

**NEELY BRUCE**  
**A BRIEF DESCRIPTIVE CATALOGUE OF HIS COMPOSITIONS**  
**REVISED AND EXPANDED AUGUST 2006**

This catalogue is presented by genre, and in reverse chronological order. The year of composition is given in parentheses near the end of each entry. No attempt has been made to catalogue all of the music for church services, which includes dozens of short anthems, miscellaneous psalm settings, brief responses, etc., as well as mass settings for congregational use and short organ pieces; I estimate there are at least two hundred such items, enough to require a separate catalogue. My many compositions on sacred texts that are suitable for concert performance (as well as use in church) are of course included. Also excluded from this listing are juvenilia (i.e., compositions written between the ages of nine and twelve and some high school and undergraduate compositions of no particular interest), and most lost and unfinished works. Works in progress are included, however, and are listed in the year they were begun, except for unfinished operas, which are described in Appendix One. Important performances of recent works are occasionally mentioned within the descriptive commentary; no attempt is made to give a complete performance history of my output.

At the suggestion of numerous readers of earlier versions of this catalogue, approximate timings of each work are given in boldface, just after the year of composition. The reader is warned that many of these compositions are flexible with respect to time elapsed in performance; for this and other reasons, these timings are intended only as suggestions. No timings are given for the film scores and most of the incidental music for plays, since the music is not continuous and can vary from twenty to forty-five minutes or more.

Some of my recent compositions are discussed on my web site, and many items in this catalogue are available for purchase or rental from Chamberlain Hill Publications; contact me at [neelybrucemusic@comcast.net](mailto:neelybrucemusic@comcast.net) for details.

Compositions are listed according to category (given below in outline form, doubling as the table of contents), followed by a discography, two appendices and a brief commentary.

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## I. WORKS FOR THE STAGE AND OTHER DRAMATIC MUSIC

### A. OPERAS

***Parents***. Biblical musical in one act and eight scenes [libretto by Phyllis Bruce, based on references to parental figures in the four gospels]. For solo voices [children and/or adults], chorus, dancers, small band [flute, violin, string bass, guitar, percussion (see Appendix Two), piano and gamelan instruments], optional organ and handbells; premiered at South Congregational Church, Middletown, Connecticut on April 1, 2001, an additional performance in Madison, Connecticut. Part Three of a trilogy enacting the life of Jesus through stories of his family. (2000-2001; revised 2005) **50:00**

***Brothers and Sisters***. Biblical musical in one act and eleven scenes [libretto by Phyllis Bruce, based on the references in the four gospels to Mary, Martha and Lazarus; James and John the sons of Zebedee; and other notable brothers and sisters, important in the lives of Jesus and his followers]. For performing forces similar to *Parents* and *Cousins*, with the identical instrumentation, minus organ and handbells; premiered at South Church on 19 March 2000, an additional performance in Madison, Connecticut. Part Two of a trilogy enacting the life of Jesus through stories of his family. (1999-2000; revised 2004) **55:00**

***Cousins***. Biblical musical in one act and fourteen scenes [libretto by Phyllis Bruce, based on St. Luke's account of the lives of Mary, Elizabeth, Jesus and John the Baptist]. For performing forces similar to *Parents* and *Brothers and Sisters*, with the identical instrumentation, minus organ and handbells; premiered at South Congregational Church, Middletown in March of 1999, other performances in Madison and Waterbury CT; and Swamscott, MA [NOTE: *Cousins*, *Brothers and Sisters*, and *Parents* are conceived as a trilogy and can be performed in one evening as a single work.] (1998-99; revised 2003-04) **45:00**

***Short Sentences***. Semi-improvised, collaboratively composed opera, based on a conception of Gertrude Stein; for a large number of solo singers. Premiered by the Wesleyan Concert Choir, Neely Bruce, director, May 7, 1999 [NOTA BENE: This composition, while basically complete, is in need of clarification on the level of its instructions to the performer. A second version, for several soloists and orchestra, is contemplated.] (1999) **10:00**

***Hansel and Gretel***. Opera in two acts and nine scenes [libretto by the composer, based on the Brothers Grimm], for solo voices, treble chorus, dancers and chamber orchestra [flute/picc, oboe/Ehorn, A clarinet/Eb clarinet/bass clarinet, bassoon/contra, two saxophones (alto/soprano, tenor/bari), three percussion (see Appendix Two), harp, piano, strings (no second violins); commissioned by Connecticut Opera, George Osborne, general director; version for schools premiered in 1997; complete work premiered in March of 1998 in Bushnell Memorial Hall, Hartford, Connecticut. Revised and edited in 2002 for the production at Trinity College of Music. London. (1996-98). Version for children: **60:00**; full version **1:55:00**

***Americana, or, A New Tale of the Genii***. Opera in four acts [libretto by Tony Connor, based on an eighteenth century allegorical masque of the American Revolution], for solo voices, chorus, dancers, orchestra [1111 (w/doublings) 2110 two percussion (see Appendix Two), guitar, strings and rock instruments], optional two-channel tape and special effects; produced by the American Music/Theatre Group [semi-staged concert version] in 1985, with performances in Hartford and Stamford, Connecticut, and New York City (1978-1983) **2:30:00**

***The Trials of Psyche***. Opera in one act [libretto by Jean Orr, after Apuleius], for solo voices, chorus, chamber orchestra spatially divided into seven groups [flute, English horn, bass clarinet, soprano sax, trumpet, bass trombone, electric guitar, bass guitar, electric organ, traps, harpsichord, harp, four percussion (see Appendix Two), three violins, two violas, cello, bass], mimes, and two-channel tape; produced as part of the Festival of Contemporary Arts at the University of Illinois in 1971 (1970-71) **45:00**

***Pyramus and Thisbe***. Chamber opera in one scene [Shakespeare, from *A Midsummer Night's Dream*], for solo voices, chorus and ten instruments [flute, oboe, clarinet, trumpet, piano, two violins, viola, cello, bass]; especially designed for college opera workshops and premiered at the University of Alabama in 1965 (1964-65) **30:00**

*There are also eleven unfinished opera projects, in varying degrees of completion from substantially written to just a scenario (see Appendix One).*

## **B. MUSIC FOR FILMS AND PLAYS**

***Paradise Lost***. Cues to accompany videotaped readings of the twelve books of Milton's epic poem, as performed by John Basinger. Improvised score for clavichord (2005)

***Benedict Arnold: A Brave Revenge***. Outdoor historical drama by John Basinger; the incidental music for fiddle, wind player (doubling flutes, fifes, pipes and bassoon) and percussion (field drum, bass drum, assorted dead metal). Produced in July 2003 to celebrate the 100th anniversary of the founding of Groton, Connecticut (1997-2003). Eventually there will be a piano version of some of this music, and a "Benedict Arnold Symphony" for chamber orchestra is contemplated.

***Nook Farm: Mark Twain's Neighborhood***. Documentary for Connecticut Public Television, Royen Lisa Simmons, director; improvised score for piano solo and organ solo. Broadcast nationally in January 2002 (2001)

***African Americans in Connecticut: From Civil War to Civil Rights***. Documentary for Connecticut Public Television, Karyl Evans, director, scored for piano solo, jazz trio, and gospel chorus; original music and materials arranged from various sources, with the assistance of Jay Hoggard. First broadcast in June 2000. (2002)

***The Year of Jubilo***. For pre-recorded piano sound, three sound sources; with or without a live performance of the same material; based on "Kingdom Coming" by Henry Clay Work. Composed for a production of *The America Play* by Suzan-Lori Parks, by Actor's Express, Atlanta, directed by Wier Harmon. (2001) 26:00 or longer.

***African Americans in Connecticut: from Colonial Times to the Civil War***. Documentary for Connecticut Public Television, Karyl Evans, director; scored for flute, violin, piano, miscellaneous percussion, and gospel chorus; original music and materials arranged from various historical sources. First broadcast in November 1998 (1998)

***Barnum's Big Top.*** Documentary for National Public Television, produced by Varied Directions and WGBH Boston; directed by Matthew Collins; for the series *The American Experience*, aired for the first time February 10, 1992. For simulated circus band consisting of flute [doubling piccolo], two clarinets [doubling Eb and bass clarinets], trumpet, trombone, tuba, cymbals, bass and snare drums [all instruments multitracked] (1991)

***Insanity on Trial.*** Documentary for National Public Television, produced by Varied Directions and WGBH; directed by Matthew Collins; for the series *The American Experience*, January 1989; for four winds, four strings, piano, and four voices (1988)

***Sins of Our Mothers: The Story of Emeline.*** Documentary for National Public Television, produced by Varied Directions and WGBH; directed by Matthew Collins; for *The American Experience*, premiered in January 1989; for four winds, four strings, piano, and four voices (1988)

***JWB and the Black Wholes.*** Play by James Childs, premiered at Wesleyan University; for digitally synthesized sound (1988)

Complete incidental music for ***Mourning Becomes Electra*** by Eugene O'Neill. For four voices, six instruments and two-channel tape [pre-recorded sound]; written for a production at Wesleyan University and subsequently performed at Mohegan Community College, Norwich, CT, as part of the O'Neill Centennial (1986)

***Tired.*** Film by Douglaston Kass; first prize winner, 1985 Ann Arbor 16mm Film Festival; improvised piano score (1984)

Three songs from ***A Winter's Tale*** by William Shakespeare. For male voice, unaccompanied; written for a production at Wesleyan University (1978)

Music for a film about water pollution [Illinois Environmental Protection Agency, never released]. This score became the ***Grand Duo for Percussion and Piano*** (1972)

***Membrain.*** Mixed-media event designed and produced by the visual artist Rob Fisher: for wind instruments, African drumming ensemble, solo voices, and chorus; with special effects by Phil Musser (1971)

***"Au Clair de la lune."*** Two-channel tape [a collage of pre-recorded instrumental sound], for the Claude Kipnis Mime Troupe, in the repertory of the company for eight years (1969)

Complete incidental music for ***The Tempest*** by William Shakespeare. Composed for a production by the University Theatre, the University of Illinois at Urbana-Champaign; for voices, eight instruments and two-channel tape (1968)

Incidental music for ***Galathea*** by John Lily. Composed for the University of Illinois Summer Youth Theatre; for voices and three instruments (1967)

