

# ROBERT M. DELANEY COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS  
SIBLEY MUSIC LIBRARY

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Spring 2009

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## DESCRIPTION OF COLLECTION

Shelf location: C1B 13,1-4

Physical extent: 10 linear feet

### **Biographical Sketch**

Robert Mills Delaney (b. Baltimore, MD, 24 July 1903; d. Santa Barbara, CA, 21 September 1956) produced over 65 compositions in a variety of instrumentations and genres, roughly a third of which have been published. Alongside his compositional activities, Delaney taught at several institutions, most notably Northwestern University, where he served as Assistant Professor of Theory and Composition (1945–55). Among Delaney’s principal teachers and compositional influences were such esteemed figures as Nadia Boulanger, Arthur Honegger, Ralph Vaughan-Williams, Gustav Holst, and G. Francesco Malipiero.

Delaney began musical studies as a child in Pennsylvania, where he undertook violin lessons with Walter Shultz, and later, with Henry Schradiek at the Combs College of Music, Philadelphia, PA. Delaney enrolled at the University of Southern California in 1921 to pursue higher education in music, but left after a year to join his parents on a trip around the world (1922–23). Rather than returning to university, Delaney traveled overseas for three years (1925–28), where he attended the École Normale de Music, Paris; the Sorbonne (as an auditor); and the Conservatoire américain in Fontainebleau, France. While in Europe, he furthered his violin studies under Maurice Reuchsel, Lucien Capét, and Léon Nauwick; as well as his composition and theory training under the tutelage of Nadia Boulanger, Arthur Honegger, and Ralph Vaughan-Williams. Boulanger, in particular, was impressed with Delaney’s talents; she characterized him as a “born composer” and groomed him for the 1926 Guggenheim Fellowship (Rosenstiel, 202).

Delaney’s time abroad also brought him into contact with Thomas Whitney Surette, founder of the Concord Summer School of Music, Concord, MA. Shortly after returning to the United States, Delaney joined the faculty of the Summer School, teaching Music Theory and Composition for five summers (1931–35). Indeed, Delaney had a busy career as an educator. In addition to his post at the Summer School, and before his appointment at Northwestern University, Delaney taught at the Santa Barbara Boys School, CA (1928–33); State College, Santa Barbara, CA (1928–29); and Francis Parker School, Chicago, IL (1934–35).

From 1944 to 1945, Delaney volunteered with the American Field Service, thereby temporarily suspending his musical career. He worked on airplane engines at the naval air station’s assembly and repair department in Alameda, CA, and served with a British Ambulance Unit in Italy.

The majority of Delaney’s published works are orchestrated for voice (vocal solo or chorus) or large instrumental ensemble. Several of his original vocal and choral works set texts by eminent authors such as William Blake and Stephen Vincent Benét. Many others feature the words of Delaney’s (former?) wife, Ellen Emerson Delaney Cotton (b. 1914; d. 2005), great-grand-daughter of Ralph Waldo Emerson.

Robert Delaney was the recipient of several prestigious honors, including two Guggenheim Fellowships (1929 and 1930). He was also awarded a Pulitzer Prize in 1933 for his

setting of Stephen Vincent Benét's poem "John Brown's Body." Delaney's work, "John Brown's Song," received its first complete performance at the University of Rochester's "American Composers" Concert, 15 December 1933. Three other works by Delaney were premiered at "American Composers" Concerts: "Symphonic Piece" on 30 April 1936, "Going to Town" on 25 October 1943, and Symphony No. 1 on 4 May 1950.

***Timeline of Mr. Delaney's career:***

- Early schooling in Hanover, Pennsylvania. Studied violin under Walter Shultz in Hanover, PA, and under Henry Schradiek at the Combs College of Music.
- One year at the University of Southern California School of Music (1921)
- Family trip around the world: 1922 – 23
- From 1925 to 1928, Delaney attended the École Normale de Music, Paris, the Sorbonne (as an auditor), and the Conservatoire américain, Fontainebleu. While in France, he studied violin with, Maurice Reuchsel, Lucien Capét, and Léon Nauwick. His principal composition and theory teachers were Nadia Boulanger, Arthur Honegger, Gustav Holst, Ralph Vaughan-Williams, and G. Francesco Malipiero.
- 1928 – 33: Instructor, and later, Head of Music Department, at the Santa Barbara Boys School, Carpenteria, CA
- 1928 – 29: Instructor State College, Santa Barbara, CA.
- Summers, 1931 – 35: Instructor of Music Theory and Composition at Concord Summer School of Music, Concord, MA. Met founder, Thomas Whitney Surette while abroad.
- 1934 – 35: Head of Music Department Francis Parker School, Chicao, IL.
- 1934 married Ellen Emerson (1914 – 2005) the great-grand-daughter of Ralph Waldo Emerson. Three sons: Edward, Bruce, and Michael. Moved to Humboldt County, CA, developing a small ranch at Willow Creek.
- Divorced in 1944. Ellen later remarried to George Cotton.
- 1944 – 45: Delaney volunteered for the American Field Service. He worked on airplane engines at the naval air station's assembly and repair department in Alameda, CA, and served with a British Ambulance Unit in Italy.
- 1945 – 55: Assistant Professor of Theory and Composition at Northwestern University School of Music, Evanston, Illinois

**Provenance**

The Robert Delaney Collection was the gift of Mr. Bruce Delaney, of Roundup, Montana, one of the composer's three sons, received by the Sibley Music Library in July, 2008.

**Scope and content**

The Robert Delaney Collection comprises the extant personal and professional papers of the composer and teacher Robert Delaney.

