

The William Henry Fry Papers at The Library Company of Philadelphia

(1838 - 1864)

Location: Library Company of Philadelphia
1314 Locust Street
Philadelphia, PA 19107

Creator: Fry, William Henry, (1813 [1815?] - 1864)

Title: The William Henry Fry Papers at The Library Company of Philadelphia

Date: (1838-1864)

Language(s): English and Italian

Quantity: 31 total boxes and 5 unboxed monographs.

Processed by: Lillian Kinney, 2016. Finding aid written by Lillian Kinney with quotations and adaptations from the research bulletin [of the Free Library of Philadelphia], “The Musical Works of William Henry Fry in the collections of The Library Company of Philadelphia” by William Treat Upton, published 1946.

Biographical Note:

Taken from the 1946 research bulletin by William Treat Upton.

“William Henry Fry was born in Philadelphia in 1815 (often mistakenly given as 1813), was musically precocious, and when a mere youth composed orchestral overtures which were publicly and successfully performed. As early as 1838, at the age of twenty-three, he had already dabbled in operatic writing (*Cristiani e Pagani*). At twenty-six he had completed the opera *Aurelia the Vestal*. In 1845, when its composer was not yet thirty years old, his opera *Leonora* was performed for some dozen consecutive nights in Philadelphia—an unusual record for a native work in those days, or any days. In 1846 Fry left the United States for a six years’ sojourn in Europe.

His interest in critical writing had also begun early. In 1839, when only twenty-four, he had begun serving as music critic on his father’s paper, the well-known and influential Philadelphia *National Gazette*, and during his European stay he wrote regularly and voluminously for the New York *Tribune* and the Philadelphia *Public Ledger*.

On his return to America late in 1852 he became music editor of the *Tribune* and remained a prominent member of its editorial staff his life long. Immediately on his arrival in New York from Europe he gave a remarkable series of lectures on the history and aesthetics of music to immense audiences in Metropolitan Hall. These lectures were projected on a scale never before known in the United States. They were illustrated by the best solo, choral, and instrumental forces available in New York. Fry himself was at his best—vigorous and very much at earnest. He was particularly so on the subject of Native American music, strenuously upholding the thesis that American music should not show itself subservient to foreign influence, but rather follow its own course wherever that might lead, and thus eventually achieve real individuality. In the 1850’s when all young American musicians were hurrying to Leipsic and Berlin to drink deep from those newly discovered wells of musical wisdom, such a position was considered very radical and involved Fry in all sorts of controversies with his more conservative colleagues—a result which only intensified our plain-spoken lecturer’s satisfaction over the whole affair!

In 1858 *Leonora* was performed in New York in Italian, and by an excellent Italian company. In the Spring of 1864 *Notre Dame of Paris* was produced ‘with great splendor’ at the Academy of

Music in Philadelphia in connection with the Music Festival which opened the Fair given for the benefit of the United States Sanitary Commission, the Civil War equivalent of the Red Cross. (Incidentally, this great Fair netted the Commission over a million dollars).

In December of this same year Fry died in the West Indies where he had gone in the vain hope of improving his health.

This is the briefest outline in the story of a truly remarkable man: a man of importance in his own day, now well nigh forgotten.” – *William Treat Upton*.

Historical Note:

Taken from the 1946 research bulletin by William Treat Upton.

“In the decades immediately preceding the Civil War there were in the United States three composers working in the larger musical forms—the oldest being the Bohemian-born Anthony Philip Heinrich (1781-1861), the youngest, Brooklyn-born George F. Bristow (1825-1898), and in between the two of them that versatile and highly individual Philadelphian, William Henry Fry (1815-1864)

The more magnitudinous star of John Knowles Paine, which was destined soon to outshine all other lights in the fields of choral and orchestral writing had not yet appeared above the horizon—and until this dawning there were no more capable American composers in these and related fields than Bristow, Fry and Heinrich. And of these three none can be rated higher than Fry.

Bristow's work seems to have been primarily choral, although he wrote one opera, *Rip van Winkle*, produced in New York in 1855, and at least one symphony was performed (at any rate in part) in New York in 1853. Heinrich's interest was predominantly orchestral, although he composed the music for a Melodrama, *Child of the Mountain*, performed in Philadelphia as early as 1821. Fry's chief and continuing ambition lay along the line of opera, specifically what is technically known as Grand Opera. There are three of his operas extant—two of them having been produced: *Leonora* in English at the Chestnut Street Theatre, Philadelphia, in 1845, and in Italian (in revised form) at the Academy of Music, New York, in 1858; and *Notre Dame of Paris* at the Academy of Music, Philadelphia, in 1864.

Second only to Fry's love of opera was his fondness for orchestral and choral writing, in both of which forms he wrote large-scale works. Heinrich and Bristow composed also many lesser things—songs, piano pieces and the like. Fry, however, showed little interest in such writing.

By the middle of the nineteenth century we find all three of these men in New York, writing and performing their symphonies (for the most part rather tone poems than symphonies, though Bristow seems to have kept closer to the classical forms than the others), their overtures, oratorios and cantatas.

It is easy to smile—and wonder what manner of musical art, not to say how much of divine afflatus, inspired these herculean efforts. However, even granting that at best they could have been only *near* great (and I wonder how much of today's music will score higher than that a hundred years from now), how does it happen that they have been so utterly and completely forgotten? And if they rated still further down the scale, why were they ever heard at all? The fact remains and must be reckoned with that these larger works were actually performed, and performed before audiences of ten numbering literally thousands—oftentimes to the great interest, even enthusiasm, of these audiences.

It would seem eminently desirable then that we of today should give serious and sympathetic study to these larger, more important musical works of almost a century ago, viewing them from a two-fold standpoint—that of their own time, and that of ours; making a sincere attempt to put ourselves in the composer's place and to realize as far as possible the musical conditions under which he lived as well as his own personal background, trying our very best, by reading between the lines and upon the staves, to discover what it is he is trying to say and what is his degree of success in saying it.