## C. MUSIC FOR THE DANCE

*Ten-Ton Tango*. Quasi-improvisatory composition for piano to accompany a dance by Susan Matheke (2003) **4:00**

*Patterns*. Quasi-improvisatory composition for piano to accompany a dance by Susan Matheke (2003) **4:00**

*Patterson Reflection*. Quasi-improvisatory composition for piano to accompany a dance by Susan Matheke (1999) **3:30**

*Chopin Jam*. A series of improvisations introducing each of the Opus 25 Etudes of Chopin; for a dance by Willie Feuer and Susan Matheke (1995) **40:00**

*Wild Oysters*. For prerecorded digital keyboards and guitar, with drum machine; composed with the assistance of Jim Chapdelaine for a solo dance of Sandra Koppel (1992-93) **15:00**

*Vistas*. For digitally synthesized recorded sound; for the Richard Biles Dance Company (1988) **20:00**

*Murmur*. Four piano pieces of Gottschalk and Bruce arranged for a dance choreographed by Willie Feuer and Susan Matheke (1984) **12:00**

*Music for Dancing IV, "Richard Cory."* For soprano and piano; for a solo dance of Richard Biles [poem by E. A. Robinson, arranged by the composer] (1982) **18:00**

*Music for Dancing III, "Leibnitz and the Bassoon."* For speaking voice and bassoon; choreographed by Debra Kanter [text the result of chance operations on sentences by Leibnitz, arranged by the composer] (1981) **12:00**

*Music for Dancing II*. For solo flute; for a solo dance of Richard Biles (1980) **10:00**

*Music for Dancing*. For soprano doubling percussion, electric piano doubling percussion, flute doubling voice and piccolo, and percussion [mrdangam, traps] doubling voice; for the Richard Biles Dance Company [text the result of chance operations on the poetry of Philip Freneau, arranged by the composer] (1978) **18:00**

Also, *Atmo-Rag* for chamber orchestra has been choreographed by Richard Biles, parts of the Album for Organ entitled **Pink Music** have been choreographed from time to time (see below), and Susan Matheke has used several of the nocturnes for solo piano as music for dances. In April of 2003 choreographers who are members of the Connecticut Dance Alliance presented dances based on selected **Geographical Preludes** at Bushnell Memorial Hall in Hartford. Many other compositions by Neely Bruce are suitable for dancing.

## II. INSTRUMENTAL MUSIC

### A. WORKS FOR ORCHESTRA AND BAND

***Introduction and Grand March: An orchestral homage to the late W. A. Mozart of Salzburg and the late C. E. Ives of Danbury.*** For orchestra [2(both double picc) 2(second doubles Ehorn) 22 2200 timpani, 3 percussion, strings] and optional chorus. Commissioned by the South Carolina Symphony, with funds from the University of South Carolina; premiered in Columbia, SC on January 21, 2006. (2005) **13:30**

***Second Violin Concerto.*** For solo violin and chamber orchestra [4 flutes w/doublings, 4 clarinets w/doublings, 4 horns, four percussion (see Appendix Two), harp, strings]. Commissioned by the late Ruth Steinkraus Cohen, in memory of Herbert Cohen. In progress. **18:00** (estimated)

***Concerto for Organ, Strings and Percussion.*** For organ solo, strings and solo percussionist (see Appendix Two). Commissioned by Ronald Ebrecht for the new organ in Wesleyan Memorial Chapel, first performed in December 2003. (2003) **18:30**

***CONVERGENCE.*** For multiple bands, multiple choruses, two orchestras, jazz ensemble, multiple organs (located in different buildings), fife and drum corps, bagpipers, large numbers of bells (carillons, chimes, handbells), and percussion ensembles suitable for outdoor performance—Javanese gamelan, West African drums, steel drums, Native American ensemble, others ad libitum. Commissioned by the International Festival of Arts and Ideas, New Haven, CT, and premiered on 18 June 2000 on and around the New Haven Green. Part of Continental Harmony, a commissioning project of the American Composers Forum. Presented at Lincoln Center, August 18, 2002. (1990-2000) **1:30:00**

***Historical and Phantom Marches.*** The band component of *CONVERGENCE*; twelve marches suitable for parades and/or concerts, details available upon request.

Miscellaneous Materials for *CONVERGENCE* which may be performed independently. For orchestra(s), jazz ensemble, fife and drum corps, bagpipes, bells, steel drums, Javanese gamelan, mariachi, etc.; details available upon request.

***Some Melodies from Alpharetta.*** For orchestra [3322 3330 timpani, vibes, strings; flute/picc, oboe/Ehorn, clarinet/bass clarinet, bassoon/contra]. Premiered April 25, 1999 by the Wesleyan Orchestra, Angel Gil-Ordoñez, conductor (1999) **5:00**

***Grand Polka de Bataille.*** Orchestral version [2222 2111 2 A saxes, 3 or 4 keyboards (optional), percussion (see Appendix Two), strings], arranged from the chamber version (see below) for the Ricciotti Ensemble and the Wesleyan University Orchestra (1996-97) **4:00**

***Songs of Zion Recycled.*** Concerto for solo tuba and orchestra [3333 4230 3 percussion (see Appendix Two), strings], composed for Karl Kramer and first performed by him with the New Haven Symphony Orchestra, Michael Palmer, conductor (1992-93) **18:00**

**Barnum's Band.** Symphonic suite in four movements for large wind ensemble [piccolo, 3 flutes, Eb clarinet, 5 Bb clarinets, bass clarinet, contrabassoon, A sax, T sax, Bari sax, 4 horns, 6 trumpets, 4 trombones, euphonium, tuba, 3 percussion (see Appendix Two),]. based on the score for **Barnum's Big Top**; premiered by the Wind Ensemble at North Carolina Wesleyan College, Michael McAllister, conductor, April 1992; two movements subsequently performed by the U. S. Coast Guard Band, Lt. Commander Lewis J. Buckley, conductor (1991-92) **24:00**

1. Heroic Crusader
2. The Feejee Mermaid Meets Jenny Lind
3. Ratsheets and Jumbo
4. Morals and Posters

**"One, Two, Ready, Go!"** For chamber orchestra [2222 2110 2(or 3) A Saxes, percussion (see Appendix Two), strings], composed for the Ricciotti Ensemble, and performed twelve times on tour in the United States (August 1991) and the Netherlands (October 1991), the composer conducting (1991) **5:30**

*Inspired by my experience with my four compositions for the Ricciotti Ensemble, I began two more works for that group which remain unfinished; **Hurricane Bob** and **Een Kleine Concert vor Glockenspiel**. These works will be completed early in the twenty-first century. An additional work for the Ricciotti, based on the **Emmeline** film music, is contemplated.*

**A Seasonal Overture in the French Manner.** For orchestra at Christmas time [any number of winds; any number of brass (six horns preferred); timpani; strings] (1990) **4:00**

**Orion Rising: First Album for Orchestra.** For large orchestra and rock ensemble [2224 4432 2(or 3) percussion (see Appendix Two), strings] and rock ensemble [lead and rhythm guitars, bass guitar, electric keyboard, traps] three movements out of ten are completed, and were premiered by the Hartford Symphony Orchestra on December 4 and 5, 1990.

1. Orion Rising (1988) **6:30**
2. Nebulandromeda (1988) **7:00**
3. Ursa Major (1988) **6:30**

The movements of this composition can be performed in any order and any combination, from a single piece to the entire set of ten. The remaining seven movements will be completed by the year 2010. Their projected titles are as follows:

4. Beetle Juice Meets Beetle Goose
5. The Spinning Dragon
6. Demon Star
7. Canis Minor
8. Columba, the Dove of the Winter
9. Venom of Scorpio
10. Southern Cross [this movement will add a male quartet singing gospel music]

**Santa Ynez Waltz.** For chamber orchestra [2222 2110 2 A saxes snare drum strings], composed for the Ricciotti Ensemble and performed over 120 times by them in the Netherlands and on various international tours; first conducted by the composer (January 1990) and later by Leonard Van Goudoever, Leon Berendse and others (1989) **4:30**

**Overture to Americana, or, A New Tale of the Genii.** Originally for chamber orchestra (see above), reorchestrated for full orchestra [2222 4331 harp piano 2 percussion (see Appendix Two), strings], premiered in this version by the Bridgeton Symphony Orchestra of New Jersey, Russell Meyer, conductor (1887-88) **11:00**

*Atmo-Rag*. For chamber orchestra [2222 2110 2 A saxes percussion (see Appendix Two), strings], composed for the Ricciotti Ensemble and played twenty-three times in the Netherlands and Belgium, the composer conducting (1987) **8:00**

*Concerto for Violin and Chamber Orchestra*. For solo violin; flute, oboe, and strings, not yet performed (1974) **14:00**

*Concerto for Percussion and Orchestra*. For solo percussion (see Appendix Two) and orchestra [2222 4221 2 pianos strings], composed for G. Allen O'Connor, premiered by O'Connor and the University of Illinois Symphony Orchestra, the composer conducting (1967) **16:00**

*Quodlibet on Christmas Tunes*. For flute, oboe, piano, strings (1963) **4:00**

## B. CHAMBER MUSIC

*Trio* for flute, violin and piano (2006) **7:30**

*Private Conversations*. For two alto saxophones and piano, composed for Trio Saxiana; to be performed in France and the United States early in 2007. (2006) **8:00**

*Sabbath Has No End*. For two pianos, arranged and embellished from one of the organ compositions in CONVERGENCE. (2005) **3:00**

*Fantasy* for violin, cello and piano (2003) **8:00**

*Spatial Canon for Four Trumpets and Organ*. Premiered July 2000 at South Church, Middletown, by members of the American Wind Symphony (2000) **7:30**

*Meditative Piece No. 7 for Bassoon and Organ*. Premiered July 2000 at South Church, Middletown (2000) **4:00**

*Dornel Suite*. For trumpet and organ, based on organ pieces by Louis-Antoine Dornel. Premiered on Easter Sunday 2000 at South Church, Middletown (2000) **8:00**

*Five Spin-offs for Viola and Organ*. Based on movements of *Preludes and Paraphrases* [see below]; premiered at Wesleyan University by Aaron Westman and Ronald Ebrecht (2000) **12:40**