### **Restrictions on use**

No restrictions have been placed on the use of the collection materials, save those imposed by the provisions of the U. S. Copyright Law and its revisions. The written permission of Mr. Bruce Delaney will be required for the reproduction of any unpublished composition by Robert Delaney. Further, the written permission of the publisher will be required for the reproduction of any unpublished composition.

### **Associations**

The Robert Delaney Collection represents an addition to the Sibley Music Library's growing corpus of manuscript collections of those American composers of the mid-20th century whose music Howard Hanson ardently championed in his various American composers initiatives (recordings, American Composers' Concerts, and annual Festivals of American Music). Other composers in that group are Wayne Barlow, Burrill Phillips, and Bernard Rogers. Recordings of the performances of those Delaney works that were programmed by Hanson are archived in the Eastman Audio Archive.

## DESCRIPTION OF SERIES

The Robert Delaney Collection is organized in the following arrangement:

### **Series 1: Manuscripts**

Within this series, the music manuscripts have been subdivided by instrumental forces as listed below. Within each sub-series, the manuscripts are arranged chronologically according to the date appearing on each manuscript. This series includes all manner of manuscripts: pencil sketches, completed drafts, Ozalid master copies, and photocopies of manuscript materials. The sub-series of sketches and drafts contains manuscript materials that are unidentified as to title; incomplete in and of themselves; highly annotated with marginal markings and comments, thereby signifying a work in progress.

*Sub-series:*

- A) Large instrumental ensemble
- B) Instrumental chamber music
- C) Piano solo
- D) Choral
- E) Vocal solo (with or without instrumental ensemble)
- F) Sketches and drafts: arranged first according to type (same as sub-series 1-5).  
Arranged chronologically.
- G) Published music

### **Series 2: Correspondence**

### **Series 3: Personal papers**

The documents within this series are arranged within to the following sub-series:

- A) Documents relating to Mr. Delaney's university career
- B) Composition notes and book drafts
- C) Programs and publicity
- D) Copies of musical works by other composers
- E) Items with unidentified authorship; and, those authored by Ellen Delaney
- F) Hunting license
- G) Books

### **Series 4: Photographs**

The photographs have been arranged in the following sequence. The Ruth T. Watanabe Special Collections department gratefully acknowledges the assistance of Bruce Delaney in identifying numerous photographs.

- A) Photographs with captions
- B) Photographs without captions; some identified by Bruce Delaney
- C) Negatives

# INVENTORY

## **Series 1: Manuscripts**

### *Sub-series A: Large instrumental ensemble*

#### Box 1

- folder 1 Pastoral Movement, 1930. For full orchestra. Score. Pencil MS. 22 pages of music.
- folder 2 Symphonic Piece No. 1, 1934–35. For full orchestra. Score. Ink MS, bound. 136 pages of music.
- folder 3 Work No. 22, 1937. For full orchestra and piano. Score. Ink MS, bound. 38 pages of music.
- folder 4 Going to Town (Suite for Orchestra), 1940. For full orchestra. Score. Ink MS, bound. 95 pages of music.
- folder 5 Prelude for Orchestra, 1941–42. For full orchestra. Score. Ink MS. 39 pages of music.
- folder 6 Prelude [Preludio] for Orchestra, 1941–42. For full orchestra. Parts. Ozalid MS. 67 pages of music.
- folder 7 Prelude [Preludio] for Orchestra, 1941–42. For full orchestra. Parts. MS repro. 129 pages of music.
- folder 8 Symphony No. 1, 1944. For full orchestra. Score. Ozalid MS. 123 pages of music.
- folder 9 Symphony No. 1, 1944. For full orchestra. Parts. Ozalid MS. 194 pages of music.

#### Box 2

- folder 1 Symphony No. 1, 1944. For full orchestra. Score. MS repro. 123 pages of music.
- folder 2 Symphony No. 1, 1944. For full orchestra. Parts (Violin I and Violin II). MS repro. 135 pages of music.

- folder 3 Symphony No. 1, 1944. For full orchestra. Parts (Viola, Violoncello, and Contrabass). MS repro. 148 pages of music.
- folder 4 Symphony No. 1, 1944. For full orchestra. Parts (Woodwinds). MS repro. 96 pages of music.
- folder 5 Symphony No. 1, 1944. For full orchestra. Parts (Brass, Percussion, Harp). MS repro. 119 pages of music.

Box 3

- folder 1 Andante Tranquillo, 1954. For full orchestra. Score. Pencil MS with ink annotations. 28 pages of music.
- folder 2 Andante Tranquillo, 1954. For full orchestra. Score. MS repro, bound. 31 pages of music.
- folder 3 Andante Tranquillo, 1954. For full orchestra. Parts and score. Ozalid manuscript. 83 pages of music.
- folder 4 Andante Tranquillo, 1954. For full orchestra. Parts. MS repro. 132 pages of music.

*Sub-series B: Instrumental chamber music*

- folder 5 String Quartet, 1926. Score. Ink MS with pencil annotations. 18 pages of music.
- folder 6 String Quartet, 1926. Parts (two sets). 129 pages of music.
- folder 7 Violin Sonata, 1926–27. Score. MS repro with pencil annotations. Includes handwritten emendation in ink. 40 pages of music.
- folder 8 Violin Sonata, 1926–27. Violin part. Ink MS and photographic negative. 34 pages of music.
- folder 9 String Quartette No. 3, 1929. Score. Ink MS with pencil annotations. 64 pages of music.
- folder 10 String Quartette No. 3, 1929. Parts. Ink MS with pencil annotations. 70 pages of music.
- folder 11 Adagio, 1934. For solo violin and string ensemble. Score for solo violin and piano (three copies) and violin parts (three copies). MS repro with ink annotations. 18 pages of music.