I have scant sympathy with those critics who judge everything written before their time exclusively by the aesthetic standards of their own time, ignoring completely any sense of historical perspective. Indeed it seems to me that it might be profitable for us now and then to forget entirely our mid-twentieth century styles and patterns and try in all earnestness to realize that our American composers of the mid-nineteenth century were every bit as serious in purpose as we are today; that they were possessed of aspirations akin to our own; that they expressed these aspirations more or less successfully, as do we; that they were of varying degrees of artistic ability and aesthetic culture, as are we; that they shared both success and failure, exactly as do we. Many are forgotten, even as to their very names—and so shall many of us be. But those who in one field or another stood out from the multitude, who made a name for themselves (such as those we are considering)—these are worthy of remembrance and their works deserving of

thoughtful study.

From this point of view there is no American composer of his time more vitally interesting to the student of our musical development here in the United States than Fry; one might even add: of our entire cultural development as well. For Fry was not only (nor even predominantly) a composer. He was interested in all phases of our intellectual life—literary, artistic, political, as well as musical. But through it all, music was his passion, whether as composer or critic, and played a leading role throughout his busy life. With this in mind it can be easily imagined with what enthusiasm I learned (while gathering material for a biography of Fry) of this magnificent collection of his musical works, both published and in manuscript, at The Library Company of Philadelphia. Would that his other writings—his music critiques, his European correspondence, his political editorials—were equally accessible. Alas! no four walls encompass them. They must be laboriously sought in the highways and byways of the intellectual life of his time.” – *William Treat Upton*.

Scope and Content:

This collection of works by Philadelphia composer William Henry Fry ranges from symphonies, overtures, chamber music, choral music, and most notably, operas. The first three boxes (and their subseries boxes) all relate to three of the Fry brothers’ operatic compositions: *Aurelia the Vestal* (1838, Box 3), *Leonora* (1845, Box 2) and *Notre Dame de Paris* (1864, Box 1). *Aurelia* was Fry’s first attempt at composing a full opera, while *Notre Dame* was one of the last compositions written before his death in 1864. It is *Leonora* however, that is the most well known opera of Fry’s, being touted as the first grand opera written by any American composer and librettist (Fry’s brother Joseph Reese often wrote the libretti for his compositions). Fry believed that opera could be written in English and that American artists needed to create their own works that were unique to the American identity, separating themselves from Europe. Unfortunately the opera was met with much criticism, as a lot of Fry’s works were, mainly because of his somewhat “radical” and unique ideas (Shadle, 2016). Each opera includes a variety of materials, such as scores, drafts, printed parts, handwritten manuscript parts (choral and orchestral), and libretti. These operas belong to Series I of the collection, appropriately named “Operatic Works.”

The next series, Series II, “Instrumental and Choral Music” (Boxes 4-9), contains items related to exactly what the title implies—scores, drafts, manuscripts, notes, orchestral and choral parts, and other assorted memorandum related to Fry’s other compositions. Within instrumental works are some of Fry’s symphonies, such as *Santa Claus: A Christmas Symphony*, which was commissioned by French conductor Louis Antoine Jullien in 1853. While the symphony’s premiere on Christmas Eve of that year drew in a large crowd, Fry was still met with heavy criticism (Shadle, 2016). Other works include overtures, such as his *Overture to Macbeth* and the *Overture to Evangeline*, and smaller chamber works, such as a book of string quartet manuscripts. In terms of choral pieces, a complete set of Fry’s *Stabat Mater* is available in Box series 4, with orchestral parts, printed choral parts, a bound score, and drafts. Other vocal pieces include smaller works, such as *The Lord God Omnipotent* and *Mass in E-flat*.

Finally, within Series II is a box containing materials associated with Fry’s musical lectures (“Illustrative Material,” Box 8). Since Fry was also a journalist, he sought to show his readers the vision he had for American art and music. As a result, he advertised a series of lectures he planned on giving in New York City about the history and theory of music upon returning from working as a correspondent in Europe. The ads read: “The aim of these lectures will be to present, in a condensed but clear form, an illustrated history of the rise, progress and present state of all departments of instrumental and vocal music” (Shadle, 2016, p. 66). This collection contains seven of the eleven lectures Fry gave (Lectures 1 through 8 are present, except for Lecture 6), including the materials and notes that he used in preparation. While the lectures drew

large crowds, like most of his compositions, Fry was met with intense criticism (Shadle, 2016). Despite all of the criticism that Fry received during his lifetime, the items within this collection prove to be a detailed account of a somewhat unknown American composer.

For more contextual information on this collection, please consult the Upton bulletin transcriptions.

Subject Headings:

Related Materials: “The Musical Works of William Henry Fry in the collections of The Library Company of Philadelphia” by William Treat Upton, published 1946. Please see hard copies available at the library, or refer to the digital transcriptions (and updated versions) of this bulletin available.

A note from the bulletin in regards to the original finding aid arrangement:

“A work is to be considered complete unless otherwise stated. The term ‘manuscript’ is never used when referring to the composer’s autograph copy. This is always noted as ‘holograph.’ Folio indicates a format of about 14 by 11 inches; oblong (unless otherwise given), about 11 by 14 inches. Variant spellings of identical proper names are given as found. The names of Joseph R. Fry, Edward P. Fry, and Horace B. Fry, so frequently met with in these notes, refer to brothers of William Henry Fry. It was Edward P. Fry who assembled this collection of his brother’s works and presented it to The Library Company of Philadelphia.” – *William Treat Upton.*

Related Collections:

Selections from William Henry Fry's Opera, *Leonora*, are located in the Department of Special Collections at Penn Library within the University of Pennsylvania, Philadelphia, PA. Link to the collection: <http://www.library.upenn.edu/collections/rbm/keffer/fry.html>.

References:

Shadle, D.W. (2016). Chapter 3: William Henry Fry, operatic translator. In *Orchestrating the nation: The nineteenth-century American symphonic enterprise* (pp. 56-68). New York: Oxford University Press.

Collection Inventory

Series I. Opera Music

Arrangement: The following items are arranged by opera, then by box number. Instrumental and vocal parts are arranged in traditional concert (score) order.

