production, undated (ts. draft)
F. 8	Aspen Music Festival program, 1976 Aug. 16 (featuring Elliott’s works Senecio Herreianus and Battle of Agincourt)
F. 9	<i>Avril</i> , 1975-1976 (script for Elliott’s consideration, includes letter)
F. 10	<i>Beau, Farewell</i> , 1977 (script for Elliott’s consideration, written by Brobury Ellis)
F. 11	<i>Bijou</i> , undated (script for Elliott’s consideration, written by Alexis Del Lago)
F. 12	Car commercial lyrics, undated (ms. and ts. drafts)
	<i>City Junket</i> , undated
F. 13	Script (two copies)
F. 14	Lyrics (drafts, includes narrator part in Italian; these items may be for another production – not labeled)
F. 15	Notes (may be for another production – not labeled)
	<i>C.O.R.F.A.X. (Don’t Ask)</i>
F. 16	Scripts, undated (two copies, includes corrections)
F. 17	Scripts, 1975 July, undated (two copies – revised copy includes credit sheet)
F. 18	Programs, 1974-1975 (includes flier with background information; also foreign programs)
F. 19	Articles, 1974 Feb. 7-1975 Nov. 24

Box/Folder Description

Production Materials (cont.)**Box 39**

- F. 1 *Double Trouble*, 1978 (script for Elliott's consideration, written by Brobury Ellis)
 Shakespeare. *Henry V*
- F. 2 Script, 1976 Summer (includes Elliott's notes on music for production)
- F. 3 Script, 1976 Summer (revised, includes Elliott's notes)
- F. 4 Program; articles, 1976 June-July
- F. 5 Contact information for staff and cast, 1976 May-June
- F. 6 Notes, undated
- Hillbilly Woman*
- F. 7 Lyrics, undated
- F. 8 Contact information, rehearsal schedules, other notes, 1980 Jan.
- F. 9 *Jack's Mother is Missing Her Melons*, undated (script and song lyrics – reproductions)
- La Boheme*
- F. 10 Contact information for staff and cast; flier for show; bio; Local 802 union information, 1984
- F. 11 Notes, 1984 Oct.-Dec. (includes rehearsal schedules and music notes)
- F. 12 *The Magic Land*, 1970, undated (script for Elliott's consideration, written by Roberto Triana-Arenas; 2 copies – 1 in English, 1 in Italian)
- Mother Courage*
- F. 13 Script, 1980 Mar. 24
- F. 14 Lyrics, 1980 Jan. 23-Apr. 9, undated
- F. 15 Program, undated
- F. 16 Articles, 1980 May 14-19
- F. 17 Audition notes, 1980 Feb.-Mar. (includes thank-you note)
- F. 18 Notes, contact information, 1980 Mar. 25-Apr. 24
- F. 19 *The Music Project* programs, 1976 (featuring Elliott's work Senecio Herreianus)
- Non Pasquale*
- F. 20 Script, 1983 July 1
- F. 21 Program, 1983 Summer
- F. 22 Contact information, cast and crew lists, 1983 July
- F. 23 Notes, c.1983 Aug. (includes rehearsal schedule, music notes and scores)
- Box 40**
- Oh, Kay!*
- F. 1 Script, 1978 Apr. 10 (new version by Muriel Resnik)
- F. 2 Programs, 1978
- F. 3 Articles, 1978 July 21-23 (no mention of Elliott)
- F. 4 Notes, undated (including notes on first preview, Aug. 9th)
- F. 5 *Ondine* program, undated (not Elliott's work)
- Othello*
- F. 6 Script, undated (with Elliott's notes about music)
- F. 7 Programs, articles, 1979 Aug.
- F. 8 Notes on cast, scenes, and music, 1979 June 26-July 13
- Pirates of Penzance*
- F. 9 Correspondence, 1980 May 27-Dec. 30, undated; 1983 Mar. 7
- F. 10 Script, 1980 Feb. 5
- F. 11 Programs, 1980 Summer
- Articles