- folder 12 Adagio, 1934. For solo violin and string ensemble. Score for solo violin and piano and violin part. Ink MS. 5 pages of music.
- folder 13 Adagio, 1934. For solo violin and string ensemble. Score for solo violin and piano. Ozalid MS. 5 pages of music.
- folder 14 Adagio, 1934. For solo violin and string ensemble. Parts. Ozalid MS. 10 pages of music.
- folder 15 Adagio, 1934. For solo violin and string ensemble. Parts. MS repro. 18 pages of music.
- folder 16 Adagio, 1934. For solo violin and string ensemble. Part for solo violin. Ink MS. 1 page of music.
- folder 17 Adagio, 1934. For solo violin and string ensemble. Score (3 copies, all different in appearance). Ink MS. 41 pages of music.
- folder 18 Short Preface for Clarinet in B-flat and String Quartet, 1940. Score and two copies of clarinet part. Ink MS. 8 pages of music.
- folder 19 Two Movements of Symphonic Piece No. 2 for Orchestra, arranged for piano four hands and violin solo, 1940. Score and violin part. Ink MS and pencil annotations. 37 pages of music.
- Box 4
- folder 1 Moderato for Violin with accompaniment of Piano, 1941, “first copy”. Score and violin part. Ink MS. 11 pages of music.
- folder 2 Moderato for Violin with accompaniment of Piano, 1941. Score and violin part. Ink MS. 11 pages of music.
- folder 3 Art of the Fugue by J. S. Bach, arranged for woodwind quintet, 1947. Score for No. 1 and clarinet part for Nos. 1 and 5. Pencil MS. 11 pages of music.
- folder 4 2 Pieces for Oboe, 1948. For oboe and piano accompaniment. Two copies of score. Ink MS with pencil annotations. 6 pages of music.
- folder 5 Ruth, 1948. For soprano, flute, and piano. Score and flute part. Ozalid MS. 9 pages of music.
- folder 6 Ruth, 1948. For soprano, flute, and piano. Score. MS repro. 7 pages of music.
- folder 7 Suite for Chamber Orchestra, 1948. Movement II. Parts. Ink MS. 11 pages of music.

- folder 8 String Quartet No. 4, 1950. Score and parts. Ozalid MS. 72 pages of music.
- folder 9 String Quartet No. 4, second movement, 1950. Score and parts. MS repro. 19 pages of music.
- folder 10 String Quartet No. 4, 1950. Score and parts. MS repro. 75 pages of music.
- folder 11 Prelude and Fugue for Brass and Tympani, 1951. Score. Pencil MS. 32 pages of music.
- folder 12 Prelude and Fugue for Brass and Tympani, 1951. Parts. Ink MS. 26 pages of music.
- folder 13 Prelude and Fugue for Brass and Tympani, 1951. Parts and score. Ozalid manuscript. 62 pages of music.
- folder 14 Prelude and Fugue for Brass and Tympani, 1951. Score. MS repro, bound. 36 pages of music.
- folder 15 Prelude and Fugue for Brass and Tympani, 1951. Parts. MS repro. 56 pages of music.
- folder 16 Two Movements for Six French Horns, 1952. Score and parts. Pencil and ink MS. 12 pages of music.
- Box 5
- folder 1 Suite for Chamber Orchestra, 1955. Score. Ozalid manuscript. 115 pages of music.
- folder 2 Suite for Chamber Orchestra, 1955. Movement I, including "Note to conductor," 1952. Score. Ozalid manuscript. 13 pages of music.
- folder 3 Suite for Chamber Orchestra, 1955. Parts. Ozalid manuscript. 97 pages of music.
- folder 4 Suite for Chamber Orchestra, 1955. Score. MS repro, bound, with red pencil crayon annotations. 115 pages of music.
- folder 5 Suite for Chamber Orchestra, 1955. Movements I and II. Score. MS repro, with red pencil crayon annotations. 54 pages of music.
- folder 6 Suite for Chamber Orchestra, 1955. Parts. MS repro. 100 pages of music.

- folder 7 Suite for Chamber Orchestra, 1955. Movement II. Parts. MS repro. 84 pages of music.
- folder 8 Sonata for Violin and Piano, undated. Score. Ink MS. 18 pages of music.
- folder 9 Unidentified instrumental composition, undated. Parts. MS repro. 12 pages of music.

*Sub-series C: Piano solo*

- folder 10 Dawn: Trinity Summit, 1939. Score. Ink MS. 6 pages of music.
- folder 11 Dawn: Trinity Summit, 1939. Score. Pencil MS. 4 pages of music.
- folder 12 Storm for Piano, 1939. Score. Ink MS. 6 pages of music.
- folder 13 The Woods Ballet. Transcription for Piano, undated. Score. 11 pages of music.

*Sub-series D: Choral*

Box 6

- folder 1 Mary Margaret, 1926. For four voices. Score. Ink MS. 4 pages of music.
- folder 2 Blake Cycle, 1929–30. For Chorus. Score. Ink MS. 99 pages of music.
- folder 3 John Brown's Song: A Choral Symphony arranged for Chorus and Two Pianos, 1930. Score. Pencil and ink MS. 40 pages of music.
- folder 4 John Brown's Song: A Choral Symphony arranged for Chorus and Two Pianos, 1930. Vocal score. Pencil and ink MS. 20 pages of music.
- folder 5 Le Changement, 1933–34. For SAA and piano four hands. Score. Pencil MS. 3 pages of music.
- folder 6 My Soul There is a Country, 1937. For women's voices with organ accompaniment. 2 scores. Both ink MS. 10 pages of music.
- folder 7 The Land, 1938. For chorus and orchestra. Version for chorus and piano. Score, 9 ½ x 12 ½ inches. Ink MS. 53 pages of music.
- folder 8 The Land, 1938. For chorus and orchestra. Version for chorus and piano. 2 copies of score, each 10 ½ x 13 inches. Ink MS. 47 (copy 1) and 43 (copy 2) pages of music.

folder 9 The Land, 1938. For chorus and orchestra. Version for chorus and piano. Score, incomplete. Ozalid MS. 8 pages of music.