A. *Notre Dame de Paris*

Note: The original title for this opera was Esmeralda, but was changed by Fry after revisions to Notre Dame. Some items in the collection are still marked as such.

a. Box 1A:

- i. *Quasimodo, basso piano/vocal part*; handwritten manuscript, piano/vocal, brown bound book, English and Italian text, *located in Box 1A overflow.*
- ii. *Florian, basso piano/vocal part*; handwritten manuscript, piano/vocal, brown bound book, English and Italian text, *located in Box 1A overflow.*
- iii. *Gudule, contralto piano/vocal part*; handwritten manuscript, piano/vocal, brown bound book, English and Italian text, *located in Box 1A overflow.*

- iv. *Frollo, baritono piano/vocal part*; handwritten manuscript, piano/vocal, brown bound book, English and Italian text, *located in Box 1A overflow.*
- v. *Florian, basso part*; handwritten manuscript, piano/vocal, brown bound book, English and Italian text.
- vi. *Frollo, baritono part*; full part, handwritten manuscript, English text, twine bound, no cover.
- vii. *Florian, basso part*; full part handwritten manuscript, piano/vocal, English text, possibly draft.
- viii. *Officer part*; Act 4 only, handwritten manuscript, English text, folded.
- ix. *Coro soprano part (choral)*; manuscript, full part, marked “Mrs. Rosenthal.”
- x. *Alto part (choral)*; manuscript, full part.
- xi. *Basso part (choral)*; manuscript, full part.
- xii. Orchestra Parts:
 - 1. 2 *Viola parts*; marked “alto,” twine bound, handwritten, full part
 - 2. 5 *Violincello/Contrabasso parts*; twine bound, handwritten, full part
 - 3. *Act 2 string inserts (No. 11 Duetto)*
 - a. 3 “Violino primo” parts
 - b. 3 Violin 2 parts
 - c. 2 Viola parts
 - d. 6 Violincello/Contrabasso parts
 - 4. *Wind and percussion (full parts)*
 - a. Flute
 - b. Oboe
 - c. Clarinet
 - d. Bassoon
 - e. Horns 1-4
 - f. Trumpet
 - g. Trombone 1 & 2
 - h. Trombone 3 & Tuba
 - i. Timpani & Castanettes
 - j. Gran cassa and tamburino
 - k. Tamburo piccolo
 - l. Harp
- xiii. *Parts folded within a paper that reads, “Musical memorandums principally of Opera of Esmeralda.” [Note: these are located in Box 1A overflow.]*
- xiv. *Ballet parts for Act 4—“The Seasons”*
 - 1. Includes note from brother, Edward P. Fry
 - 2. 4 Violin 1 parts
 - 3. 4 Violin 2 parts
 - 4. 3 Viola parts
 - 5. 7 Violincello/Contrabasso parts
 - 6. Oboe
 - 7. Clarinet

8. Bassoon
9. Trumpet
10. Trombone 1 & 2
11. Trombone 3 & Tuba
12. Timpani
13. Gran cassa

b. Box 1B:

- i. *Italian libretto*; notebook, red spine, small, brown marble cover, words by J. R. Fry, Italian translation by E.C. Sebastiani.
- ii. *English libretto*; notebook, marble cover, cover-title in ink, written on inside cover, "J. R. Fry, 134 South 3rd St., 2008 Walnut St." Also note to "Please preserve this Ms copy very carefully."
- iii. *Basso choral parts*; 12 total (last two seem to be a different edition of the parts), full part, handwritten manuscripts, only vocal line, English text, originally were entitled "Esmeralda" but then crossed out and replaced with "Notre Dame"
- iv. *Handwritten note listing Acts and Scenes in order*, some edits and corrections made
- v. Solo vocal parts:
 1. *Esmeralda*; Act 4, vocal line only, handwritten, English text, 13 p.
 2. *Gudule*; Act 4, vocal line only, handwritten, English text, 3 p.
 3. *Quasimodo*; Act 4, vocal line only, handwritten, missing text, 6 p.
 4. *Frollo*; Act 4, vocal line only, handwritten, English text, 15 p.
 5. *Chateaupers*; Act 4, piano/vocal, handwritten, no text, 4 p., appears to be draft
 6. *Chateaupers*; Act 4, vocal line only, handwritten English text, 8 p.
- vi. Small choral parts:
 1. *Coro*; ("didentro" crossed out), chorus part, "Allegro maestoso," piano/vocal, tenor and bass lines, handwritten, English text, 3 p.
 2. *Coro*; Act 4 No. 22 score (male voices), vocal lines only, handwritten, no text, 20 p.
 3. *Soprano*; full part (all acts), vocal line only, handwritten, Italian text, 16 p.
 4. *Alto*; full part (all acts), vocal line only, handwritten Italian text, 14 p.
 5. *Tenor*; full part (all acts), vocal line only, handwritten, Italian text, 14 p.
 6. *Tenor*; one page—Act 2, vocal line only, no text, handwritten
 7. *Bass*; full part (all acts), vocal line only, handwritten Italian text, 17 p.
- vii. "*Esmeralda & Opera in 4 Acts, Words and Music for the Character of Frollo—Barytone*," horizontal, handwritten manuscript, vocal line only, English text, includes corrections in red ink, 8 p.
- viii. "*Notre Dame of Paris Opera in 4 Acts, Words & Music for the Character of Chateaupers, Tenor*," horizontal, handwritten manuscript, vocal line only, English text, includes corrections in red ink, 9 p.