Great-Plain

Michael Row The Boat

Ashore

Hopkinton

Lay This Body Down

Don't Be Weary Traveler

*A Distant Fanfare for Saint Joseph*. For brass ensemble [four trumpets, four trombones, tuba]; commissioned by The Bridge Ensemble, Donald Nally, conductor; premiered in Philadelphia in December 1998 (1998) **4:00**

***Homage to Luigi.*** For six pianos and six pianists; instructions for a simultaneous performance of the last five piano sonatas of Beethoven; based on a conception of Henry Brant; premiered on September 11, 1998, in Crowell Concert Hall (1998) **28:00**

***The Three Rs: Pedagogical Sonata for Double Bass and Piano.*** Composed for Richard Hartshorne at the request of Richard Bayles; in honor of Sarah Kendall Bayles; premiered at St. Bartholomew's Church, New York (1997) **12:00**

***Polytonal Fantasy on "The Church's One Foundation."*** For organ and brass quintet (1997) **6:00**

***Wedding March for Lucile.*** For organ and trumpet (1997) **4:30**

***Vistas at Dawn.*** For organ and vibraphone; composed for Ronald Ebrecht (1997) **5:00**

***Leon's Invasion.*** For soprano voice, violin, flute, trombone, and alto saxophone, all doubling theremin; theremin soloist [a total of six theremins needed]; pianist/conductor [text by the composer] commissioned by Lincoln Center Out-of-Doors (1996) **12:00**

***Grand Polka de Bataille.*** Original chamber music version: for two violins, cello, saxophone quartet, three pianos, organ and three percussion (see Appendix Two) (1996) 4:00

***4 + 1.*** For string quartet and piano; composed for the Mondriaan Quartet, and performed by them and the composer eight times in Holland, Canada and the USA (1994) 16:00

***Brass Bouquet.*** Commissioned by Brass Ring with funds from the Connecticut Commission on the Arts, to demonstrate the various sounds and effects of brass instruments (1992) **1:00:00**

- |                                      |                               |
|--------------------------------------|-------------------------------|
| 1. Tutti Grabber Music               | 11. Gistliche HornGesang      |
| 2. The Buzzer                        | 12. Dissonance and Consonance |
| 3. Two Cornets at the Corner Cantina | 13. Building                  |
| 4. First Fanfare                     | 14. Silent Partners           |
| 5. Yügel mit dem Flügel              | 15. Tubby Rides Again         |
| 6. Conical Section                   | 16. Mute Fantasy              |
| 7. Three-Cylinder Engine             | 17. Third Fanfare             |
| 8. The Moan of the 'Bone             | 18. Phonium For You           |
| 9. Second Fanfare                    | 19. Theme and Variations      |
| 10. Brass Nobility                   | 20. Tutti Grabber Reprise     |

***Narrative Objects.*** Composed for the Amsterdam ensemble Califax [oboe, clarinet, bassoon, two alto saxophones] (1991) **8:00**

***Chace Music: Funfare for a President.*** For brass quintet; based on tunes mentioned or referred to in the works of James Joyce; written for Brass Ring and premiered as part of the inauguration of William Chace as President of Wesleyan University (1989) **4:30**

***Music for Emeline.*** For flute, oboe, clarinet, bassoon, violin, viola, cello and double bass; based on a television score; in progress. See I. B. above, MUSIC FOR FILMS AND PLAYS.

*An Album for String Quartet.* In six movements (unfinished)

1. Strings in Heat (1988) **3:30**

*The Hartford and Middletown Waltzes.* For violin and piano (1986) **4:30**

*Music for Two Guitars.* (1980) **20:00**

*Easter Partita, "Jesus Christ Is Risen Today."* For two trumpets, two horns, two trombones (or euphoniums) and organ (1980) **6:00**

*Grand Duo for Cello and Piano.* (1978) **20:00**

*Grand Duo for Flute and Piano.* (1978) **16:00**

*Home Music.* Fantasy on a composition of B. F. White, for string trio (begun in 1976; unfinished)

*Rondo for Flute, Tuba and Piano.* (1976) **36:00**

*Grand Duo for Viola and Piano.* (1974) **8:30**

*Grand Duo for Trumpet and Piano.* (1974) **8:00**

*Grand Duo for Percussion and Piano.* (see Appendix Two) (1972) **20:00**

*Grand Duo for Soprano Sax and Piano.* (1972) **8:00**

*Grand Duo for Trombone and Piano.* (1971) **10:00**

*Preludium.* For flute, oboe, viola, clarinet and bassoon (1968) **2:30**

*Untitled Piece No. 4.* For trombone and percussion (see Appendix Two) (1967) **4:00**

*Untitled Piece No. 3.* For oboe and piano (1967) **6:00**

*Fantasy for Ten Winds and Percussion.* Spatial composition for 4 flutes, alto flute [doubling piccolo], 3 oboes, 2 English horns, 2 percussion (see Appendix Two), two-channel computer generated tape (1967) **12:00**

*Quintet.* For flute, clarinet [doubling Eb clarinet], English horn, bass clarinet [doubling clarinet], and bassoon (1967) **8:00**

*Untitled Pieces No. 1 and 2.* For piano four-hands (1967) **5:00**

*Spot Piece.* For unspecified ensemble of up to thirteen instruments (1966) **any length**

*Constellations.* For miscellaneous instrumental ensemble including multiple guitars (1966) **any length**

*Etudes miniatures*. For flute and piano (1965) **6:00**

*Two Short Pieces*. For flute and piano (1964) **2:30**

*Dance*. For flute, clarinet, English horn, bass clarinet, and bassoon (1963) **1:30**

*Trio*. For violin, viola and cello (1963) **8:00**

### **C. KEYBOARD MUSIC**

[unless otherwise noted, compositions are for piano]

*Friendly Fugues*. (2004-2006) **2:00-3:45 each**

- A Fugue for Katchen Coley
- A Fugue for Blake Reynolds
- A Fugue for Eric Arthur Gordon
- A Fugue for Dr. Hoggard
- A Fugue for Clem W. Hitchcock
- A Fugue for Bitsie Clark (piano four-hands)
- A Fugue for Peter Alan Hoyt
- A Fugue for Louise Faircloth
- A Fugue for Janet
- A Fugue for Billy Weitzer

*A Partita for Virginia Ellen*: Prelude, Fugue, Chaconne and Reel (2004-2006) **10:00**

*Serial Invention No. 1*. (2006) **2:00**

*Albert's Chaconne*. For harpsichord solo. Composed in honor of Albert Einstein, for the centennial celebrations of the theory of special relativity, etc., of the Physics Department, Wesleyan University. (2005) **3:00**

*Einstein in the News*. For harpsichord and speaking voices or actors. Composed in honor of Albert Einstein, for the centennial celebrations of the theory of special relativity, etc., of the Physics Department, Wesleyan University. (2005) **4:00**

*Twenty-four bells*. For carillon. Composed in honor of the recent addition of eight bells to the South College bells, Wesleyan University. (2005) Indeterminate length, at least **3:00**

*Algorithmic Gymnopédie*. Composed in collaboration with David Ruder. (2005) **2:00**

*Four Trios*. For organ solo. In memory of John Schaeffer. (2005) **12:30**

*Tunes 'n' Timbres 'n' Time*. For organ solo. Revised version; see below. (2005) **1:00:00**

*Crackin' Lobsters: A New Culinary Rag*. In honor of Blake Reynolds. (2004) **2:30**

*Homage to Seb*. Based on the dissonant chords in the A minor fugue, *WTC*, Vol. I. (2004; begun in 2001) **12:00**

*Furniture Music in the Form of Thirty-Nine Chopin Variants.* Based on the authentic Chopin variants for the Nocturne in Eb, Op. 7, No. 2. (2003) **4:30**

*La Burlesca di Burzanella.* Inspired by the historical pianos of Flavio Ponzi and dedicated to him (begun in 2003; in progress) **3:30**

*Three Lullabies: "A Lullaby for Alex," "A Lullaby for Max," and "A Lullaby for the Parents."* Dedicated to the Broenings. (2002) **7:30**

*Les harpes imaginaires.* Quasi-improvisational composition, inspired by diverse African harps (1999-2002) **variable length**

*Geographical Preludes.* Thirty-six piano pieces in contrasting style, named after locations in the United States. Other pieces in this series are in progress; eventually to number at least sixty pieces (1999-2001) **1:30'00"**

Alpharetta Prelude	Janesville Prelude #1	Titusville Prelude #1
Birmingham Prelude	Janesville Prelude #2	Titusville Prelude #2
Buena Vista Prelude	Madison Prelude	Tuscaloosa Prelude #1*
Cape Canaveral Prelude	Middletown Prelude #1	Tuscaloosa Prelude #2*
Champaign Prelude #1	Middletown Prelude #2	Tuscaloosa Prelude #3*
Champaign Prelude #2	Minneapolis Prelude	Waleska Prelude
Damariscotta Prelude	Montpelier Prelude	Wallingford Prelude
Fairfield Prelude	New Haven Prelude	W. Palm Beach Prelude
Hattiesburg Prelude	New York Prelude	Westfield Prelude
Hadley Prelude	Pelham Prelude	Westport Prelude
Helena Prelude	Rochester Prelude	Wiscasset Prelude
Homerville Prelude	South Bristol Prelude	Woodbury Prelude

\*may be played on the harpsichord

*Six New Gymnopédies* (2001) **10:00**

*Three Piano Spinoffs.* Jazz numbers from CONVERGENCE arranged and recomposed for the pianist Marcel Wurms; premiered in 2001 in Buffalo, NY (2001) **8:00**

*The Year Of Jubilo.* See I. B. above, MUSIC FOR FILMS AND PLAYS.