Box 18

folder 2 The Land, 1940. For chorus and orchestra. Score. Ink MS. 47 pages of music.

Box 16

The Land, 1940 (?). For chorus and orchestra. Vocal part. MS repro. 47 copies. 12 pages of music.

Box 6

folder 10 Sir Christmas, 1939. For women's or girl's voices, a cappella. Score. Ink and pencil MS. 10 pages of music.

folder 11 Two Choruses: Full Fathom Fire and Blow, Blow Thou Winter Wind, 1940. For men's voices with piano accompaniment. Score. Ink MS. 15 pages of music.

folder 12 Inside an Old Paint, 1941. For SSA and piano accompaniment. Score. Ozalid MS. 5 pages of music. Another version of page 5 is included.

folder 13 Gloria, 1942. For SSA with piano accompaniment. Score. Ink MS. 9 pages of music.

Box 18

folder 3 Western Star: A Choral Symphony, Parts I and II, 1943–1944. Score. Ozalid MS. 108 pages of music.

folder 4 Western Star: A Choral Symphony, Part I, 1943. Score. MS repro with pencil crayon annotations. 79 pages of music.

folder 5 Western Star: A Choral Symphony, Part II, 1944. Score. MS repro with pencil crayon annotations. 28 pages of music.

folder 6 Western Star: A Choral Symphony, Parts I and II, 1943–1944. Score. MS repro. 28 pages of music.

Box 6

folder 14 Western Star: A Choral Symphony, Parts I and II, 1943–1944. Vocal score, three copies of Part I, one copy of Part II. MS repro. 168 pages of music.

folder 15 Western Star: A Choral Symphony, Parts I and II, 1943–1944. Vocal score (Part I only), and parts. Ozalid MS with pencil annotations. 174 pages of music.

folder 16 Western Star: A Choral Symphony, Parts I and II, 1943–1944. Miscellaneous incomplete parts. Ozalid MS with pencil annotations. 23 pages of music.

Box 7

folder 1 Western Star: A Choral Symphony, Parts I and II, 1943–1944. Parts – Strings. MS repro. 172 pages of music.

folder 2 Western Star: A Choral Symphony, Parts I and II, 1943–1944. Parts – Winds, Brass, Percussion. MS repro. 96 pages of music.

folder 3 Western Star Interlude, undated, copyright 1955. Score and parts. Ozalid MS. 46 pages of music.

folder 4 Western Star Interlude, undated, copyright 1955. Score. MS repro. 19 pages of music.

folder 5 Western Star Interlude, undated, copyright 1955. Parts. Ozalid MS. 55 pages of music. Accompanied by additional Horn I-II part, 1948. Ink MS. 1 page of music.

folder 6 Western Star Hymn, undated. Score. Ozalid MS. 19 pages of music.

folder 7 Western Star Hymn, undated. Vocal score with rehearsal piano. Ozalid MS. 10 pages of music.

folder 8 Western Star Hymn, undated. Vocal score with piano four hands. Ozalid MS. 19 pages of music.

folder 9 Western Star Hymn, undated. Vocal score with piano four hands. MS repro, two copies. 38 pages of music.

Box 17

Western Star Hymn, undated. Vocal part with instrumental cue. MS repro, 56 copies. 10 pages of music each.

Box 8

folder 1 From the Proverbs. Cantata for chorus, brass, timpani, and percussion, 1951–2. Instrumental score and instrumental parts. Ozalid MS. 100 pages of music.

- folder 2 From the Proverbs. Cantata for chorus, brass, timpani, and percussion, 1951–2. Vocal score. Composers Fascimile Edition, master, copyright 1995. 10 pages of music.
- folder 3 From the Proverbs. Cantata for chorus, brass, timpani, and percussion, 1951–2. Vocal score with rehearsal piano. Ozalid MS. 42 pages of music.
- folder 4 From the Proverbs. Cantata for chorus, brass, timpani, and percussion, 1951–2. Score. MS repro, bound. 56 pages of music.
- folder 5 From the Proverbs. Cantata for chorus, brass, timpani, and percussion, 1951–2. Vocal score. MS repro. 10 pages of music.
- folder 6 From the Proverbs. Cantata for chorus, brass, timpani, and percussion, 1951–2. Vocal score with rehearsal piano. MS repro. 42 pages of music.

*Sub-series E: Vocal solo*

- folder 7 Sleep, O Child, 1938. For soprano solo and string orchestra with piano. Score. Ink MS. 19 pages of music.
- folder 8 Three Songs, 1940. For alto, tenor, or baritone and piano. Score. Ozalid MS. 13 pages of music.
- folder 9 Three Songs, 1940. For tenor or contralto with piano accompaniment. Score, two copies. Ink MS. 22 pages of music.
- folder 10 Twilight, 1940. For alto or tenor with piano accompaniment. Score. Ink MS. 2 pages of music.
- folder 11 Sleep, 1941. For baritone or bass with piano accompaniment. Score. Ink MS. 3 pages of music.
- folder 12 Song by an Old Shepherd, 1941. Score, two copies. Ink MS. 8 pages of music.
- folder 13 A Dream, 1953. For baritone solo and full orchestra. Piano-vocal score, instrumental parts and score. Ozalid manuscript. 84 pages of music.
- folder 14 A Dream, 1953. For baritone solo and full orchestra. Score. MS repro, bound. 29 pages of music.
- folder 15 Unidentified vocal composition, undated. Score. MS repro. 41 pages of music.