- ix. *Tenor and bass (No. 17, Act 2 Finale & No. 18 of Act 3) part*; piano/vocal, handwritten manuscript, horizontal, English text, 8 p.
- x. *Soprano choral part*; handwritten manuscript, twine bound, vocal line only, English text, full part (all acts)
- xi. *Soprano choral part*; Act 3 No. 18, handwritten manuscript, vocal line only, English text, 3 p.
- xii. *Alto choral part*; handwritten manuscript, vocal line only, English text, twine bound, full part (all acts), 15 p.
- xiii. *Alto print proofs*; printed, Act 1, vocal line only, English text, 10 p.
- xiv. More string parts
 - 1. *Violin 1 No. 2*; handwritten manuscript, full part (all acts), twine bound
 - 2. *Violin 1 No. 3*; handwritten manuscript, full part (all acts), twine bound
 - 3. *Violin 1 No. 4*; handwritten manuscript, full part (all acts), twine bound
 - 4. *Violin 1 No. 5*; handwritten manuscript, full part (all acts), twine bound
 - 5. *Violin 2 No. 2*; handwritten manuscript, full part (all acts), twine bound
 - 6. *Violin 2 No. 3*, handwritten manuscript, full part (all acts), twine bound
 - 7. *Violin 2 No. 4*; handwritten manuscript, full part (all acts), twine bound
 - 8. *Cello "Andante,"* handwritten manuscript, only 3.5 pages
- xv. *Draft score marked "Alleg. Moderato e agitato,"* handwritten manuscript, 4 p.
- xvi. *Vocal draft score*; vocal lines only, blue paper, handwritten manuscript, heavily edited, 24 p.
- xvii. *Ballet: The Seasons score*; Act 4, handwritten manuscript, horizontal, orchestral score, 19 p.
- xviii. *Prompter's copy of the score*; unbound, horizontal, handwritten manuscript, full part (all acts included), approximately 49 p.
- xix. *Piano reduction score*; unbound, horizontal, handwritten manuscript, Act 1, has edits in red ink, 46 p.
- xx. *Miscellaneous manuscript fragments*; begins with a note by E.P. Fry regarding the "Music of W. H. Fry's opera Notre-Dame of Paris" dated June 1865, most of these are handwritten drafts.
- c. **Box 1C:** Label reads "Notre Dame of Paris/Composer's holograph full score"
 - i. *Folder containing newspaper clipping from Harper's Weekly*; details a performance of *Notre Dame* at the Grand Musical Festival in aid of the Sanitary Commission at the Academy of Music in Philadelphia. Illustration included, dated May 21, 1864.
 - ii. *Note regarding "The original full score of the Opera of Notre Dame of Paris,"* see Upton bulletin for full transcription, handwritten.

- iii. *Proofs of pages from printed choral parts*; 2 alto pages, 1 tenor page, English text
- iv. *Envelope marked: "Notre-Dame of Paris: A Lyrical Drama in Four Acts...Vocal and Piano-Forte Score, With English And Italian Words...[Act I Only], [New York: 1864];"* identical to letter-press, printed copies of Act I contained in Box 1F subseries.
- v. *Orchestral manuscript score*; full, unbound
- d. Box 1D:**
 - i. *Esmeralda Opera in Quattro*; leather bound book with clasps, handwritten, horizontal, entire opera, 501 p.
- e. Box 1E-1:**
 - i. *Notre Dame of Paris piano/vocal score, Act 1*; green marble hardcover with leather spine binding, print copy of Act 1 (matches copies seen in Box 1F subseries), handwritten corrections inside, marked "unpublished," English and Italian text.
- f. Box 1E-2:**
 - i. *Notre Dame of Paris, piano/vocal score, Acts 2, 3, 4*; green marble hardcover with leather spine binding, handwritten manuscript score with drafts, English and Italian text
- g. Box 1F-1:**
 - i. *Printed copies of piano/vocal, choral scores of Notre Dame de Paris: Act I*; English and Italian text, paper bound, 64 p., marked 1864, box labeled, "Copies 1-15."
- h. Box 1F-2:**
 - i. Same contents as Box 1F-1, marked "Copies 16-45."
- i. Box 1F-3:**
 - i. Same contents as Box 1F-1, marked "Copies 46-66."
- j. Bound items with no box:**
 - i. "*Notre Dame of Paris, Libro pel Maestro dei Cori [Chorus Master's Book]*"; handwritten manuscript score, English and Italian text, piano/vocal, complete opera (4 acts), bound, horizontal. Marked, "William H. Fry New York Tribune Office."
 - ii. "*Notre Dame of Paris: A Lyrical Tragedy by W.H. Fry*"; originally had "Esmeralda" as title (this was crossed out), handwritten manuscript score, orchestral, complete opera (4 acts), oblong, marble hardcover, leather spine, 501 p.

B. Leonora

- a. Box 2A:**
 - i. *Wind and percussion parts*: (all handwritten manuscripts, some have multiple versions)
 - 1. Flute 1
 - a. Act 1 & 2
 - b. Flute 1 & Piccolo, Act 1 & Overture
 - c. Flute 1 & Piccolo, Act 2
 - d. Act 4
 - 2. Flute 2 (Acts 1 & 2)

3. Oboe (Act 1, 2, [additional Act 2], 3, and 4)
4. Clarinet
 - a. Acts 1-4
 - b. Additional Acts 1-3 bound
5. Bassoon (Acts 1-4)
6. Horns 1 & 2
 - a. Acts 1-4
 - b. Additional Acts 1-3, bound
7. Horns 3 & 4
 - a. Act 1, 2, 4
 - b. Additional Acts 1-3
8. Trumpet (Acts 1-4)
9. Trombone
 - a. Alto/tenor
 - b. 3 different booklets with various acts available
10. Bass trombone
 - a. Two booklets—one with Acts 1-4, the other with only Acts 1-3 [Note: these are located in the 2A/2B overflow box].
11. Timpani (Acts 1, 2, 4) [Note: these are located in the 2A/2B overflow box].
12. Cimbali (Acts 1 & 2) [Note: these are located in the 2A/2B overflow box].
13. Gran cassa and cimbali (Acts 3 & 4) [Note: these are located in the 2A/2B overflow box].

b. Box 2B:

- i. *String parts:* (all handwritten manuscripts, some have multiple copies, some bound/some loose)
 1. *Violin 1* (“*principale*” or “*concertmaster*”)
 - a. One oblong manuscript marked “Leader’s Part”
 - b. Act 1—*principale*
 - c. Manuscript—“Aria, Allegro Maestoso No. 12”
 - d. Act 1—No. 3 “Duetto”
 - e. Act 4
 2. *First Violin* (“*violino primo*”)
 - a. No. 14 “Invocation”
 - b. “Quintett con brio”
 - c. Part No. 1 (Acts 1 & 3)
 - d. Part No. 2 (Acts 1-3)
 - e. Part No. 3 (Acts 1-4)
 - f. Part No. 4 (Acts 1 & 2)
 3. *Second Violin*
 - a. Part No. 1 (Acts 1-4)
 - b. Part No. 2 (Acts 1-4)
 - c. Part No. 3 (Acts 1-4, additional Act 1) [Note: this is located in the 2A/2B overflow box].