Box/Folder	Description
F. 12	1980 July 13-1981 July <u>Production Materials (cont.)</u> <i>Pirates of Penzance</i> (cont.) Articles (cont.)
Box 40 (cont.)	
F. 13	1982 May 10-1983 Feb. 25, undated Cues (arranged by song)
F. 14	1981 Nov. 1-13
F. 15	1981 Nov. 16-18
F. 16	Contact information, 1980 June-Aug., undated (includes L.A. and London productions)
F. 17	Television commercial text copy, 1980 Oct. 16
F. 18	Screenplay, 1981 (written by Wilford Leach)
Box 41	
F. 1	Audition notes, 1982 Jan.-Feb. (London production, includes headshots)
F. 2	Rehearsal schedules, 1980 June 4-July 2, undated (includes one page from London production)
F. 3	Notes, 1980 May-1982 June
F. 4	Copyright lawsuit, 1982 Feb.-Mar.
F. 5	Metronome markings and other data for recording, undated
F. 6	Keyboard instruction manual and related information, undated
F. 7	<i>T-Shirts</i> , a one-act play by Robert Patrick, c.1977 (script for Elliott's consideration)
F. 8	<i>Teddy Bear</i> , 1973 (musical by Chuck Gyns and Philip Magdalany; script for Elliott's consideration)
F. 9	<i>Three Short Plays</i> by Wallace Shawn, 1975 (script for Elliott's consideration; titles are: <i>Summer Evening</i> , <i>The Youth Hostel</i> , and <i>Mr. Frivolous</i>)
F. 10	<i>Undine</i> , undated (script, outline, lyrics)
F. 11	Unidentified song lyrics, undated (includes Nestlé Crunch jingle)
<u>Series IV: Oversized materials</u>	
Box 42	
<i>Non Pasquale</i>	
F. 1	Full score for songs: Overture, #1-12, undated
F. 2	Full score for songs: #13-18, 1983 July 11
F. 3	Full score for song: #19-26, undated
Box 43	
<i>Pirates of Penzance</i>	
F. 1	Overture; <i>Climbing Rocky Mountain</i> , undated (parts)
F. 2	<i>Away! Away!</i> , undated (parts; incomplete percussion part)
F. 3	<i>With Cat-like Tread</i> , undated (parts)
F. 4	<i>Sighing Softly</i> , undated (parts)
F. 5	Bows, undated (keyboard part)
F. 6	<i>Tarantara</i> fix, undated (horn parts) Keyboard part, undated (includes corrections)
F. 7	Act I
F. 8	Act II
F. 9	Fight, undated (sketches)
F. 10	Fight, 1982 June 18-21 (full score)
F. 11	Poster, 1980
F. 12	Elliott. Unidentified sketches, undated

Box/Folder	Description
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Separated Material

Music Division

Sheet music

Backer, Bill. *Look Up, America* (arr. William Simon)Creed, Linda and Thom Bell. *Rubberband Man*Duncan, Wayne. *Wasted Days and Wasted Nights*, ed. Frank

Metis

Jackson, Chuck. *This Will Be (An Everlasting Love)*Lerner and Loewe. *Almost Like Being in Love*Nelson, Steve. *Songbird*Palmer, Bee. *Please Don't Talk About Me When I'm Gone*Scheffe, Art. *Piano Improvising*Stewart, V.F. *Just Out of Reach*

Rodgers and Hammerstein Archives of Recorded Sound

Pirates Parts (cassettes)

Celeste

Crumar

Early Symphonic Settings, 6/11/80

Flute 1

Mallets

New York Shakespeare Festival (NYSF) #1

NYSF #2

NYSF #3

Orchestra Foundation Sub. Master

Pirate King

Previews, 7/6/80

Previews, 1/7/81

Pirates Parts #2 (cassettes)

Bass I Master

Bass II Master

Celeste Master

Clarinets Master

Crumar

Drum Set #17

Flute I

Flute II

Mallets

Mallets Master

RMI Master

Ruth's Songs

Traps

Tymp Master

Yamaha Master

Pirates Performances and Rehearsals (cassettes)