*Sub-series F: Sketches and drafts*

Box 9

- folder 1 Adagio for Violin and Piano, undated. Score, incomplete. Pencil and ink sketch. 1 page of music. List of songs in ink on reverse side.
- folder 2 La Bastringue, undated. For SSAA and piano. Score. 2 drafts, pencil and ink MS. 7 pages of music.
- folder 3 The Leather Bottel [sic], undated. For SSAA and piano. Score. Ink and pencil sketch. 18 pages of music.
- folder 4 The River, undated. For SSAA and piano. Score. 2 drafts, pencil and ink MS. 7 pages of music.
- folder 5 Sinfonietta, undated. For orchestra. Score, incomplete. Ink MS. 2 pages of music.
- folder 6 String Quartet #4, undated. Score. Pencil and ink draft. 36 pages of music.
- folder 7 The Thoughts are Fire, undated. For SSAA and piano 4 hands. Score. 2 drafts, pencil and ink MS. 5 pages of music.
- folder 8 The Winter Wind, undated. For SSAA and piano. Score. 2 drafts, ink MS. 8 pages of music.
- folder 9 The Woods, undated. Ballet. Orchestral Score. Pencil draft. 38 pages of music.
- folder 10 By the Brook, 1925. For voice and piano. Score. Pencil draft. 2 pages of music.
- folder 11 Caprice Music, 1927. For unidentified instruments. Score. Pencil draft. 4 pages of music.
- folder 12 Constant Couple Suite, 1927. For orchestra. Score. Pencil draft. 64 pages of music.
- folder 13 How Should I Your True Love Know?, 1930. For SSAA and string quartet. Score. Pencil draft. 4 pages of music.
- folder 14 Hunt the Wren, 1933–1934. For SA and unidentified instruments. Score. Pencil sketch. 10 pages of music.
- folder 15 Symphonic Piece No. 1, 1934. For unidentified instruments. Score. Pencil sketch. 2 notebooks.

- folder 16 Symphonic Piece No. 1, 1934. Arrangement for two pianos. Score, incomplete. Ink MS. 9 pages of music.
- folder 17 Sketches and Source Material for Choralia II, 1934–35.
- folder 18 Symphony No. 1, 1937–43. First movement reduced from orig. notes and incomplete. Ink MS. 14 pages of music.
- folder 19 The Baboon's Wedding, 1935. For SA and piano. Score. 2 drafts, pencil and ink MS. 11 pages of music.
- folder 20 My Soul There is a Country, 1937. For SATB and unidentified instruments. Score. Pencil sketch. 8 pages of music.
- folder 21 My Soul There is a Country, 1937. For women's voices and organ. Score. Ink MS, incomplete. 3 pages of music.
- folder 22 Work No. 22, 1937. For unidentified instruments. Score. Pencil draft. 14 pages of music.
- folder 25 The Land, 1938. For chorus and orchestra. Version for chorus and piano. Score. Pencil sketch. 20 pages of music.
- folder 24 Overture to Sancho Panchez, 1938. For unidentified instruments. Score. Pencil sketch. 14 pages of music.
- Box 18
- folder 1 The Land, 1938. For chorus and orchestra. Score. Pencil draft, incomplete. 11 pages of music.
- Box 9
- folder 25 Going to Town, 1939. For piano 4 hands. Score. Pencil sketches. 25 pages of music.
- folder 26 The Land, 1939. SSAATB and piano. Score. Ink MS, incomplete. 1 page of music.
- folder 27 Sleep, O Child, 1938. Vocal solo and piano. Score. Pencil sketches. 8 pages of music.
- folder 28 Sleep, O Child, 1939. Soprano solo and orchestra. Score. Pencil draft. 19 pages of music.
- folder 29 Sir Christmas, 1939. For chorus. Pencil sketches. 4 pages of music.

- folder 30 Storm, 1939. For piano. Pencil sketches. 4 pages of music.
- folder 31 Ancients' Song, 1940. For baritone and piano. Pencil sketches. 2 pages of music.
- folder 32 "Von Piece," 1940. For unidentified melody instrument and keyboard. Pencil sketches. 5 pages of music.
- folder 33 A Sea Dirge, Blow, 1940. For unidentified vocal parts and piano. Pencil sketches. 13 pages of music.
- folder 34 Rock Candy Mountain, Inside an Old Paint, 1941. For SSA and piano. Ink and pencil drafts. 13 pages of music.
- folder 35 Gloria, 1942. For SSA and piano. Ink and pencil sketches. 12 pages of music.
- folder 36 Invocation Western Star, 1943. Piano reduction. Pencil sketch. 2 pages of music.
- folder 37 Western Star, Invocation, 1943. Piano reduction. Ink MS, incomplete. 2 pages of music.
- Box 10
- folder 1 Shenandiah, 1945. For tenor, bass, and keyboard. Pencil sketch. 3 pages of music.
- folder 2 Western Star, 1946. For unidentified vocalists and instruments. Pencil sketches. 29 pages of music.
- folder 3 Hymn, Western Star, 1946. For chorus and unidentified instruments. Pencil and ink draft. 15 pages of music.
- folder 4 Ruth, 1948. For soprano, flute, and piano. Pencil and ink draft. 6 pages of music.
- folder 5 Sinfonia Concertant, 1948. Pencil and ink draft. 38 pages of music.
- folder 6 Untitled work dedicated to John painter, 1951. Pencil sketches. 9 pages of music.
- folder 7 From the Proverbs, 1951–52. For SSATB and orchestral instruments. Pencil drafts and sketches. 17 pages of music.
- folder 8 A Dream, 1952–53. For orchestra. Pencil and ink sketches and draft. 34 pages of music.