*Preludes and Paraphrases.* The solo organ works which are part of CONVERGENCE; thirty pieces based on compositions of William Billings and tunes in Slave Songs of the United States; details available upon request (1999-2000) **1:30:00**

*Wedding Meditation for Meriwether.* For organ solo (1998) **3:00**

*The Blue Box.* An album of ten jazz-inspired pieces, in ten different modes; commissioned by Patrick Siegler Lathrop in honor of Eduard Carmignac (1998) **30:00**

*Partita on "Arleby."* Organ variations on a tune by William Trafka, in honor of Richard Bayles (1997) **5:30**

***Tunes ‘n’ Timbres ‘n’ Time: The History of Music through the Musical Time Machine.*** For organ solo; a work in fifteen movements, including five elaborate arrangements and an appropriated composition in the manner of LaMonte Young, illustrating the history of western music from ancient Roman times through the Beatles, with optional narration by Ktesibios, inventor of the organ and the time machine; composed for young audiences and utilizing the complete resources of the organ at Saint Bartholomew’s Church, New York City; premiered by William Trafka (1996-97) **1:10:00**

- |                                |  |
|--------------------------------|--|
| 1. Regal Fanfare               | 9. Finale, Act One of <i>Don Giovanni</i>                          |
| 2. Organum for St. Hildegarde  | 10. The Beethoven Fifth Symphony<br>(with obligatory timpani part) |
| 3. A Motet by Josquin          | 11. Romance à la Chopin  |
| 4. Quasi Gabrielli             | 12. Love Music from <i>Romeo and Juliet</i>                        |
| 5. La Bataille                 | 13. The Entertainer  |
| 6. Concerto à la Vivaldi       | 14. Atonal Fragments   |
| 7. A Bach Fugue (not by N. B.) | 15. Strawberry Fields Forever                                      |
| 8. Miniature Sonata            |  |

*In 2005 this composition was substantially revised. In addition to small cuts, embellishments and various editorial changes, three movements were withdrawn (“Motet by Josquin,” “A Bach Fugue (not by N. B.)” and “Miniature Sonata”). Movement No. 3 is now “A Madrigal from Marenzio,” and No. 7 is an abbreviated version of the Bach Toccata and Fugue in D minor. No. 8 is now the excerpt from Don Giovanni, No. 9 the Beethoven Fifth, etc., so that there are a total of fourteen movements. The entire set of pieces, without the optional narration, lasts an hour.*

***Grand March of the Brownies.*** For organ (1996) **3:30**

***Forty Times Forty*** (1996) **12:00**

***The 10,000 Things.*** Inspired by a conception of the young John Cage; in progress (begun in 1995) **quite long** [several hours]

***Chopin Jam.*** See I. C. above, MUSIC FOR THE DANCE. (1995) **40:00**

***Sonata Number Five*** (1967/1994) **9:00**

***Nocturne Number Seven*** (1980/1994) **7:00**

***Nocturne Number Eight*** (1980/1994) **7:30**

***The Enchantment of Heavenly Love.*** For celeste solo; a contrapuntal collage of fragments of shaped note tunes (1993) **6:00**

***O Magnum Mysterium.*** For organ; arranged from an earlier choral work (1992) **4:00**

***Wedding March for June.*** For organ (1992) **4:00**

***Tango Variation*** (1991) **3:30**

***Nocturne Number Nine* (1980/91) 8:00**

***Piano Rock Album* (1989-91) 28:00**

- |                         |  |
|-------------------------|--|
| 1. Broken Windows       | 4. Louis Chavin Surveys the Current State of Affairs |
| 2. Logical Temperature  | 5. Mack the Fork                                     |
| 3. Napoleon at Junior's |  |

***Pink Music: An Album for Organ* (1989-92) 35:00**

1. Mock Concerto, in the Minimalist Vein
2. Pink Music
3. The Path to the Bubble Bath
4. In the Doldrums
5. La Boca and You (with optional part for claves)
6. Nutmegs and Oranges
7. Real Slow Drag en Rondeau
8. Gunfight at the RK Corral (with obligatory part for trap set)
9. Mrs. Mooney's Waltz
10. Oscar Wilde Galop (arrangement)

***Two Moods*. Commissioned by the René Fisher Foundation (1990) 3:00**

***Homage to Maurice*. For organ (1986) 8:00**

***Homage to Charlie* (1985) 3:30**

***A Book of Pieces for the Harpsichord* (1968-85) 25:00**

- |                             |                                  |
|-----------------------------|----------------------------------|
| 1. Monody                   | 7. Variations                    |
| 2. Melody and Accompaniment | 8. Palindrome, with interruption |
| 3. Two Voice Invention      | 9. Minuet                        |
| 4. Chorale                  | 10. Epigram                      |
| 5. Petite Valse             | 11. Folk Song                    |
| 6. Exercise                 | 12. Canon                        |

***Siagi Tamu Tango, or, Tango Rue Jardin* (1984) 4:30**

***Gymnopedies Five and Six* ["Gymnopedies de Pécaný"] (1982) 4:00**

***Gymnopedies Two, Three and Four* (1981) 6:00**

***Nocturne Number Six* (1980) 6:00**

***Esercizi*. Five extended minimalist pieces, without titles (1980) 45:00**

***Gymnopedie One* (1980) 2:00**

***Furniture Music in the Form of Fifty Rag Licks* (1980) 15:00 or 8:00**

***Introduction and Variations* (1978) 6:00**

***Sonata Number Six* (1973) 12:00**

***Chorale Fantasy on "Old 124th."* For organ (1972) 4:00**

***Nocturne Number Five* (1971) 3:00**

***Andante variée* (1970) 8:00**

***Variations on a Polonaise* (1969) 20:00**

***Improvisations I* (1968) 5:30**

***Variations and Interludes.* For organ (1968) 12:00**

***Nocturne Number Four* (1968) 3:30**

***Nocturne Number Three* (1968) 3:30**

***Nocturne Number Two* (1967) 3:00**

***Sonata Number Four* (1964) 12:00**

***Six Meditative Pieces* For organ (1964) 8:00**

***Sonata for Organ* (1963) 8:00**

***Nocturne Number One* (1962) 4:00**

***Fantasy in C major* (1962) 7:30**

***Nine Variations on an Original Theme.* For harpsichord (1962) 4:00**

***Seven Variations on "Suzy, Little Suzy"* (1961) 3:30**

***Sonata Number Three* (1961) 14:00**

*The scores to the first two piano sonatas are lost. The second one survives in a performance recording from my senior year at Indian Springs School, and eventually I intend to transcribe it. The opening of the first sonata was recycled as part of my opera Americana.*

***Fantasia based on the Kyrie fons bonitatis.* For organ (1961) 8:00**

***Organ Prelude, "Kyrie fons bonitatis"* (1961) 2:30**

***Suite Fantastique.* In five movements (1956) 11:00**

## D. OTHER MUSIC FOR SOLO INSTRUMENTS

*The Sacred Guitar*. Seven guitar pieces, based on tunes in *The Sacred Harp* (2003) **10:00**

*Arabesques Redux*. For solo violin (1996) **4:00**

*Marbles by Starlight*. For solo trombone (1996) **3:30**

*Wild Oysters II*. For solo electric cello (1994; revised and expanded 2002) **12:00**

*Twelve Inventions for Guitar* (1985-86) **10:00**

*For Tom Howell*. For solo flute (1978-84) **6:00**

*Music for Dancing II*. For solo flute. See I. C. above, MUSIC FOR THE DANCE. (1980)

*For Jim Fulkerson*, For solo trombone (1977) **12:00**

*Three Canons for Marimba*. (1967) **4:30**

## III. VOCAL MUSIC

### A. VOCAL CHAMBER MUSIC

*The Jackson and Mendenhall Waltzes*. For soprano, alto, tenor and piano; composed in honor of the 85th birthday of Mary Beulah Neely Bruce [text from various Mississippi newspapers, 1890s and early 1900s] (1999; alternate version for soprano, tenor, flute and piano, 2005) **4:00**

*The Marriage in the Garden*. Cantata for soprano, tenor, string quartet and harpsichord, w/optional chorus parts; composed for the marriage of Patrick Siegler Lathrop and Pia Hylen [Song of Solomon] (1995) **12:00**

**2 + 2 + 2**. For six singers unaccompanied, SSATTB; written for members of the American Music/Theatre Group [Gertrude Stein] (1989) **8:00**

*Eight Ghosts*. For four singers and four SPX 90s; written for Electric Phoenix [Michael McClure, from Ghost Tantras] (1989) **22:00**

49. SILENCE THE EYES! BECALM THE SENSES!

38. Bah nee thell oh toor mahk graah by owhr note whee

25. ROOR! MAHROOR! GAHARR! NARGHHR!

58. THE DARK BLUE SNAKE FLARES UP FROM THE LOINS

39. MARILYN MONROE, TODAY THOU HAST PASSED THE DARK  
BARRIER

21. HROHH MARR! MARR! GAHROOH! YAIIEER!

28. THY NOOHR! THY OOOGRESHK! THOU PLAID LITE

22. Alpha and Omega tunnel to still energy grahh-tha

*Trios from "Hugomotion."* For soloists SAB and piano; sketch for the oratorio. See III. B. below, NON-LITURGICAL CHORAL WORKS. [Hugo Grotius] (1989) **8:00**

*Improv for Virgil.* For twelve singers with twelve wireless mikes, two SPX 90s, and additional reverb unit; composed with the assistance of Tim Wolf (1987) **any length**

*The Dream of the Other Dreamers.* For four singers and two SPX 90s; written for Electric Phoenix [Walt Whitman; selected lines from "The Sleepers"] (1987) **7:30**

*Six Whitman Settings.* For twelve solo singers and twelve instruments [flute, oboe, clarinet, bassoon, cornet, two violins, viola, cello, bass, percussion (see Appendix Two), piano]; this composition can also be played by chamber orchestra (1986-87) **22:00**

1. Poets To Come
2. The Artilleryman's Vision
3. What do you think endures?
4. Italian Music in Dakota
5. A Noiseless Patient Spider
6. Allons!