- d. Part No. 4 (Acts 1-3) [Note: this is located in the 2A/2B overflow box].
 - e. 3 unmarked Violin 2 parts (“Duetto”) [Note: this is located in the 2A/2B overflow box].
 - 4. Viola [Note: these are located in the 2A/2B overflow box].
 - a. Viola No. 1 crossed out to No. 2 (Act 2)
 - b. Unmarked viola (Act 2—“Recit following No. 17”)
 - c. Unmarked viola (Act 2—“Quintetto con brio”)
 - d. Unmarked viola (Act 3—“Adante maestoso”)
 - e. Unmarked viola (Act 3—“Recit & trio”)
 - f. Viola No. 1 (Act 4)
 - g. Viola No. 2 (Act 1)
 - h. Viola No. 3 (“Aria No. 13”)
 - 5. “No. 3 Duetto” inserts [Note: these are located in the 2A/2B overflow box].
 - a. (these include one Violin 1, three copies of Violin 2, and two Viola copies)
- c. **Box 2C-1:**
 - i. “Choruses of Leonora: Chorus Master’s copy,” bound book, marble cover, Italian translations, no box, English text, printed piano/vocal score. *Note: this is a bound book without a box, but belongs to the 2C subseries (see bookmark note).*
- d. **Box 2C-2:**
 - i. Bound book marked “Acts 2 & 3” on the spine, no box, marble cover, printed piano/vocal score, English text. *Note: this is a bound book without a box, but belongs to the 2C subseries (see bookmark note).*
- e. **Box 2C-3:**
 - i. Same as Box 2C-2. *Note: this is a bound book without a box, but belongs to the 2C subseries (see bookmark note).*
- f. **Box 2C-4:**
 - i. *Librettos*
 - 1. 3 available, printed, bound, Italian versions of the opera, P.E. Abel marked as publisher, complete (4 acts), English and Italian text, 20 p.
 - ii. *Chorus parts* (all are piano/vocal, bound, printed parts)
 - 1. *Act 1 No. 1*, 2 copies, marked “Leonora chorus,” tan cover, pages 17-60
 - 2. “Signor Beneventano’s Part,” missing cover/title page, pages 17-312
 - 3. *Act 1 No. 4 & 5*, 2 copies, marked “Leonora chorus,” red cover, one marked “Signora MC La Graosa” and the other “Rosenthal”
 - 4. *Act 1 No. 6 & 10*, 2 copies, blue cover, pages 140-196.
 - 5. *Act 2 No. 14*, 2 copies, blue cover, pages 259-277
 - 6. *Act 2 No. 18*, 2 copies, pages 321-378, blue cover, one marked “Rosenthal,” one part includes a handwritten, folded note in Fry’s handwriting

7. *Act 3 No. 22 & 23*, 2 copies, blue cover, pages 397-439.

g. Box 2C-5:

- i. *Miscellaneous manuscript sketches*
 1. Scraps from printed libretto marked “prompt book,” includes annotations for stage directions
 2. Folded manuscripts of corrections
 3. Blue paper with handwritten notes about winds
 4. Set of miscellaneous manuscripts with lyrics
 5. Other corrections—“Duet No. 3 Act 1”
- ii. *Bound, full manuscript score marked “Quere? Is this a correction for Overture Leonora?” by E. P. Fry*; includes penciled notes from W.H. Fry’s brother
- iii. *Overture to Leonora*; handwritten manuscript, full orchestral score, working draft, 12 p.
- iv. *Overture, manuscript score*, unfinished, handwritten.
- v. *Additional pile* marked, “Leonora WHF’s Memos for corrections else [?] some stray leaves of score probably all these corrections have been made, EP Fry, June 1865.”
 1. Includes roughly 10 different arias and/or scenes
- vi. *Score, Act 4, Introduzione e Duetto*, bound (with twine), horizontal manuscript
- vii. *Manuscript scores with note* made by Edward P. Fry, July 1865, both from Act IV (includes band score and draft piano reduction).
- viii. *Parts for military band*
 1. Manuscript No. 1, 4, and 9
 2. Piccolo
 3. Clarinet in E-flat
 4. Clarinet I in B-flat
 5. Clarinet II in B-flat
 6. Bassoon
 7. Horn 1 in E-flat
 8. Horn 2 in E-flat
 9. Trumpet 1
 10. Trumpet 2
 11. Trombone 1
 12. Trombone 2
 13. Tuba
 14. Tambur
 15. Gran cassa
- ix. *Full score for military band*; Act 1 No. 1, twine bound

h. Box 2C-6: (contents have already been broken into folders prior to finding aid)

- i. *Folder 1*: score (“Leonora Full Score Act 1 and Acts 2 & 3”), notes from Fry (including one in French), notes from brother (E.P. Fry), small handwritten correspondence in envelope—written by W.H. Fry to Horace B. Fry of New York

- ii. *Folder 2*: handwritten note describing corrections (written by Fry), 2 page manuscript edited score
 - iii. *Folder 3*: one page letter written from unknown party to Fry, note on blue paper with correction reminders, one manuscript score (full orchestral)
 - iv. *Folder 4*: piano/vocal manuscript score—brown cover, bound, “Fry’s Leonora, Duetto, Atto 4, Copie pour l’accompanation”
 - v. *Folder 5*: full orchestral score—brown cover, bound, marked “Giulio e Leonora Opera de WH Fry, Atto 4, Introduzione e Duetto per Contralto e Tenor, Mariann e Giulio” on folder
 - vi. *Folder 6*: full orchestral score—brown cover, bound, oblong, handwritten, 18 p., marked “WH Fry’s Leonora, Atto Terzio, Scena e Romanza Score”
 - vii. *Folder 7*: piano/vocal handwritten score—oblong, unbound, starts with No. 3 Duetto from Act 2, note on folder reads “NYC 1858 Leonora Giulio & Montalbo, Duetto [Italian only]; thru pg. 286”
 - viii. *Folder 8*: piano/vocal handwritten score—oblong, note on folder reads “Leonora Act IV, Giulio e Leonora Duetto” and “Note cancels & cancellanda, pg. 287-308”
 - ix. *Folder 9*: piano/vocal handwritten score—oblong, note on folder reads “Leonora—Finale pg. 309-end [340]”
- i. Box 2D-1:** (each box includes a note at the beginning—this is marked as “*top of the pile,*” parts have been left in original order instead of being placed in traditional concert order)
- i. *Orchestral and choral parts*
 1. Cimballi e gran cassa (Acts 1-3)
 2. Timpani (Acts 1-3)
 3. Trombe (Acts 1-3)
 4. Violincello & Bassi (Act 3)
 5. Horn 3 cover page
 6. Another violincello & Bassi (Act 3)
 7. “Aria/Adagio Cantabile per Valdor”—for Signor Marini, Act 3 Scene 2, piano/vocal part
 8. Piccola cassa (Tacet, finale)
 9. Tamburo (Act 3 Scene e Romanza)
 10. Tambore-Piccolo (Act 4 Introduction & Duet)
 11. Castanets (Finale of Act 2)
 12. Inserts for a recitative in Act 3 Scene 1 (“Solo Valdor”)
 - a. Oboe
 - b. Clarinet
 - c. Bassoon
 - d. Viola
 - e. Flute 1
 - f. 2 Violin 1 parts
 - g. 2 Violin 2 parts
 - h. Violincello and Bass
 - i. Horns 1 & 2
 13. Blank music manuscript paper