- folder 9 Eastman, 1952. For woodwinds and piano. Pencil sketch. 1 page of music.
- folder 10 Sancho Panchez: Farce-Pantomine in One Act, 1955. For two pianos. Pencil MS, incomplete. 101 pages of music.
- folder11 Miscellaneous pencil sketches. Unidentifiable due to missing date and/or title, or sketches for multiple works appearing in one document. 44 pages of music.
- 10 sketchbooks. 1926–1948.

*Sub-series G: Published music*

Box 11

folder 1 Published scores by Schirmer:

Full fathom five thy father lies. For TTBB. 2 copies.

My Lady Clear. For SATBarB. 3 copies. 1 copy dedicated to Mr. and Mrs. Raymond Emerson from Robert Delaney.

Le Changement. For SSA.

The Arkansaw Traveler. For women's voices in unison. 3 copies.

Blow, blow, thou winter wind. For TTBB.

So we'll go no more a-roving. For SATB. 2 copies.

- folder 2 Boletín Latino-Americano de Música: Suplemento Musical. October, 1941. Includes Prefacio Breve (1940) by Robert Delaney.

**Series 2: Correspondence**

Box 11

- folder 3 Miscellaneous letters. 8 documents. Wayne Barlow to Robert Delaney; typescript, signed in ink by Wayne Barlow; March 5, 1943. Klaus G. to Robert Delaney; typescript, signed in ink by Klaus G.; contains pencil annotations by Robert Delaney; May 9, 1943. Henry Allen Moe to Robert Delaney; typescript, signed in ink by Henry Allen Moe, August 26, 1943. Warner Janssen to Robert Delaney; telegram; August 29, 1943. Werner Janssen to Robert Delaney; typescript, signed in ink by Werner Janssen; April 13, 1944. Robert Delaney to

C. O. Shearer; typescript; October 19, 1949. Betty and Ted to Ellen Cotton; ink MS, signed in ink by Ellen Cotton; August 21, 1989; accompanied by a newspaper clipping. Jim (Albright?) to ?; missing first page; typescript and signed in ink by Jim; date unknown.

folder 4 Letters pertaining to copyright infringement, 1938. 7 documents. Copy of letter from C.C. Birchard & Company to E. C. Schirmer Music Company; typescript; March 2, 1938. Copy of letter from E. C. Schirmer Music Company to C. C. Birchard & Company; typescript; March 31, 1938. E.C. Schirmer to Robert Delaney; typescript, signed in ink by E. C. Schirmer; March 31, 1938. E.C. Schirmer to Robert Delaney; typescript, signed in ink by E. C. Schirmer; April 20, 1938. Copy of letter from C.C. Birchard & Company (by David Stevens) to E. C. Schirmer Music Company; typescript; May 13, 1938. E. C. Schirmer to Robert Delaney; typescript, signed in ink by E. C. Schirmer; May 16, 1938. E. C. Schirmer Music Company to Robert Delaney; typescript, signed in ink by unknown employee of E. C. Schirmer Music Company; May 23, 1938.

folder 5 Letters pertaining to Robert Delaney's dismissal from Northwestern University, 1954–55 (includes drafts). 10 documents. 3 letters from Payson S. Wild to Robert Delaney. Typescript, signed in ink by Payson S. Wild; contains pencil annotations by Robert Delaney. Dates: November 10, 1954; January 26, 1955; April 14, 1955. Henry Allen Moe to Robert Delaney; typescript, signed in ink by Henry Allen Moe; December 6, 1954. Herbert Elwell to Robert Delaney; telegram; December 24, 1954. C? Albright to Robert Delaney; typescript, signed in ink by C? Albright; contains pencil annotations by Robert Delaney; January 5, 1955. John W. Beattie to Robert Delaney; ink MS, signed in ink by John W. Beattie; February 4, 1955. Drafts of letters by Robert Delaney to Dr. Ernest Samuels, the A. A. U. P representative (unknown to Robert Delaney), and Payson Wild; pencil and ink MS; signed in pencil or ink by Robert Delaney.

folder 6 Drafts of Letters written by Robert or Ellen Delaney. Letter titled "The Family Organ;" author and recipient not indicated; ink MS; May 1935. Robert Delany to Alfred H. Knopf Inc.; pencil MS; May 1938. Robert Delaney to R. H. Wangerin; typescript; undated. Robert Delaney to R. H. Wangerin; pencil MS; undated.

**Series 3: Personal papers**

*Sub-series A: Documents pertaining to Mr. Delaney's university career*

folder 7 Contracts with Northwestern University. 5 documents. Contracts dated July 1, 1946; August 27, 1948; typescript; signed in ink by the president of Northwestern University. Contract dated May 5, 1952; typescript with pencil annotations by Robert Delaney on the reverse side. Contract dated March 23, 1954; typescript; signed in ink by the president of Northwestern University. Contract dated April

21, 1954; typescript; signed in ink by George Howerton, Dean of the School of Music.

folder 8 Northwestern faculty notes. 3 documents. "Recent Acquisitions," Northwestern University Library, School of Music Library, June-July, 1949. "Instructions for Guidance of Advisors," December 18, 1951. "Report of the Curriculum Committee," Northwestern University, School of Music, October 25, 1954.

folder 9 Drafts of curriculum vitae. 6 documents. Includes inventory of pieces sent to A. C. A. on December 14, 1948.

folder 10 Teaching Notes. 17 documents.

folder 11 Assignments by Robert Delaney's students. 5 documents. "Choral composition" by Lauril Watkins; March 14, 1946. Untitled composition by Jordon Williams, undated. "A Brief Consideration of the Elements of Spacing, Doubling, Voice leading" by John W. Pozdro, June 1949. "Toch and Hindemith" by Gerald A. Kramer, undated. "A Point-for-Point Comparison of the Orchestration Texts Written by Widor, Rimsky-Korsakov, and Forsyth" by Joseph V. Gallagher, December 6, 1951.