12/19/80

12/30/80

12/31/80

Afternoon 1/3/80

Band Rehearsal #2, 12/6/80

Dress Rehearsal, 12/19/80

Opening Preview, 12/22/80

Box/Folder	Description
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	Preview, Evening 1/3/81
	Preview, 1/2/81
	Preview, 12/29/80
	Rehearsal, 12/8/80
	Rehearsal, Act II, 12/29/80
	<i>Pirates</i> : Orch. Foundation, TV Jingle, Interviews, SNL (cassettes)
	Foundation (slow) #1, 2
	Foundation (slow) #4
	Pat Routledge/George Rose
	Run-thru, Act III
	Slow Copy Tapes, #3, 4
	SNL w/ click track, #1
	SNL w/ click track, #2
	Sub-Master Orch Foundation #1
	Sub-Master Orch. Foundation #2
	Sub-Master Orch. Foundation #3
	Sub-Master Orch. Foundation #4
	Sub-Master Orch. Foundation #5
	<i>Pirates</i> Parts #3 (cassettes)
	Bass I
	Bass II
	Celeste - Board
	Clarinets - Board
	Crumar
	Flute II
	Tape I
	Tymp - Board Tape
	2/9/81 (3 cassettes)
	<i>Pirates</i> - L.A. Performances (cassettes)
	6/20/81, <i>Pirates</i>
	6/25/81, <i>Pirates</i>
	6/25/81, Caroline
	6/26/81, Caroline Peyton
	6/27/81, Good Show
	6/28/81, Jerome's 1st show
	7/10/81, Jerome, 2nd Act only
	7/11/81
	7/28/81, Robby's 1st show
	<i>Pirates</i> - L.A. Performances #2 (cassettes)
	LA <i>Pirates</i> , first read-thru
	6/6 evening
	6/10 opening
	6/11
	6/12
	6/13, Hancock Mat.
	6/13 Hancock
	6/13 Hancock (House)
	6/14 Hancock
	6/19 OK
	6/21
	6/22
	11 cassette tapes labeled <i>Pirates</i>

Box/Folder	Description
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	<i>Pirates</i> (unlabeled case - cassettes)
	Bob Hathaway
	Bob Hathaway, 3rd and 4th conversations
	London, 5/25 best so far
	<i>Pirates</i>
	<i>Pirates</i> , Act II Reh. tape
	<i>Pirates</i> , Chicago opening
	<i>Pirates</i> , L.A., Caroline
	<i>Pirates</i> , S.F., 10/10 and 10/11/81
	<i>Pirates</i> , TV commercial
	Songs of self-pity
	<i>Tears Are Like the Wind</i>
	<i>The Willow Song</i>
	Reel to Reel tapes
	<i>Between the Wars</i> , 6/26/77 (two tapes)
	<i>CORFAX</i> , 11/27/75
	<i>CORFAX</i> , ed. Feb. 13
	<i>CORFAX</i> excerpts
	<i>CORFAX</i> excerpts - Senecio (Herreianus)
	<i>CORFAX</i> performance, 11/75
	<i>CORFAX</i> , Reh. tape (2 tapes)
	Carmilla/ Sandy/ Dasheff
	<i>Different Strangers</i>
	<i>Electra, Trojan Women</i>
	Gertrude
	<i>Green Willow</i>
	<i>Henry V</i> , master
	Jerome Moross: Side One - <i>Golden Apple</i> ; Side Two - <i>Frankie and Johnny</i>
	Kenward Elmslie
	Media 1/9/77
	Merrie Rich
	Monkey, Jean Andelmann, Before Mix
	<i>Mother Courage</i>
	Musical Sections Only
	Nestlé Crunch Jingle
	<i>Ondine</i> I, sketches
	<i>Ondine</i> II, sketches
	<i>Othello</i> , master tapes from 1st session
	<i>Othello</i> , II copy
	Pergatory, Ed di Lello
	Rich Mendoza
	Scraps for Overture
	<i>Senecio (Herreianus)</i>
	Session 4 (two tapes)
	Songs: <i>One I Love</i> , <i>Who'll Prop Me Up</i> , <i>Don't Tell a Man</i>
	<i>Summer Evening</i>
	<i>Sweet Talk</i>
	Tommy Tune Dub
	Unknown (six tapes)
	Reel to Reel tapes #2
	<i>Alice in Wonderland</i> - Liz Swados