*Stanzas for Three.* For soprano, tenor, baritone and piano [Gertrude Stein] (1984) **5:00**

1. A weight a hate a plate or a date
2. I wish now to wish now that it is now
3. Mama loves you best because you are Spanish

*The Plague: A Commentary on the Work of the Fourth Horseman.* For four solo voices and two-channel pre-recorded tape; dramatic cantata cum rock phantasmagoria, composed for Electric Phoenix [libretto by the composer, with quotations from the Bible, Boccaccio, and other poets] (1983-84) **40:00**

*Perfumes and Meanings.* For sixteen solo voices; commissioned by the London Sinfonietta and premiered by London Voices, William Brooks, conductor [Walt Whitman, Part Two of "Song of Myself," arranged by the composer] (1980) **12:00**

*For Robin Lustig.* For piano[s], tape[s] and reader[s] [Gertrude Stein] (1980) **5:00**

*The Lord's Prayer.* A setting of five different versions of this text, for two female voices, oboe and organ (1978) **6:30**

*A Feast of Fat Things.* Solo cantata for soprano, two flutes, clarinet, trombone, double bass, piano and percussion (see Appendix Two) [texts from Isaiah and Edward Taylor] (1977) **12:00**

*Aphorisms of H'ung Tzu-'cheng.* For soprano, piano and two percussion (see Appendix Two) (1969) **8:00**

1. The green bamboo
2. When a man is wealthy and powerful
3. The superior man
4. It requires a pure mind

***The Street-Criers***. Aleatoric quintet for voice, flute, two pianos and percussion (see Appendix Two); first performed at Wesleyan University in 2001 by Yvon Bonenfant,, Reese Archibald, Neely Bruce, David Hanlon and Chris Dingman. [Cynthia Ozick] (1965) **6:00**

*Unfinished works and works in progress in this category include Elf Songs, Interludes and a Dance for voices and instruments [text by J. R. R. Tolkien] (begun in 1970); Seven Sacred Songs for medium voice and instruments (begun in 1970); and Two Big Flowers for baritone and string quartet, for Charles Van Tassel and the Mondriaan Quartet [texts by William Blake and Allen Ginsberg].*

## B. NON-LITURGICAL CHORAL WORKS

***Psalm 122***. SATB, in the style of The Sacred Harp. [King James Version] (2006, based on the earlier version for chorus and instruments) **5:15**

***The Bill of Rights: Ten Amendments in Eight Motets***. First public reading July 8, 2005 at South Congregational Church; first performance at Wesleyan University, September 16, 2005. This composition is extensively discussed at my web site, neelybruce.com. [text by the Founding Fathers] (2005) **20:00**

***Paul's Speech to the Athenians***. Composed in honor of the Rev. Mary Klaaren, on the occasion of the twenty-fifth anniversary of her ordination. Two part chorus, SB, with organ [Acts 17:23-31, Jerusalem Bible] (2005) **3:30**

***An Anthem from the Eighth Chapter of Romans***. SATB, in the style of The Sacred Harp. [King James Version] (2003) **4:15**

***Measure and Resultant Winds***. Two pieces in shaped note style composed especially for the forthcoming volume Norembega Harmony, SATB [texts from the Old Baptist Hymnal and Milton's Paradise Lost] (2002) **2:30** and **2:00**

***The Pond***. Composed in honor of the founding of Indian Springs School; SATB and orchestra [0022 0230 timpani strings]. Premiered June 1, 2002 by the ISS Concert Choir and the Alabama Symphony Orchestra, under the direction of Tim Thomas [Louise Glück] (2002) **8:00**

***Melville***. An elaborate fuguing tune composed as a response to the situation in Afghanistan, SATB [Herman Melville] (2001) **3:30**

***An Anthem from the Prophet Jeremiah***. In shaped note style, composed in response to the events of September 11, SATB [text from the King James Bible] (2001) **4:00**

***Solomon's Fugues***. A collection of five fuguing tunes, suitable for newly-weds, couples celebrating anniversaries, lovers in general, Sacred Harp singers, choral groups, etc., but especially for June and Dave Yaxley, SATB [texts selected from the rhymed version of the Song of Solomon by William Tans'ur] (2001) **11:00**

1. Rockledge
2. Brevard
3. Orlando

4. Osprey Lane
5. Hendersonville

**Four New Shaped Note Settings.** SATB [texts from scripture and the Old Baptist Hymnal] (2001) **9:20**

A Brief Anthem From Romans  
Collinsville

Courage  
Haddam Neck

**Editions and Arrangements.** The choral component of **CONVERGENCE**; ten compositions of William Billings taken from *The Continental Harmony*, edited for modern performance, and arranged for various choral forces; with eighteen arrangements of tunes from *Slave Songs of the United States*; details available upon request (2000) **1:30:00**

**Coffee Can Processional.** For unison chorus and incidental soli, each singer carrying a pair of coffee cans [texts from various sources, on ecological themes]; sketch for a large work to involve 200 coffee cans and a large number of performers; premiered at Wesleyan by The Concert Choir, May 7, 1999 (1999, conceived in the early 1980s) **Any length.**

Various **New Wesleyan Songs**, including “**The Ballad of Foss Hill**” and the arrangement of “**Ivy Song**” (“We’re not the Independent Ivy...”). (1998) **9:00**

**Psalm 122.** For chorus SATB and soloists, brass quintet, string quintet (or string orchestra), timpani and organ; commissioned by Trinity Church, Hartford, for the 100th anniversary of the completion of the sanctuary. First performed on June 7, 1998, Robert Ashens, conductor (1998) **8:30**

**Not Xanadu.** For chorus a cappella [the text from an international atlas] (1998) **any length**

**Psalms for the Nativity.** For chorus SATB, soloists [mezzo-soprano, tenor, baritone] and chamber orchestra [2222 2110 2 percussion (see Appendix Two), strings], suitable for the Christmas season (began in 1971; in progress) **25:00**

**Shaker Shapes.** Harmonizations of Shaker melodies in shaped note style. Nine of these were performed on tour in New England in the summer of 1997 by Village Harmony, Larry Gordon, conductor, and recorded: see discography (ongoing, begun in 1992) **38:00**

An Anthem Concerning Mount Zion  
Bleeding Lamb  
Come to Zion  
Enchantment  
Everlasting Fountain  
Ezekiel’s Vision  
Help Me, O Lord  
I Want To Be Traveling Down  
King of Kings

Lord Give Me of thy Living Bread  
Love O Love  
Most Dearly Beloved  
On Cherub’s Wings  
Pretty Love and Union  
Samuel Hoosier’s Hymn  
Sharon’s Rose  
Spiritual Relation  
The Living Vine

**Elegy.** For chorus SATB, with twelve vocal soloists and solo cello; commissioned by The Bridge Ensemble, Donald Nally, conductor [excerpts from Walt Whitman] (1997) **12:00**

**Psalm 122.** For unison chorus with or without melody instruments doubling. **NOTA BENE:** This composition is not related to my other two settings of this text. (1997) **3:00**

*Psalm 19, Part Two.* For unison chorus, tambura and mrdangam (1997) **4:30**

*Hugomotion.* Oratorio for four soloists, chorus and orchestra [2222 4000 2 perc (see Appendix Two) 2 guitars harp harpsichord piano strings], commissioned by Ruth Steinkraus Cohen and first performed at the University of Connecticut by Wesleyan forces, in honor of the fiftieth anniversary of the United Nations [Hugo Grotius] (1989-1995) **28:00**

*Les eaux et les forêts.* Chorus SATB a cappella [Philippe Jaccottet, in French] (1994) **8:00**

*Psalm 27.* For unison chorus and steel drums (1994) **6:00**

*Tanglewood.* Oratorio for soloists SATBB, two choruses [SATB, SSA] and orchestra [3 flutes piccolo 3 clarinets bass clarinet horn 2 trumpets 3 percussion (see Appendix Two) strings], commissioned by East Lyme High School, Mary Ann Liniak Bodwell, director.. On the subject of Baucis and Philemon [libretto by the composer, based on Ovid and Hawthorne] (1993; revised 1998) **35:00**

*Young T. J.* An album of pieces for male chorus commissioned by the Virginia Glee Club, University of Virginia, John Liepold director, to commemorate the 250th anniversary of the birth of Thomas Jefferson [texts by various seventeenth and eighteenth century authors, from Jefferson's Literary commonplace Book] (1993) **12:00**

[291] What stronger Breastplate  
[296] Let there be Music  
[312] Look round, how Providence  
[198] These shall I slight?  
[405] Sweet are the jasmine's breathing flow'rs  
[266] Be wise today; tis madness to defer  
[360] This vast and solid earth  
[193] How vainly would dull Moralists impose  
[295] Music has Charms to soothe a savage Breast  
[396] Sun of the soul, whose chearful ray

*Emily's Flowers,* SATB a cappella; twenty-four settings of poems by Emily Dickinson, in the style of The Sacred Harp and other nineteenth century music. Composed in memory of Emily Daughtry de la Torre Bueno; premiered in September 1992 as part of the Milton Fall Festival and subsequently performed by Alice Parker and Melodious Accord. To be sung in its entirety or any portion thereof (1991-92) **45:00**

#104, "Where I have lost, I softer tread"  
#265, "Where Ships of Purple — gently toss"  
#238, "Kill your Balm — and its Odors bless you"  
#675, "Essential Oils — are wrung"  
#991, "She sped as Petals of a Rose  
#1241, "The Lilac is an ancient shrub"  
#1037, "Here where the Daisies fit my Head"  
#34, "Garlands for Queens, may be"  
#1058, "Bloom is result"  
#1337, "Upon a Lilac Sea"

*Emily's Flowers*, continued.