*Sub-series B: Composition notes and book drafts*

folder 12 Notes on Western Star by Stephen V. Benet. Typescript and ink MS. 15 pages.

folder 13 Principles of Composition, 1949. Draft; typescript with pencil and ink annotations; 57 pages. 23 miscellaneous pages; typescript with pencil annotations; undated.

folder 14 Principles of Vocal Composition, 1949. Draft; pencil MS; 66 pages.

folder 15 Principles of Vocal Composition, 1949. Draft; typescript with pencil annotations; 32 pages.

folder 16 Principles of Vocal Composition, 1949. Ozalid MS, 2 copies; 57 pages each.

folder 17 Illustrations for piano accompaniment figures. The Technique of Vocal Composition, 1951. pencil MS; 3 pages.

*Sub-series C: Programs and publicity*

folder 18 Concert Programs. 1942 – 1955. 7 documents.

folder 19 Newspaper clipping. "He Tunes 'Em Up." Oakland Post-Enquirer. Wednesday, April 26, 19-- [year lacking].

*Sub-series D: Copies of musical works by other composers*

Box 12

folder 1 The Tiger, undated. By Alfred Uhler. For unidentified voice and piano. MS repro. 10 pages of music.

folder 2 It was the Morning Hour, 1941. By Alfred Uhler. For SATB. MS repro. 2 pages of music.

folder 3 First Symphony, 1949. By John W. Pozdro. For orchestra. MS repro. 80 pages of music.

Box 18

folder 7 Sinfonietta, 1950. By Raymond H. Hagg. For orchestra. MS repro. 58 pages of music.

Box 12

folder 4 Dawn Trinity Summit by Robert Delaney, undated. Orchestrated by Richard Sovinec. Ink MS. 14 pages of music.

*Sub-series E: Items with unidentified authorship; and those authored by Ellen Delaney*

folder 5 Short story, "Mountain Chief," and illustrations

folder 6 Poetry. 12 poems.

folder 7 Folk Songs etc. Notebook of Ellen Emerson Delaney, 1934 – 1935. 43 pages of music.

folder 8 Notes about Augusto Novarro's method for piano tuning, undated. Pencil MS; 3 pages.

folder 9 Binder with various lists and notes. 18 pages of music.

*Sub-series F: Hunting License*

folder 10     Hunting License. August 14, 1947.

*Sub-series G: Books*

Benét, Stephen Vincent. *Western Star*. New York, Toronto: Farrar & Rinehart, Inc., 1943. 181 pp. Inscribed in ink to Ellen Delaney from Robert Delaney, July 1943. Annotations in pencil and ink appear throughout.

Bigelow, Earl R. et al. *Creative-Analytical Theory of Music*. Chicago: H. T. FitzSimons Company, Inc., 1948. Robert Delaney's name appears on the first page in ink.

**Series 4: Photographs**

*Sub-series A: Photographs, captioned*

Box 13

1. A Sampang, Sourabaya, Java
2. The Pylon of the Temple of Thothmes III
3. Some of the 134 pillars ... Karnak
4. Pompey's Pillar with Bob and Buddy near the right sphinx
5. In the old town, Sourabaya Java
6. In the shade of the old Bonyan tree ... Java
7. The Moendock Temple, Bali
8. Northport(?) Long Island, 1945-6
9. An albatross south of the Equator
10. November 1937 Edward Delaney
11. A December day on the highway between Los Angeles and San Francisco
12. Bob and Buddy in the desert, Kingman's Arizona
13. Charles R. Delaney
14. Edward Delaney, November 1933
15. Delaney kids, 1948
16. Northport Long Island, NY
17. Handsome devil! What? Don't you miss the arrow collar sign?
18. RD
19. RD right
20. Bob and Buddy in Ohio
21. Cabin roof, Northport, March 1946
22. Ed, B\_, Mike Delaney
23. Ed Delaney, July 1952
24. Ellen E\_, 1934

25. Edward Delaney, October 1943, Concord, Mass.
26. Bob playing a rainbow trout on the Owaihon
27. Bob, Mr. Miller Klam(?) and a tracker of melon
28. The Champagne Pool Geyser, Wairakai
29. Geyser Pohutu working for 1<sup>st</sup> time in 3 weeks
30. The Tomb of Imambara
31. Church of the Nativity, Bethlehem
32. The old mill at the Fort at Cawnpore
33. The hunting crew after Banteng
34. The spot where we shot the parlor rug
35. Where we spent the first night at Klang
36. How it was done
37. Bringing in Tige
38. Kitchen and coolie quarters at Klang
39. Bob, Buddy, and Bobby on the Terminal moraine, Franz Josef
40. A crew of Mois(?) working in the woods
42. Looking through the Charlotta Archway
43. Lake Iantha, South Island
44. SS Naria(?) at Niafon(?), Tonga Islands
45. The Mere Mere Club Dance...
46. View of the Harbor of Niafua(?), Tonga
47. The Garden of G..., Jerusalem
48. The top of the Mount of Olives, Jerusalem
49. A little corner in a native village, Singaradja, Bali
50. The Sangsit Poera, Bali
51. The musical colossus
52. The open road ... from Ross to Waiho
53. The Gate of Sangsit, Bali
54. See-a da monk! On the road to Tosari, Java
55. A Jew in his Sabbath Suit, at the Wailing Place, Jerusalem
56. Buddy and Bob and Mr. Hankmeijer in the inner temple grounds, Singaradja, Bali
57. The King of Siam's Hunting Lodge, Chong, Siam
58. The Royal Mail, Ross to Waiho
59. The safari on the way
60. The spot
61. Mr. and Mrs. Colyeen Mitchell, Bob and Buddy at Rotorua, NZ
62. Our one and only, Klong, Annam 8'9 ¼"
63. The Franz Joseph Glacier, Waiho Gorge and Grahams Hotel