Box/Folder	Description
	<i>Between the Wars</i> , part 1
	Blank (used) (two tapes)
	<i>Carmilla</i> , 4/10/71 ('81?)
	<i>Carmilla</i> , Reel 2, 4/3/81
	CORFAX 1
	CORFAX, 11/7/75
	CORFAX, 11/25/75
	CORFAX, 2/10
	CORFAX, Inst. Dub
	CORFAX, Inst. Dub Reel I
	CORFAX, Inst. Dub Reel II
	CORFAX, March master
	CORFAX, Mix I, Reel II
	CORFAX/ Monkey Worktape
	CORFAX Reh. tape
	CORFAX Reh. tape, excerpts
	CORFAX, Showtime master
	CORFAX, Sound (English)
	Empty plastic 7 in. reel (2)
	<i>Henry V</i> , original, Battle/Improv. Drums
	<i>Jack's Mother (is Missing Her Melons)</i>
	Judy Taft, Reel 2
	Misc. sound
	Music of Ben Johnston, II, <i>Carmilla</i> (Part 1)
	Music of Ben Johnston, III, <i>Carmilla</i> (Part 2), Visions and Spells
	<i>Othello</i> , Booth tape
	<i>Othello</i> , Reh. tape
	<i>Othello</i> , Reh. tape, All Ruff!
	Photograph: Wear White, African Chant - David Murphy
	Scenes, Reel B
	Selections from Music by William Elliott
	Shooting Copy
	Tommy Tune Showtape
	<i>Undine</i>
	Unlabeled and unused (seven tapes)
	Ten Large Reel to Reel
	<i>Pirates</i> , Basses, Act I
	"Pirates of Pendoon," Bone/Bassoon, Act I
	"Poyrats," Mallets, Act I
	"Prats of Zance," Bone/Bassoon, Act II
	"Rats," Act 1, Tape 2
	Tommy Tune Atop the Village Gate
	Yamaha CP80, Act 1
	Yamaha CP80, Act 2
	Nancy Heikin, Blue Rock Session #2 (one small reel to reel)
	"Regular" Reel to Reel (includes 4 unlabeled)
	Al Green Explores Your Mind
	Ben Johnston, 9 Variations, 6 Fragments from Thoreau's <i>Walden</i>
	Bits of Zones
	Blank (used)

Box/Folder	Description
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	<i>Carmilla</i>
	<i>Carmilla</i> , 4/11/71
	<i>Carmilla</i> , 5/15/76
	<i>Carmilla</i> , Reel 3
	<i>Carmilla</i> , Reel 1, Quickie Mix
	<i>Carmilla</i> , Reel 2, Quickie Mix
	<i>Carmilla</i> , Reel 1, Vanguard Mix
	<i>Carmilla</i> , Rehearsal Tape, Reusable
	Damask Drum
	Empty Reel Case (2)
	<i>Henry V</i> , Battle, Manny/ Hilheizer
	<i>Henry V</i> Tape with Herbie Harris
	<i>Horse Opera</i> (both sides)
	<i>Horse Opera</i> 12/23 (both sides)
	Lulu, WQXR, Met, 4/2/77
	<i>Ondine</i> (empty box)
	<i>Othello</i> 1, copies of 1st Master Tapes
	Radio Vault
	Rochelle
	<i>She Loves Me</i>
	Unopened
	Unlabeled (2)
	Cassette Tapes (brown carrying case)
	Act I
	Act II
	London <i>Pirates</i> opening
	Movie <i>Pirates</i>
	<i>Pirates</i> Act I
	<i>Pirates</i> Act II
	<i>Pirates</i> Bass I
	<i>Pirates</i> Bass II
	<i>Pirates</i> Benson/McGovern
	<i>Pirates</i> Celeste
	<i>Pirates</i> Clarinets
	<i>Pirates</i> (Compleat) 12/30/80 (two tapes)
	<i>Pirates</i> Flute I
	<i>Pirates</i> Flute II
	<i>Pirates</i> L.A., June 18, 1981 (very good show)
	<i>Pirates</i> (Mallets)
	<i>Pirates</i> Melb. Act 1, 7/1/84
	<i>Pirates</i> Orch.
	<i>Pirates</i> Orch. (Orig.) I
	<i>Pirates</i> RMI
	<i>Pirates</i> Traps
	<i>Pirates</i> Trumpets, L.A.
	<i>Pirates</i> (Tymp.)
	<i>Pirates</i> Vocal Talks 9/27/81 (two tapes)
	<i>Pirates</i> Yamaha
	Grouped cassettes
	<i>La Boheme</i> , Instr. Rehearsal (3 cassettes)
	<i>La Boheme</i> , Vocal Run (3 cassettes)
	Original Porta Studio Tapes of <i>Pirates</i> (7 cassettes)

Box/Folder	Description
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Loose cassettes

Ain't Misbehavin' 1 and 2*Ain't Misbehavin'* Act 1*Ain't Misbehavin'* Nat'l Tour #1, Curran Theatre, San Francisco
9/2/79

Aug. 13, 4th Preview

Boheme - Carroll/ Ronstadt/ Elliott

Calagari sketches

Calagari sketches – mastertape

City Junket sketches (two tapes)*City Junket* sketches 5/79, no. 2*City Junket* no. 3

CORFAX Excerpts, Reh. tapes (two tapes)

CORFAX Excerpts, Reh. tape, 1974

CORFAX Inst. Dub

CORFAX (Perf.)