- #44, "If she had been the Mistletoe"
- #74, "A Lady red — amid the Hill"
- #54, "If I should die"
- #392, "Through the Dark Sod — as Education"
- #66, "So from the mould"
- #903, "I hide myself within my flower"
- #339, "I tend my flowers for thee — bright Absentee!"
- #94, "Angels, in the early morning"
- #102, "Great Caesar! Condescend"
- #342, "It will be Summer — eventually"
- #18, "The Gentian weaves her fringes"
- #22, "All these my banners be"
- #691, "Would you like summer?"
- #930, "There is a June when Corn is cut"

**Hamm Harmony.** A volume of psalm tunes, fuguing tunes and anthems in the style of The Sacred Harp, dedicated to Charles Hamm [texts from the Old Baptist Hymnal, the King James Bible, and other sources] (1988-92) **2:30:00**

- |  |  |  |
|--|--|--|
| 1. Abington  | 14. High Street                              | 28. Psalm 13: An Anthem  |
| 2. Aetna   | 15. I Had In Mind                            | 29. Rockfall   |
| 3. An Anthem from All of the Gospels                     | (arranged from a gospel tune by Hugh McGraw) | 30. Shiloh   |
| 4. An Anthem from the 7th Chapter of the Song of Solomon | 16. Johnson Road                             | 31. Southford  |
| 5. Angels' Song  | 17. Killingworth                             | 32. The Great Jefferson Cheese [Dr. Asa Burbank]   |
| 6. An Ode on the Judgment [Michael Wigglesworth]         | 18. Laurel Grove                             | 33. The Seasons Moralized (arranged from an 18th century composition for two voices, attrib. to Thomas Atwell) |
| 7. Batterson   | 19. Meriden                                  | 34. Wadsworth Falls  |
| 8. Butternut   | 20. Millbrook                                | 35. Walkley  |
| 9. Closing Year  | 21. Miller's Pond                            | 36. Wyllys   |
| 10. Cromwell   | 22. Moodus                                   |  |
| 11. Daniels  | 23. Mount Vernon New                         |  |
| 12. Durham   | 24. Newfield                                 |  |
| 13. East Haddam  | 25. New Hartford                             |  |
|  | 26. North Haven                              |  |
|  | 27. Plenary New [E. Dickinson]               |  |

Other pieces in shaped note style include:

**Olive's Brow New.** Arranged from a tune by W. B. Bradbury (1992)

**Glastonbury.** Published in *The Sacred Harper's Companion* (1992)

**Heavenly Union.** Published in the 1991 edition of *The Sacred Harp* (1988)

**Chamberlain Hill.** Published in *Northern Harmony* (1987)

**Shaker Shapes** and several movements of **Emily's Flowers** and **Young T. J.** (see above) are also written in this style. "Millbrook" has been printed in *Northern Harmony*, *The Sacred Harper's Companion*, and other publications. (This tune has also entered oral tradition in several places.) Five other

pieces from **Hamm Harmony** are in the second and third editions of Northern Harmony. Large-scale instrumental works are planned in this style.

***O Magnum Mysterium***. For male chorus TB, two oboes, English horn and bassoon; arranged from a 1959 composition [traditional Latin] (1991) **3:00**

***The First Noel***. Festival arrangement of a Christmas carol for SATB, audience or congregation, and large orchestra [4241 6330 A Sax strings] (1990) **4:30**

***The Beatitudes***. Unison chorus with improvised guitar or piano accompaniment [paraphrase in modern English by members of First Baptist Church, Middletown] (1988) **4:00**

***Lines Written on the Roof of 110 Thompson Street***. SATB a cappella [anonymous graffiti] (1974) **2:00**

***Insects***. Oratorio for SATB with divisi, various soloists, two horns, tuba, flute, African drumming ensemble, and two-channel tape; based on the music for Membrain; incomplete. See I. B. above, MUSIC FOR FILMS AND PLAYS. [the text consisting of various Bible verses pertaining to or mentioning insects] (begun in 1972) **25:00**

***There was a child went forth...*** For male chorus TTBB, piano, percussion (see Appendix Two), and flute; written for the Indian Springs School Glee Club, John Jennings, director [Walt Whitman] (1972) **12:00**

***Three Choruses on Poems by Herman Melville***. SATB and piano (1971) **4:30**

1. Old Counsel
2. The Tuft of Kelp
3. The Maldive Shark

***Psalm 1***. For chorus SA, unaccompanied [text from the Bay Psalm Book] (1971) **3:00**

***The Death of a Soldier***. For chorus SSAATTBBBB and optional percussion (see Appendix Two) [Wallace Stevens] (1965) **8:00**

***Two Epitaphs on Texts by John Finlay***. SATB (1965) **4:00**

***Mass II***. SATB with soli and divisi, a cappella [traditional Latin] (1962-63) **15:00**

*This is one of several mass settings in Latin and English, composed between 1958 and 1965. Most of these settings, which include complex harmonizations of preexisting melodies as well as completely original material, were designed for congregational use and not included in this catalogue. This composition, however, and the first mass for five-part male chorus (see below) are virtuoso works, more suitable for a concert than a church service. **Mass II** has never been performed; movements of the first mass were performed by the Indian Spring School Glee Club, Lara Hoggard, director, in 1958-59 and 1959-60.*

***In Paradisum***. SATB [traditional Latin text] (1962) **3:00**

***Three Christmas Motets.*** For male chorus and piano [traditional Latin texts] (1959) **5:00**

1. Quem vidistis, pastores?
2. O magnum mysterium
3. Hodie Christus natus est

***Mass.*** For male chorus TTTBB [traditional Latin] (1958) **15:00**

### **C. MISCELLANEOUS SOLO SONGS**

[Unless otherwise indicated, songs are in English, with piano accompaniment]

***O Love that will not let me go.*** For high voice, to be premiered in the fall of 2006 [George Mattheson] (1985-2006) **3:30**

***She Walks In Beauty.*** For high voice, composed in honor of Ruth Steinkraus Cohen, on the occasion of her 80th birthday; premiered in Westport, Connecticut, June 11, 2000 [Lord Byron] (2000) **2:30**

***An Election, November 6, 2000.*** For any solo voice, with or without improvised accompaniment. [text by the composer] (2000) **3:30**

***Labyrinth.*** For solo voice, unaccompanied (or unison chorus, unaccompanied). Composed for the Foundation for Sacred Art. [Maureen O'Brien] (1998) **2:30**

***A Song for Cheryl.*** For medium voice [David Ignatow] (1992) **2:30**

***Steps In Time,*** For medium voice [John Basinger] (1991) **4:00**

***Blackberry Eating.*** For medium voice [Galway Kennell] (1991) **3:00**

***Ella Grainger Settings.*** For tenor; composed at the request of Stuart Manville, to celebrate the centennial of the birth of Ella Grainger; premiered by Rolf Stang at Weill Recital Hall, New York City, the composer at the piano (1989) **7:30**

1. The Suffering of Trees
2. Interrogation and the Wind

***The Owl and the Pussycat.*** For medium or low voice (or unison chorus), piano, and optional chorus of flutes [Edward Lear] (1974/84) **4:00**

***Psalm 23.*** For solo voice unaccompanied (1968/84) **3:00**

***You and I.*** For high voice [from the Chinese of Kuan Tao-Sheng] **NOTA BENE:** This is not the same song as the setting contained in the cycle ***Chinese Love Poems.*** (1980) **2:30**

***The Pond in Winter.*** For high voice [Thoreau] (1980) **3:30**

***Sands of Time.*** For medium voice [Longfellow] (in progress; begun in 1980) **3:00**

***I know a river.*** For tenor and guitar, for Frederick Martell [George MacDonald] (in progress; begun in 1980) **11:00 or more**

***Daisy's First Monologue, from Ralph Coleman's Reformation.*** For soprano [text from a temperance play by H. Elliott McBride] (1979) **4:00**

***Three Songs from A Winter's Tale.*** For solo male voice, unaccompanied [Shakespeare] (1978) **4:00**

1. When daffodils begin to peer
2. But shall I go mourn for that, my dear
3. Will you buy any tape?

***Lines Written on the Roof of 110 Thompson Street.*** For high voice [anonymous graffiti]   
NOTA BENE: This music is not related to the choral setting of this text. (1974) **1:30**

***Julianna and the Lozenges.*** For medium voice [Canning] (1974) **3:00**

***Spring Going to Winter.*** For medium voice [Meriwether Bruce] (1974) **3:00**

***The Preacher's Legacy.*** For medium voice [ballad text, from oral tradition] (1974) **6:00**

***Scarbo.*** For medium voice [Aloysius Bertrand, in French] (1962) **3:00**

***this little bride and groom.*** For medium voice [e e cummings] (1962) **2:30**

***Two Songs on Poems of Peter Abelard.*** For tenor (1961) **6:00**

1. David's Lament for Jonathan
2. Vespers: Saturday Evening

***from "Sailing to Byzantium."*** For medium voice [William Butler Yeats] (1961) **3:00**

1. That is no country for old men
2. Once out of nature

***Spring and Fall.*** For medium voice [Gerard Manley Hopkins] (1961) **3:00**

***wing wong.*** For medium voice [e e cummings] (1961) **2:00**

***what time is it I wonder.*** For medium voice [e e cummings] (1961) **2:30**

***Out of Superstition.*** For medium voice [Boris Pasternak] (1960) **2:30**

***Green Grow the Rashes, O.*** For medium voice [Robert Burns] (1960) **3:00**

***Psalms 137.*** For medium voice (1960) **3:30**

***That Gracious Time.*** For medium voice [Shakespeare] (1959) **2:30**

***Psalms 141.*** For high voice (1957) **3:00**

***Psalms 64.*** For high voice (1957) **3:00**

## D. SOLO SONGS IN SETS OR CYCLES

[unless otherwise indicated, songs are in English, with piano accompaniment]

***Five Songs from Fellowship Place.*** For mezzo-soprano and piano. First performed at Fellowship Place, New Haven, Connecticut on May 1, 2006. [Texts by various authors, members of Fellowship Place.] (2003) **16:00**

Seven Times Seven [Maurice A. Hansen, Jr.]