Box 14

64. Natives getting ready for the mere-mere Fiji S(?)
65. Tahitian fruit market
66. The Wailing Place, Jerusalem
67. In the Swallow's Cave, Vavau, Tonga Islands

68. Entrance to Swallow's Cave near Vavau
69. The Temple of Halesu, Deir el Bahari
70. The Nile at Luxor
71. The outer Pylon, Karnak
72. This is not the water wagon
73. Pohutu and the Blow Hole, Rotorua
74. The first glimpse of the Franz Josef glac.
75. The Monkey Temple "Druga" [sic], Benares
76. Temple of Ptolemy at Deir el-Bahari
77. Bob, Buddy and me on Franz Joseph
78. The glacier Fr. Joseph at Waiho
79. The Garden of Gerthsemene, Jerusalem
80. The Taj Mahal, Agra
81. The Taj Mahal, Agra [portrait orientation]
82. The Mosque of the Ascension, Mt. of Olives
83. Jews at the Wailing Wall, King Solomon's Temple Jerusalem
84. Street Scene in Jerusalem
85. The Golden Gate with Bob on the Wall, Jerusalem
86. Jaffa, Palestine
87. The Citadel – Cairo
88. King David's Tomb
89. The Damascus Gate, Jerusalem
90. Herod's Palace ruins, Jerusalem
91. Two inlets of the Devil's Coach House, Jenolan Cairo
92. Bob doing a little something to earn his breakfast, Waiho Gorge, NZ
93. Church of the Holy Sepulchre, Jerusalem
94. The Well of the Magi on the street to Bethlehem
95. The Site of the Great Temple of Jerusalem
96. A street in Jaffa Pal
97. The Mosque of Omar, Jerusalem
98. The Mosque of Omar erected in the square of Solomon's Temple Jerusalem
99. Buddy on the camel and Bob on his feet
100. The "Oasis" in the Mojave Desert, Ludlow, Ariz.
101. Bob, Buddy, and Me on Franz Joseph
102. The Great Pyramid, Ghizeh
103. A native canoe, Raratonga
104. Raratonga, Cook Islands
105. Contrasts in life, Moi and American
106. The parrot hunters at Klong
107. Mr. M. and me and Tige
108. Tour Charm at Phan Rang, Indonesia
109. The Big River, Singapore
110. The Wharf of the River, Singapore
111. The River, Singapore
112. Building the Maison de Chasse at Klong
113. Temple of Seti I, Thebes

114. The Obelisk of Karnak
115. The Temple of Karnak
116. The Rock Tombs of Ghizeh
117. In the Luxor Temple
118. In the Outer Temple at Luxor
119. The Rock Tombs in the Valley of the Kings, Thebes
120. Altar of Ra and Horns at Deir el Bahari
121. The Inner Temple Deir el Bahari
122. Part of the rock engraving in the temple of Seti
123. A goofoot clearway in the great temple of Karnak
134. The Ramesseum, Thebes
135. The Bridge of Swims in Boeileng, Bali
136. A war dance for HRH at Suva, Fiji
137. RMS Moana Coaling at Papeate
138. RD
139. Andy Ylomans Family
140. The Empire State Express
141. Temple of Amenophis, Luxor
142. In the Karnak Temple
143. Within the Great Temple, Karnak
144. 5 of the original 20 statues of Ptah, Karnak
145. The Avenue of the Rams, Karnak
146. Ramses II and his wife at Luxor
147. Part of a gateway, Karnak, Temple of Ramses III
148. The Temple of Rameses at Luxor, Amenophis III
149. The Salt Works near Singaradja, Bali
150. The "City of Poona" coaling at Pt. Sudan, Africa
151. The Citadel, Cairo
152. The Opera House, Saigon
153. The wood burner of Krongpha
154. The last station, Krong-pha
155. Charles R. Delaney, Anna L. Delaney
156. Charles R. Delaney
157. RD
158. Anna L. Delaney: RD's Mother
159. Lucien C\_ RD violin teacher
160. 1931 Concord

*Sub-series B: Photographs, uncaptioned.*

***The Ruth T. Watanabe Special Collections Department thanks Mr. Bruce Delaney for his assistance in identifying many of these images.***

Box 15

63 pictures altogether:

Robert Delaney's parents: nos. 4, 8, 44, 54

Around-the-world trip taken by Robert Delaney and his parents: nos. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 20, 21, 22

Robert Delaney alone: nos. 17, 18, 29 (in AEF uniform, either Italy or France), 38, 39, 40, 46

Robert Delaney's Rolls Royce: no. 45

Ellen Delaney (née Cotton) and son Edward Delaney: nos. 16, 55

Robert Delaney and son Edward Delaney: no. 43

Robert, Ellen, and Edward Delaney: nos. 37, 41; both in Willow Creek, CA

*Sub-series C: Negatives*

3 negatives