14. Castanets (Finale of Act 1)
 15. Piano fragments
 16. Bass trombone (overture)
 17. Ophicleide (“Allegro non canto”)
 18. Violin 1 principale (Act 3 recitative insert)
 19. Viola (Act 4 Introduction & Duet)
 20. Violincello & Bassi No. 4 (Acts 1-4, includes inserts, brown cover)
 21. Violincello & Bassi No. 2
- j. Box 2D-2:** (marked “*middle of the pile*”)
- i. *Violincello & Bassi No. 1* (Act 2)
 - ii. *Overture parts:*
 1. Timpani
 2. Cembali e gran cassa
 3. Viola No. 2
 4. Violincello & Bassi No. 3
 5. Violin 2 No. 4
 6. Violin 2 No. 3
 7. Violin 2 No. 2
 8. Violin 1 No. 1
 9. Violin 1 No. 2
 10. Tenor trombone
 11. Violin 1 No. 4 (or 3)
 12. Violin 2 No. 1
 13. Violincello & Bassi No. 2
 14. Oboe
 15. Clarinet
 16. Bassoon
 17. Horn in E-flat
 18. Horn in C
 - iii. *Act 2 inserts*
 1. 3 Violincello & Bassi parts
 2. 3 Violin 1 parts
 3. Bassoon
 4. Clarinet in A
 5. Oboe
 6. 5 Violin 2 parts
 7. 3 Viola parts
 - iv. *Violincello & Bassi No. 5* (Act 1, first two pages)
 - v. *Violincello & Bassi No. 3* (Act 1, 2 copies)
 - vi. *Violincello & Bassi* (finale to Act 2, insert)
 - vii. *Violincello & Bassi No. 3* (Acts 1-4)
- k. Box 2D-3:** (marked “*bottom of the pile*”)
- i. More orchestral parts:
 1. Viola (introduction to Act 2 insert)
 2. Viola (Act 4 No. 1 insert)
 3. Viola No. 2 (Act 4 Introduction & Duet)

4. Viola (Act 3)
 5. Viola
 6. Violincello & Bassi No. 2 (Act 1)
 7. Fragmented Viola No. 2 insert (Act 3)
 8. Bass No. 13 Aria insert (2 copies)
 9. Violincello & Bassi (No. 14, Act 2 to end)
 10. More Violincello & Bassi fragments
 11. Viola No. 1 (Acts 1-4, bound)
 12. Viola (Duetto No. 3 insert)
 13. Scraps
 14. Viola (Act 4 insert)
 15. Violincello & Bassi unknown Act
 16. Bass No. 1 (Act 3 Scene e Romanza insert)
 17. Bass No. 3 (Act 4 Introduction & Duet insert)
 18. Unknown part (no title or cover)
- l. Box 2E:** (3 bound manuscript scores of Acts 1-3)
- i. *Act 1 score*; hardbound, leather spine, vertical, handwritten manuscript, full orchestral/vocal score
 - ii. *Act 2 score*; hardbound, leather spine, vertical, handwritten manuscript, full orchestral/vocal score
 - iii. *Act 3 score*; hardbound, leather spine, vertical, handwritten manuscript, full orchestral/vocal score
- m. Box 2F:** (mostly choral parts; some are similar to those seen in Box 2C-4)
- i. Soloist parts:
 1. *Giulio*; parts for “Signor Benedetti,” Act 1 Quartetto, Recit & Aria, Finale; Act 2 Scene 1, Recit & Duet, Giulio & Leonora
 2. *Montalvo parts for “Signor Beneventano,”* marked “corretto,” Act 1 Quartet & Recit, Finale too
 3. *Parts for “Signor Truffe,”* Act 1 No. 7 Quartet and Scene 1, Act 2 Recit (Montalvo, Leonora, Giulio)
 4. *Valdor*; parts for “Signor Rosi, Act 1 Quartet and Recit, also Finale
 - ii. Chorus parts (similar to those in Box 2C-4)
 1. *Act 1 No. 1*, 6 copies
 2. *Act 1 No. 4 & 5*, 5 copies
 3. *Act 1 No. 6 & 10*, 4 copies
 4. *Act 2 No. 14*, 4 copies
 5. *Act 2 No. 18*, 4 copies
 6. *Act 3 No. 22 & 23*, 4 copies
- [*Note: The remaining items of Box 2F have been moved to an overflow box—still labeled 2F*]
- iii. *Multiple handwritten choral parts*—Tenor 1 & 2 (with “No. 4” marked), Bass 1 & 2 parts of Act 1, 1st Soprano chorus part
 - iv. *Unknown piano/vocal part* with English text
 - v. *Various Montalvo parts: Signor Beneventano part*; bound, Act 2, piano/vocal, handwritten, Scena—Montalvo. “*Leonora per Montalvo,*”

- horizontal, bound vocal part. *Montalvo part*; Act 2 No. 10, bound with twine. More parts marked, “*For Herr Carl Formes*” (various scenes).
- vi. *More miscellaneous parts and fragments* (all relate to different characters, vocal ranges, and acts/scenes; [most likely] originally stored out of order)
- vii. *Marianna parts*; one is a bound, horizontal booklet, variety of acts, heavily edited, handwritten. Others are various acts and scenes.
- viii. “*Per Valdor*,” bound part, variety of acts, heavily edited, handwritten, marked “Signor Luigi Rocco”
- ix. *Bound quartetto No. 7 A and Segue No. 7 B*, marked “M. Gassur”
- x. Parts for the *character of Giulio* from all acts
- xi. *Various soprano parts*, marked “corretto,” solo piano/vocal manuscripts
- xii. *Fragmented piano/vocal manuscripts from various acts* (Giulio, Marianna, some unidentifiable)