CORFAX wk tp Transcribed

Crosstown Bus - Bruce Detrick*Don't Tell a Man You Love Him*/ J. SongElliott N.P., July 27 (*Non Pasquale?*)

Ensemble 7/31

Fats Waller

*Gallery**Gallery*, Act I, First Run-thru*Gallery*, 1st Day Vocals, 2nd Day*He Took Me By Surprise*, 1st try*Henry V* selections*Hillbilly Women*, sketches*Jitterbug Waltz**Lolita*, Nel JardinLondon *Pirates* Opening

Misc. Music, William Elliott

*Mother Courage**Oasis* and *Vaccai* - *All You Can Do* - Needs Words*Oh Kay* - 1) Touch 2) There 3) Girl 4)Clap 5) There*Ondine**Ondine* 3*Ondine*, selections*Ondine*, sketches, transcribed*Othello**Othello* music (two tapes)*Othello* Reh. 7/12/79*Pirates* 11/5/81*Pirates*, Act 1, Act 2 - Opening Night, Jan. 8*Senecio Herreianus* Music Project, June 6, 1976

Sketches

*Songs of Self-Pity**Songs of Self-Pity* I 2/84*State of Siege* - Mikis Theodorakis - *Hair* Italy

Tommy Tune (3 tapes)

Undine II

Unlabeled

Box/Folder	Description
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Mother Courage

4/26/80

4/27/80

4/29/80

4/30/80

First Critics Preview, also band tape

House Recordings 6/13/80 (two tapes)

Louisa Lyrics

Preview Perf. 5/7/80, incidental

Sketches (four tapes)

Sketches Inst. Rec. 1980

Elliott Music

Detroit tape (fold)

Ensemble Piece

He Took Me By Surprise (two tapes)*Henry (V)* (two tapes)*Henry (V)* Battle Tape Reh. 1*Henry (V)* Reh. Ensemble

Jogging

London Sketches 5/82

Nestlé Crunch Jingle

Radio Broadcasts

Spook

Pirates Park Performances

Board

First Full Band - *Pirates* 7/1/80

7/1/80

July 10

July 15

7/28/80 opening night

July 31

Aug. 14, 1980

Aug. 17, 1980

Aug. 27, 1980

Aug. 29, 1980

Act 1 Reh. July 9

Preview 7/17/80

Preview 7/28/80

Run-thru 6/20/80

Pirates NY PerformancesMy (Elliott's) Final Performance Before L.A. *Pirates*

Jan. 10, 1981

Dec. 15, 1980

Actors Benefit, 3/18/81

Good Show 3/8/81

House Tape 2/28/81

House Tape 3/7/81

Karla 1st X Jan. 12, 1981

Mat. 1/24/81

Demo Tape, Song Samples

for Auditions only

Park 7/29/80

Box/Folder	Description
	Record 3/18/81
	Sides 3 & 4 2/22/81
	Sides 3 & 4 3/18/81
Box 6	
	<i>Anyone Can Whistle</i>
	<i>Ain't Misbehavin'</i> (two tapes)
	Ben Johnston
	Blank, used tapes (19)
	Canada Dry
	<i>CORFAX/ Operation</i>
	<i>CORFAX</i> , Reel 1, 1st Mix
	<i>CORFAX</i> Feb. 8
	Damask Drum
	Gertrude, Berlin
	<i>Heaven Ground</i>
	<i>Henry (V)</i>
	<i>Henry (V)</i> , Reel 2, Master, Tapes with Herbie Harris
	<i>Henry (V)</i> Dummy Battle
	<i>Henry (V)</i> : Early Sketches
	Judy Taft (two tapes)
	Miso Song
	<i>Ondine</i> , Papp Demo
	<i>Othello II</i>
	<i>Pirates of Penzance</i> , 1. Animation Audio Track, v. 3; 2. <i>Cat-like Tread</i>
	Richard the Mal
	Scotch 3M Leader and Timing Tape
	Songs: <i>Library Song</i> , <i>Capricorns</i> , <i>Barcelona Mezmerized</i>
	Still, Comodores, record
	Taft, Judy
	Taft, Judy, Reel III
	The Thrill Factory
	Tommy Tune
	<i>Uh-Oh Plutonium!</i> , Anne Waldman (record)
	unused, new tape