Touched By Me [Rosann Parente Sullivan]

Two Poems about Nancy and John [Mark Roberts]

My Brother Ed [Danielle Robinson]

A Praise-Poem to Spring [by Allen, Judy, Juanese, Jim, Stefan, Dave, Mark, Susan, and Michelle; facilitated by Trish O'Leary]

***Eight Short Songs by and for Mer.*** For soprano and piano; a birthday surprise. [Meriwether B. Brown] (2004) **6:45**

***The Blades O' Bluegrass Song Book.*** For solo voices SATB (with occasional duets and quartets), and piano, with occasional obligatti for violin and flute [various Kentucky poets of the eighteenth and nineteenth centuries; from the volume *Blades O' Bluegrass*, published in 1893 to celebrate the centennial of Kentucky statehood] (1974-1997) **1:40:00**

### PART ONE

1. The Passing of March (baritone) [Robert Burns Wilson]
2. To a Marguerite (tenor) [J. Stoddard Johnson]
3. Cupid's Arrow (soprano) [Mrs. Jennie Jones Cunningham]
4. Perspectives (mezzo) [Harrison Robertson]
5. Castles in the Air (tenor) [Alline Brother]
6. Time (baritone) [Sarah Campbell Thornton]
7. The Mothers of the West (soprano) [W. D. Gallagher]
8. November (mezzo) [Lizzie Walker]
9. To Silence (tenor) [J. L. Patterson]
10. Memories of Galilee (soprano, w/ATB) [Robert Morris]

### PART TWO

11. A Sea Shell (tenor) [Annie Chambers Ketchum]
12. La Glu. Brittany Folk Song (mezzo) [Jean Wright]
13. Yon Tiny Stream (soprano) [Mrs. Jennie Jones Cunningham]
14. Duty (mezzo) [Eugene Ashton]
15. Reproduction (tenor and baritone) [Henry Cleveland Wood]
16. The Sight of Angels (soprano) [John James Piatt]
17. The Stab (baritone) [Will Wallace Harney]
18. "Sweet Girl Graduate" (mezzo) [Alice H. Carr]
19. The Violet (tenor) [Clint Ruby]
20. Tobogganing Down the Hill (soprano and mezzo) [Oliver Lucas]
21. Edgar Allan Poe (tenor) [Elvira Sydnor Miller]
22. Dixie Land (baritone, flute/piccolo) [Elizabeth Lee Murphey]
23. Stop the Clock! (mezzo, w/STB) [Sarah M. B. Piatt]

*The Blades O' Bluegrass Song Book*, continued

PART THREE

24. from "The Old Year and the New...": I (mezzo) [R. T. Durrett]
25. from "The Old Year and the New...": II (tenor) [R. T. Durrett]
26. My Lute So Loved Is Now Unstrung (baritone) [Alexander Evans]
27. The Old Violin (soprano, w/ATB, violin) [Edwin S. Hopkins]
28. Owl in Church (a melodrama for baritone or any voice) [Rosa Verner Jeffreys]
29. The Butterfly (soprano) [Laura S. Hagner]
30. A Kentuckian Kneels to None But God (tenor) [Mary E. Wilson-Betts]
31. The Bivouac of the Dead (baritone) [Theodore O'Hara]
32. Twilight in Kentucky (mezzo, flute obbligato) [Katydid]
33. The New South (tenor) [S. C. Mercer]
34. Autumn Leaves (SATB, flute & violin) [Thomas Speed]

*Poètes vivants*. For soprano; ten settings of poems in French, by living poets (1995) **28:00**

1. Ma fenêtre admire... [Jean Grosjean]
2. Prière d'une mère pour son fils [Amadou Lamine Sall]
3. Chagrin d'amour [Harry Mathews]
4. Le feu [Maryline Desbiolles]
5. Rencontre [Hélène Sielka]
6. Le poète dans le métro [Jacques Charpentreau]
7. Soleil serpent [Aimé Césaire]
8. La vache qui dort [Georges L. Godot]
9. Nocturne [Rina Lasnier]
10. Le mur est massif... [Michel Deguy]

*Paul Goodman Settings*. For baritone (1985-89) **18:00**

1. For Henry Hudson
2. Small in the Blue
3. The Daisy
4. It froze and the ice in his engine
5. A Christmas Tree
6. From a High Dune
7. Ballad of the Hurricane

*Stanzas for Shep and Nancy*. For mezzo soprano [Gertrude Stein] (1980-85) **20:00**

1. There can be pink with white or white with rose
2. One fortunate with roses is fortunate with two
3. It is not only early that they make no mistake
4. It is not easy to turn away from delight in moonlight.
5. I need not hope to sing a wish
6. I came back to think everything of one
7. Now this is a long stanza
8. Tell me darling tell me true
9. What do I care or how do I know

***Neighbors: A Song Cycle in the Form of Thirty Pop/Rock Songs.*** For four, six or twelve solo singers, two keyboards, lead guitar, rhythm guitar and traps [Tony Connor] (1984-88) **1:30:00**

PART ONE

1. Neighbors
2. In John B's Cafe
3. Bad Night
4. Childish
5. Eatin' the Blues
6. Townee Girl
7. Beautiful Woman
8. Submarine Museum
9. Muscle Man
10. In the Deli
11. Portrait of Sarah
12. Before Dawn
13. Town Dump
14. Summer Evening
15. Hitchhiker
16. Dream

PART TWO

17. Soup Kitchen
18. Actress
19. What Kind of a Girl  
Are You?
20. Washington and Main
21. Nail Biter
22. Park in Fall
23. Movin' On
24. Teenage Lover
25. Suzy Social Worker
26. Pizza Queen
27. Polemicist
28. Zombie
29. Separate Ways
30. Buy, Buy  
[Neighbors, reprise]

***Whitman Fragments.*** For baritone; thirty-five brief passages from "Song of Myself," in the manner of "Walt Whitman" by Charles Ives; composed for Charles Van Tassel and premiered by him in the Kleine Saal of the Concertgebouw, Amsterdam, in 1985, and many other locations in the Netherlands and the United States (1981-84) **28:00**

***Chinese Love Poems.*** For soprano [various Chinese poets, in English translation] (1961/1980) **28:00**

1. Lines
2. Looking at the Moon and Thinking of One Far Away
3. South of the Great Sea
4. A Peasant Song
5. A Song of Cherry Time
6. The Quince
7. That Crafty Youth
8. Song of the Courtesans
9. The Tryst
10. We Achieve Our Joy
11. A Letter
12. Farewell in Secret
13. An Encounter in the Field
14. The Small Boy
15. You and I
16. The Garden of the Golden Valley
17. The White Pony

*marriage — reflections on a theme in nine poems.* For soprano, flute and piano [sarah kendall bayles] (1980, revised 1985) **28:00**

1. benediction
2. dovetailed
3. recipe  
interlude one
4. for jbk
5. the knot
6. “trinity”
7. do what you do  
interlude two
8. I awake in the cool dawn
9. the moon floats  
postlude

*Five Songs of Poems of John Ferdon.* For tenor (1978) **17:00**

1. Fallen Heir
2. War Song
3. Homecoming
4. Landscape. Limoges
5. Viking Prayer

*Seven Songs on Poems of Emily Dickinson.* For soprano (1970) **12:00**

1. Exultation is the going
2. I felt a cleavage in my mind
3. It's such a little thing to weep
4. The reticent volcano
5. My friend must be a bird
6. From all the jails the boys and girls
7. God permits industrious angels

*Eight Short Songs on Poems of William Carlos Williams.* For medium voice (1964) **8:00**

1. Song: “beauty is a shell”
2. Exercise
3. The Loving Dexterity
4. Fragment
5. The Chrysanthemum
6. The Intelligent Sheepman and the New Cars
7. The Polar Bear
8. The Woodthrush

*Five Songs on Poems of John Finlay*. For medium voice (1964) **11:00**

1. Vernal Equinox
2. Dialogue
3. Admonition for a Pernoctation
4. Instructions for Planting a Rose Bush
5. A Recollection from Childhood

*chansons innocentes*. For medium voice [e e cummings] (1961) **7:00**

1. in just spring
2. hist whist
3. tumbling hair

*Three Songs from the Fourth Canto of Byron's Childe Harold*. For medium voice (1959) **8:00**

1. I stood in Venice
2. She looks a sea Cybele
3. In Venice Tasso's echoes are no more

#### IV. MISCELLANEOUS WORKS

*Bells Over Baghdad*. For an indefinite number of handbell ringers, each with one bell; algorithmic instructions. (2006) **5:00 or more**

*Spatial Chorales*. For diverse forces, appearing in the following order: two electric guitars, two bass guitars, two percussion (congas; traps [no metal]); three pianos; women's chorus, in unison; violin, viola, cello; flute, clarinet in Bb, bassoon; two trumpets and two trombones. Commissioned by and written for the Center for Creative Youth, Wesleyan University, Gene Bozzi, director of music. (2003) **6:00**

*Trio for Bands*. For three rock bands performing simultaneously. Premiered at Lincoln Center Out-of-Doors in 1995 by Mr. Right, Cordelia's Dad and Liquid Circus. This work is inspired by Quartet for Bands, a performance of four rock bands, playing simultaneously, which was presented under my direction at the festival-conference "John Cage at Wesleyan" in 1988. It incorporates structured improvisation, original material by the three bands, and new settings by Bruce of poems by A. E. Housman, Ezra Pound and Keith Abbott in an elaborate musical recipe (1998/1995) **40:00**

*Trash Dance*. For prerecorded digitally generated sound, multi-tracked; composed in collaboration with Jim Chapdelaine (1991-93) **8:00**

*Poem*. For speaker [original text] Since composing this particular poem I have written many others in the same manner, i. e., semi-random, enraged automatic writing. (1981) **indeterminate length**

*Three Poems for David Barron*. For speaker [original text] (1980) **indeterminate length**

*Argus Mix*. For speaker [original text] (1980) **indeterminate length**

*Little Red Riding Hood*. A theatre piece for actors, multiple flutes and multiple autoharps (1976) **indeterminate length**

*“Memories of you...”* For unspecified instrumental and/or vocal ensemble, composed in collaboration with William Duckworth (1969) **indeterminate length**

## DISCOGRAPHY

Three works composed for Electric Phoenix (vocal quartet with electronics): *Eight Ghosts*, *The Dream of the Other Dreamers*, and *The Plague: A Commentary on the Work of the Fourth Horseman*; released by Mode in January 1992 [compact disc #20].

Selected works in shaped note style, sung by Village Harmony, Larry Gordon, director. Excerpts from *Hamm Harmony*, *Shaker Shapes*, and *Emily’s Flowers*. With *The Enchantment of Heavenly Love* for solo celeste, performed by the composer. Released by Village Harmony in 2001.

To be released as soon as possible: Three works recorded at the University of Illinois in the spring of 1991: *Perfumes and Meanings*, the Illinois Contemporary Chamber Singers, William Brooks, conductor; *Stanzas for Shep and Nancy*, Linda Hirst, mezzo-soprano, the composer at the piano; *For Tom Howell*, Jon Fonville, flutist. This CD will also contain three works of William Brooks.