C. *Aurelia the Vestal*

a. **Box 3:**

- i. *Aurelia the Vestal: A Lyrical Tragedy in Three Acts; full score*, manuscript, folio, cloth with leather back and plaque for cover-title, 194 p., 4 volumes (Act I, Act I Continued, Act II, Act III).
- ii. *Aurelia the Vestal: A Lyrical Tragedy in Three Acts; piano/vocal score*, manuscript, folio, boards with leather back and corners, plaque for cover-title, 269 p., 3 volumes (Acts I-III).
- iii. *Aurelia the Vestal: A Lyrical Tragedy in Three Acts; libretto, English*, words by Joseph R. Fry, manuscript, 10” x 18”, leather with gilt tooling, 72 p.
- iv. *Duetto per Soprano e Tenore Nell’ Opera Cristiani e Pagani*; vocal score, manuscript, folio, brown-paper cover, 40 p., 1838.
- v. *Manuscript fragment*, 2 p.

Series II. Instrumental & Choral Music

Arrangement: The following items are arranged by genre type, as per classified in the original bulletin by Upton, then by box number as seen in Series I. Orchestral Works are broken down further into Symphonies and Overtures. Instrumental and vocal parts are arranged in traditional concert (score) order. Illustrative Materials reflect miscellaneous items, as well as Fry’s lecture materials (as discussed in the above Biographical Note). These materials are arranged in original order by folder (Lecture 1, Lecture 2, etc.).

A. Choral Works

a. **Box 4A:** Stabat Mater

- i. *Orchestral parts*
 - 1. Flute
 - 2. Oboe
 - 3. Clarinet
 - 4. Bassoon
 - 5. Horns 1-4
 - 6. Trumpet
 - 7. Trombone 1 & 2
 - 8. Trombone 3 & Tuba

9. Timpani
 10. Soli cymbals, gong, and “large bell”
 11. Tamburo
 12. 4 Violin 1 parts, including concertmaster
 13. 3 Violin 2 parts
 14. 2 Viola parts
 15. 3 Violincello/Basso parts
 16. 1 Contrabasso
- ii. *Various drafts & manuscripts; includes:* handwritten (pencil) vocal score (85 p.); Solo tenor and bass parts; handwritten soprano draft; more handwritten (miscellaneous, fragmented) drafts; a draft choral and piano/vocal score; more solo choral drafts.
 - iii. *Printed choral parts:* [Note: these items are included in Box 4A overflow]
 - a. Two parts marked “Duet for Soprano and Contralto”
 - b. One part marked “Tenor Air with Choral”
 - c. 27 soprano
 - d. 29 alto
 - e. 28 tenor
 - f. 29 bass
- b. **Box 4B:** Stabat Mater continued [scores]
- i. *Unfinished manuscript score;* handwritten, horizontal, unknown number of pages.
 - ii. *Original full score,* holograph, oblong, hardcover boards, 237 p.
- c. **Box 5:**
- i. *Moses in Egypt;* full score, hardcover boards with leatherback and comers, gilt-tooled, incomplete, holograph, oblong, 49 p.
 - ii. *Mass in E-flat (folder 1);* composed Dec. 12, 1864, vocal score (holograph, oblong, 38p.).
 - iii. *Kyrie Eleison multiple drafts (folder2):* full score, holograph, oblong, 10 p, 1864. 2 other small draft scores.
 - iv. *The Lord God Omnipotent (folder 3);* chorus with orchestra and organ. Full score, manuscript, folio, 30 p. (Note: this contains similar content as seen in the Hallelujah Chorus)
 - v. *Note regarding Hallelujah Chorus (folder 4);* handwritten on yellow paper, reads: “Mem: This chorus the composer introduced into the opera Notre Dame of Paris with other words.”
 - vi. *Various Hallelujah Chorus drafts and score (folder 5);* handwritten manuscripts, score is 30 p. long.
 1. *Orchestral parts (folder 6):*
 - a. Flute & Piccolo
 - b. Oboe
 - c. B-flat Clarinet
 - d. Bassoon
 - e. B-flat Cornet
 - f. Horn in C
 - g. Trumpet in E
 - h. Trombone 1 & 2

- i. Bass Trombone
- j. Ophecleide
- k. Timpani
- l. Bass drum & cymbal
- m. Drum (“tambour”)
- n. 4 Violin 1 parts
- o. 3 Violin 2 parts
- p. 2 Viola parts
- q. 4 Violincello/ “Bassi” parts
- vii. Handel’s *Messiah* (folder 7); two separate, printed, soprano choral parts (“Soprano No. 1” and “Soprano No. 35”)
- viii. *Ode* (folder 8); full score, holograph, folio, unbound, 19 p., 1854
 - 1. *Orchestral parts* (folder 9)
 - a. Piccolo
 - b. Flute
 - c. Oboe
 - d. B-flat Clarinet
 - e. Bassoon
 - f. E-flat Trumpet
 - g. B-flat Cornet
 - h. Horn 1 & 2 (E-flat)
 - i. Alto Trombone
 - j. Tenor Trombone
 - k. Bass Trombone & Ophecleide
 - l. Bass Drum & Cymbals
 - m. Timpani in C & G
 - n. Tamburo (drum)

B. Orchestral Works

a. Symphonies

i. Box 6:

1. *Symphony in C* (folder 2); fragments
2. *Symphony in c minor* (folder 3); two movements (fragments)
3. *Westminster Abbey: A Symphony* (folder 4); one page, unfinished manuscript score.
4. *Symphony in La for full orchestra* (folder 5); first movement, 11p., bound.
5. *Andante Pastorale* (folder 6); unfinished manuscript score

ii. Box 8:

1. *Fantastic Symphony: The Witches’ Dance, Scene: A Wild Heath, Time: Night*; pianoforte reduction, unsigned folio, 3 p. (see note in transcriptions on page ???)

iii. Box 9:

1. *Sacred Symphonies No. III: Hagar in the Wilderness*; full score, holograph, oblong, unbound, 14 p., 1854 (folder 1, item 2)
2. *Santa Claus: Christmas Symphony*; full score, manuscript, folio, re-bound in green book, 65 p., 1853 (folder 1, item 3).

- a. *Second “original score,”* incomplete, unbound, handwritten draft, first 22 pages folio, pages 23 to 40 oblong, remaining pages missing.
- 3. *Niagara: A Symphony*; full score, holograph, folio, unbound, 5 p., 1854 (folder 2, item 1)
 - a. *Second copy*, full score manuscript, oblong, unbound, 12 p.
 - b. *Orchestra parts*
 - i. 18 Violin 1 parts
 - ii. 18 Violin 2 parts
 - iii. 16 Viola parts
 - iv. 11 Violincello/Contrabasso parts
 - v. Flute & Piccolo
 - vi. Oboe
 - vii. Horn 1 & 2 in E-flat
 - viii. Timpani
- 4. *Dramatic Symphony: The Dying Soldier*; full score, holograph, 10” x 18”, unbound, 14 p. (folder 2, item 3)
 - a. *Piano-vocal version of score*, holograph, words by J. R. Fry

b. Overtures

i. Box 6:

- 1. *Overture to the World’s Own (folder 1)*; unfinished manuscript score, 2 p., holograph, 1857.

ii. Box 9:

- 1. *Overture to Macbeth; 3 scores (folder 1, item 1)*
 - a. First is a full score, holograph, oblong, 29 p., 1862
 - b. Second is full score, manuscript, oblong, 33 p.
 - c. Third is full score, holograph, oblong, unbound, paper cover, 22 p.
- 2. *Overture to Evangeline*; full score, holograph, folio, unbound, 20 p., 1860 (folder 1, item 4). Note: original finding aid lists orchestral parts—these have not been located within this collection.

C. Chamber Music

a. Box 7:

- i. *Trio for pianoforte, violin, and violincello (folder 1)*; unfinished manuscript, 2 p.
- ii. *String quartet in F major (folder 2)*; unfinished manuscript
- iii. *String quartet in f minor (folder 3)*; unfinished manuscript

b. No box, Bound Volume (“Fry Quartets”):

- i. *Tenth quartet in c minor*; complete, 24 p.
- ii. *Eleventh quartet in a minor*; complete, approx. 40 p.
- iii. *Quartet in g minor*; unfinished, 23 p.
- iv. *Quartet in D*; unfinished, 20 p.
- v. *Quartet in c-sharp minor*; incomplete, 11 p.
- vi. *Quartet in D-flat*; fragments
- vii. *Quartet in g minor*; sketch

viii. *Sextuor*; sketch

D. Shorter Instrumental & Vocal Works

a. Box 7:

- i. *Adieu: Song for the Piano* (folder 4); holograph, one page, 1855
- ii. *Metropolitan Hall March* (folder 5); parts only, no score, 1853
 1. Part Inventory:
 - a. Piccolo
 - b. 2 Clarinet parts
 - c. Valve trumpet
 - d. Alto Trombone
 - e. Tenor Trombone
 - f. Trombone and Tuba
 - g. 3 other Tuba parts
 - h. Side drum and triangle
- iii. *Trumpets: Military Orders* (folder 6); oblong, handwritten manuscript

b. Box 9:

- i. *The Orphan's Lament*; score, holograph, words and music by W. H. Fry (folder 2, item 7).

E. Illustrative Materials

a. Box 8:

- i. *Lecture 1*:
 1. 4 scores with paper covers (#1-3 & #6)
 - a. *Each Merry Moss Trooper Mounted His Steed* is #6
 2. Orchestral and choral parts, possibly used for demonstrations
 - a. Bound together
 - b. Includes *Star-Spangled Banner*, scales, *Laurels Twined Around the Warrior's Brow*, & *Chinese Hymn*
 - c. All handwritten manuscripts
- ii. *Lecture 2*: (all handwritten manuscripts)
 1. Fragmented scores of short songs
 2. *Persian Air*
 3. *Jewish Nuptial Song*, *Hebrew Melody*, & *Jewish Choral of the 15th Century*
 4. *Egyptian Song*
 5. *Song of Roland*
 6. *East Indian Air*
 7. Fragments of a Christian chant
- iii. *Lecture 3*:
 1. One part with VC and CB excerpts (cello and bass)
 2. Handwritten manuscripts
- iv. *Lecture 4*:
 1. 2 parts
 - a. cello
 - b. one labeled "conductor"
 2. All handwritten manuscripts
- v. *Lecture 5*:
 1. Note of explanation about lectures
 2. "*Oratorio di Somilli*"

3. *“Orfeo di Tergolese”*
 4. *“Choral by Palestrina”*
 5. *Duet by Handel (Air)*
 6. *“When Flower Meads Madrigal”* by Palestrina
 7. all are for flute and violin with piano accompaniment
- vi. *Lecture 6:*
1. *Missing
- vii. *Lecture 7:*
1. 1 page fragmented manuscript score
- viii. *Lecture 8:*
1. Unknown orchestral, manuscript score
- ix. Also, folder labeled, *“Musical Illustrations.”* This includes:
1. Print of an illustration of Ludwig van Beethoven
 - a. Note: “From a rare German print, after original pen and ink sketches, made at Vienna, not long before his death”
 - i. Labeled: “WC Sharp’s Lithograph, Boston”
 2. Prints of 2 medieval chants
 3. Book, print, unbound, entitled, *“Histoire Generale de la Musique et de la Danse”*
 - a. Includes items like the *Chinese Hymn* and *Egyptian Song*
 4. Unidentified timpani part
- x. Folder of fragments of examples used in Fry’s lectures labeled, *“Memorandum.”* This includes:
1. Excerpts of pieces such as:
 - a. *“Style of Rossini”*
 - b. *“Style of Mozart”*
 - c. *“Chant”*
 - d. *Chinese Hymn*
 - e. East Indian music examples
 - f. *Greek Hymn* (one tenor and one bass vocal part)
- xi. Also included is a pile of miscellaneous, fragmented manuscripts with a label marked (on a sheet of separate paper), *“Misc. Sketches & Fragments”*