*Many self-produced CDs of my music are available through Chamberlain Hill Publications, including Hansel and Gretel, the complete Geographical Preludes, a two-disc sampler of my piano works, and The Bill of Rights. Contact neelybruce@comcast.net for details.*

## APPENDIX ONE: OPERAS IN PROGRESS

*It is hoped that the following brief descriptions these operas, in various stages of development, will stimulate interest in the completion of one or more of them. They are listed in reverse chronological order, by date of inception.*

*Tesla*. Opera in two acts based on the life of Nicola Tesla, focusing on his battles with Edison and the electrification of America. Libretto in progress, by Tony Connor. Based on a conception of Marcel Sijm. For soloists and chamber orchestra. Begun in 1996.

*Ballard Operas*. Three one-act operas on stories of J. G. Ballard; *The Drowned Giant*, *Thirteen for Centaurus*, and *The Second Coming*. Libretti complete, by Tony Connor and the composer. For soloists, small choruses, chamber orchestra, live electronics, pre-recorded tape, and special scenic effects. Begun in 1993.

*Indian Hill*. Theatre piece in two acts, the play by John Basinger. A work of operatic proportions with virtually continuous music, for two actors, various off-stage voices, instruments and four SPX 90s. Begun in 1986.

**Richard III.** A very long opera in two parts and four acts, to be performed consecutively or in two installments called *The Coronation* and *The Final Battle*. Libretto adapted from Shakespeare by Tony Connor. For soloists, chorus and orchestra. Begun in 1985 and imagined in 1965.

**Old John Brown** [working title]. Opera in two acts. Libretto to be written by the composer, on an original scenario, with lyrics by Tony Connor. For a large cast of historical and mythological characters (John Brown, Henry David Thoreau, Harriet Tubman, Pallas Athena, etc.), orchestra, minstrel show band on stage, four grand pianos, etc. Part Two of the American-Politics-As-Mythology Trilogy. Begun in 1980.

**Iphigenia** [working title]. Opera in three acts with a prologue. Libretto to be written by the composer, on an original scenario, with lyrics by Tony Connor. For solo voices, chorus and orchestra. Part Three of the American-Politics-As-Mythology Trilogy. Begun in 1980.

**Ralph Coleman's Reformation.** Chamber opera in three scenes. Libretto taken from a temperance drama by H. Elliott McBride, published ca. 1870. For solo voices, backstage angelic chorus, and chamber orchestra. Begun in 1979.

**My Dear Family.** Opera in three acts. Libretto by John Ferdon. For four characters and six instruments. Begun in 1978.

**The Trial of Psyche.** Opera in three acts. Libretto by Neely Bruce, based on and incorporating the earlier libretto by Jean Orr. A greatly expanded version of the one-act opera listed above. Begun in 1974; to be completed in 2007.

## APPENDIX TWO: PERCUSSION LISTS

[These lists follow the order in which the respective compositions are listed in the main body of the catalogue.]

- OPERAS: **Parents, Brothers and Sisters, Cousins:** trap set, large bass drum, gamelan amadindas (a modified gamelan built of materials easily available at the hardware store, designed and constructed by Gregory Aker; details available upon request)
- Hansel and Gretel:** three percussionists, playing 5 timpani, xylophone, marimba, glockenspiel, 4 tom toms, large bass drum, triangle, trap set (within the traps: bass drum and large suspended cymbal played as individual instruments)
- Americana, or, A New Tale of the Genii:** 3 timpani, 4 tom toms, snare drum, 1 regular bass drum, 1 very large bass drum, other skins if desired; marimba, vibraphone, glockenspiel, tubular chimes, sizzle cymbal, at least 2 other hanging cymbals, crash cymbals, tam tam, thunder sheet, temple blocks, trap set, specials (cowbells, large wood blocks, gourds, lion's roar, flexitone, sirens, instruments or the percussionist's own invention, gizmos, etc.)
- The Trials of Psyche:** marimba, vibraphone, glockenspiel, 5 almglocken, 5 wood blocks, 5 temple blocks, other non-pitched instruments in large quantity, trap set

## PERCUSSION LISTS, continued:

- PLAY: *The Tempest*: 2 timpani; large assortment of wood instruments; large assortment or metal instruments, ringing and dead; vibraphone, marimba, assorted tom toms, hanging cymbal, tam tam
- ORCHES-  
TRA  
MUSIC: *Second Violin Concerto*: 5 timpani, 2 marimbas, vibraphone, glockenspiel, xylophone, tubular chimes, assorted dead metal and wood  
*Concerto for Organ, Strings and Percussion*: 5 timpani, marimba, glockenspiel, 5 tom toms, large suspended cymbal, tam tam  
*Songs of Zion Recycled*: 4 or 5 timpani, snare drum, bass drum, triangle, 2 large tom toms, 2 large suspended cymbals, large crash cymbals  
*Barnum's Band*: 2 snare drums of different sizes and pitches, field drum, small, tacky crash cymbals, large magnificent crash cymbals, bass drum, vibraphone, glockenspiel, tubular chimes  
*Orion Rising*: traps (played by percussion soloist); 3 timpani, marimba, bass drum  
*Overture to Americana*, second version: 2 timpani, marimba  
*AtmoRag*: 5 tom toms (different pitches), bass drum, xylophone  
*Santa Ynez Waltz*: snare drum, bass drum, tom tom  
*"One, Two, Ready, Go!"*: trap set, 5 tom toms  
*Grand Polka de Bataille*: snare drum, bass drum, 4 roto toms  
*Some Melodies from Alpharetta*: 5 timpani, vibraphone  
*Concerto for Percussion and Orchestra*: solo percussionist plays marimba, vibraphone, glockenspiel, 5 hanging cymbals, 5 almglocken, 5 tom toms, 5 temple blocks, 5 dead metal, giant cowbell, suspended bass drum, tam tam
- CHAMBER  
MUSIC: *Grand Duo for Percussion and Piano*: crotales (two-octave set) or glockenspiel; vibraphone, tubular chimes, 5 or more temple blocks (up to 12), 5 or more wood blocks (up to 12), bowed tam tam (also struck), assorted gongs to be struck (3 to 5), bass drum, 3 tom toms, 1 set of timbales, trap set. NOTA BENE: This composition invites the solo percussionist to make a considerable contribution to the music itself, both as an improviser and as co-composer.  
*Fantasy for Ten Winds and Percussion*: two percussionists playing 5 almglocken, 5 dead metal, assorted antique cymbals or button gongs, African tree drum, 3 to 5 assorted hanging cymbals, 5 assorted bottles, 5 assorted wood blocks, 3 tom toms, snare drum
- VOCAL  
CHAMBER  
MUSIC: *Six Whitman Settings*: 2 timpani, marimba, 4 tom toms, bass drum, snare drum, triangle, congas  
*A Feast of Fat Things*: vibraphone, 3 tom toms, 10 bottles, bass drum, tubular chimes  
*Aphorisms of H'ung Tzu-'Cheng*: vibraphone, 4 tom toms, wind chimes, lion's roar; other exotic percussion as desired and available  
*The Street Criers*: The percussionist designs the setup for this composition. At the premiere, instruments chosen included small xylophone (marimbaphone), glockenspiel, 3 tom toms, 2 hanging cymbals and tambourine.

## PERCUSSION LISTS, continued:

- CHORAL  
WORKS:
- Psalms for the Nativity*: 2 timpani, congas, guiro, maracas, claves, other Latin percussion ad libitum, glockenspiel, crotales
- Hugomotion*: 5 timpani (two players), marimba, 4 tom toms, snare drum, crash cymbals, bass drum, vibraphone
- Tanglewood*: 6 timpani (two players), bass drum, 2 snare drums of different sizes, 6 tom toms, congas or bongos, guiro, triangle, claves, xylophone, 2 sets of metal wind chimes, vibraphone, glockenspiel, crash cymbals, maracas, 2 large hanging cymbals of different pitches, sizzle cymbal
- There was a child went forth...*: Each member of the chorus (or as many as is practical) play small miscellaneous drums, bells, whistles, gizmos, homemade percussion, etc.
- The Death of a Soldier*: 12 to 16 low drums, played by 4 people (no more than 4 timpani)

## COMMENTS ON THIS CATALOGUE

In addition to supplying useful information it is my hope that this document will stimulate interest in my compositional activity as a whole. This list only hints at the stylistic variety of my music. There are pieces written in various popular and historical styles, serial pieces, minimalist pieces, aleatoric works, neoclassical works, and many works not easily described. I have been heavily influenced by the principles of information theory and, since the late 1960s, have systematically attempted an extreme stylistic eclecticism. Frequently styles are juxtaposed within the same piece.

Most of this music has been performed at least once. I have very spotty records of these presentations—the first of which took place when I was thirteen—and do not believe an accurate and complete list could be compiled without extensive research. Recent performances of important works, by professional performers and/or for special occasions, are mentioned within the body of the catalogue. Performers who have played my music over the years include Stuart Dempster, Larry Palmer, the Clark-Schuldmann Duo, Anne Heider and Bella Voces, the American Music/Theatre Group, Orchestra New England, the New Haven Symphony Orchestra, the orchestras at Wesleyan and the University of Illinois, James Fulkerson, Peter Standaart, Anne Koscielny, Ronald Ebrecht, and William Brooks (who suggested I make this document years ago). Many professional singers have sung my songs, including Mary Burgess, Sylvia Anderson, Martha King, Laura Cook, Charles Van Tassel, David Barron, Stanley Cornett, Rolf Stang, Frederick Martell, and my wife Phyllis Bruce, who also had the patience to proofread this catalogue and offer invaluable advice about its format. Special thanks go to Sue Birch for her assistance in preparing the current edition (especially the percussion lists).

In 1985 I wrote a position paper entitled “The Operas of Neely Bruce as American Opera,” which contains quite a lot of information about my stage works, finished and unfinished, and some related items, for example *The Plague*. Inquiries concerning this paper, my unfinished operas, other unfinished compositions and miscellaneous writings, are welcome.

In 2002 Sue Birch and I formed Chamberlain Hill Publications, which is in the process of making my complete works available to the public. Inquiries concerning the items in this catalogue, and any comments, are welcome. Please address correspondence to the following Email address:

neelybrucemusic@comcast.net

# **NEELY BRUCE**

**A BRIEF DESCRIPTIVE CATALOGUE  
OF HIS COMPOSITIONS**

**REVISED AND EXPANDED AUGUST 2006**

FORMAT:

Title PERIOD Description [author of text, if any] (date) timing