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Guide to the Talib Rasul Hakim Collection

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CENTER FOR BLACK MUSIC RESEARCH COLLECTION

The Talib Rasul Hakim Collection, 1940-1988

EXTENT

10 boxes, 15.8 linear feet

COLLECTION SUMMARY

Talib Rasul Hakim was born Stephen Alexander Chambers in Asheville, NC and was an educator, musician, and composer. This collection contains his early scores and notes on the performance of his compositions will prove invaluable to performers and scholars.

PROCESSING INFORMATION

The collection was processed and this finding aid created by Suzanne Flandreau in 1998.

BIOGRAPHICAL NOTE

Talib Rasul Hakim was born Stephen Alexander Chambers in Asheville, NC in 1940. He developed an interest in music in high school, studied clarinet and piano, and continued his education at the Manhattan School of Music (1958-1959), and the New York College of Music (1959-1963). Sometime in the 1960s he became interested in Sufism and assumed his Arabic name. He taught at several institutions, including Pace College, Adelphi University, and the Creative Artist Public Service Program and was the recipient of many awards and grants. His pieces "Sound--Gone" (1967), "Placements" (1970) and "Visions of Ishwara" (1970) were commercially recorded and published, and numerous other works received concert performances. His music often incorporated avant-garde compositional and performance techniques. His works also strongly reflect his interest in Islam and Eastern religions. He died in 1988.

SCOPE & CONTENT/COLLECTION DESCRIPTION

The collection is in two series: papers and scores, with a few concert and rehearsal recordings also. The papers mainly consist of notes and materials about his compositions and personal notes and fragments. His notes on the performance of his compositions will prove invaluable to performers and scholars. Some fliers and programs from his performances survive. The correspondence is sketchy and dates mainly from the years just before his death.

Not all his scores are represented in the collection, which is particularly strong on early pieces (from the 1960s) although his major later works are present. Many scores are self-published ozalids, but the masters also survive. There are some manuscript sketches for later works. The published scores are present only in their published form. A major gap is his 1967 piano piece "Sound-Gone" which is now out of print.

ARRANGEMENT

The collection is in two series:

- 1 Papers - consist of notes and materials about his compositions and personal notes and fragments
- 2 Scores -particularly strong on early pieces (from the 1960s) although his major later works are present.

ACQUISITION SOURCE

Received from Lorenzo Chambers in 1994-1995.

SUBJECT HEADINGS

African American composers; African Americans—Music; Composers; Black; Music-20th Century;

ACCESS STATEMENT

Materials designated as restricted materials are housed in specially marked folders, otherwise the collection is open and available for research use.

RIGHTS STATEMENT

United States copyright laws apply to the materials in this collection.

PREFERRED CITATION

The Talib Rasul Hakim Collection, Center for Black Music Research Collection, Columbia College Chicago, Chicago, Illinois.

THE TALIB RASUL HAKIM COLLECTION INVENTORY

Series 1: PAPERS

Box 1: General

Promotional materials and works lists (1 folder)

List of compositions [Typescript, undated]

Concert programs, 1978-1988 (1 folder)

Correspondence: general, 1965-1988 (1 folder)

Correspondence: Connecticut Composers Festival, 1981 (1 folder)

Correspondence: Washington, DC Youth Orchestra, 1986-1988 (1 folder)

Name change [MS, undated]

Information for possible recording project [Undated]

ASCAP

Islam: Notes [MS, undated]

Islam: published materials (1 folder)

“Associative Music” [MS fragment, undated]
Music articles or papers [MS, undated]
Music: course notes [MS, undated]
Miscellaneous notes and MS fragments (1 folder)
Black music and culture: published materials (1 folder)
Abrams, Richard Muhal. Song for Leo. Score (photocopy)

Box 2: Compositions, performance notes, etc.

A-B-C-L-S
Arkan-5
Az-Zahir --- al-Batin: MS sketches
Az-Zahir --- al-Batin: Performance notes
Bir-ming-ham Reflections: Revised Horn III and Horn IV parts, measures 47-68
Bir-ming-ham Reflections: Photocopies of parts
Bir-ming-ham Reflections: Performance notes (2 folders)
Bir-ming-ham Reflections: Promotional materials from Washington, DC performance, 1988
Chorus from a Love Poem
“Duo” Flute and Bb clarinet: Photocopies with performers’ markings
Fragments from Other Places--Other Times: Performance notes
On Being Still--On the 8th: MS fragment and poem
Psalm of Akhnaten
Quote--Unquote: Performance notes
Quote--Unquote: Photocopied scores
Ramadhan Meditations: Performance notes
Re/Currences: Photocopies of parts
The Seeker: Performance notes
Set Three: Performance notes
Set Three: Photocopy of score
Spiritual and Other Fragments from Another Time and Other Places: Photocopied score
Spiritual and Other Fragments from Another Time and Other Places: Performance notes
Tone Prayers: Photocopies and Performance Notes

SERIES 2: SCORES

Box 1:

“A - B - C - L - S; 10 - 27 - 81” (1981)

Score. [1981] [1], 9 leaves ; 36 cm. Manuscript. For: 3 trumpets, 2 trombones, alto, tenor and baritone saxophones, 3 double basses, 3 timpani, 2 vibraphones, drum set and miscellaneous percussion. “In loving memory of Mrs. Mary Smith, beloved wife of my dear friend Warren.”

Parts. 1981: Trumpets/Flugel horns I-III. 3 p. ; 35. cm. Manuscript.
Tenor trombone, bass trombone or tuba. 4 p. ; 35 cm. Manuscript.
Alto, tenor and baritone sax (3 bass clarinets) 4 p. ; 35 cm. Manuscript.
Vibraphones I-II. 4 p. ; 35 cm. Manuscript.
Percussion: drum set, 3 timpani, bells, rattles, shakers, gongs. 3 p. ; 35 cm.
Double basses I-III. 4 p. ; 35 cm. Manuscript

Manuscript sketch: undated, pencil. 5, [1] leaves; various sizes.

Note: The score is undated; the parts are dated 1981.

Abstractions for Three.

Score. [s.d.] 10 leaves ; 36 cm. Manuscript: pencil on tissue. For flute, oboe and cello.

Parts. [s.d.] 3 parts ; 32 cm. Manuscript: pencil on tissue.

And They Called Him Paul. (1976)

Score. 6 p. ; 32 cm. Spiral bound ozalid reproduction. For chorus (SATB) and piano. No source for text given. “In memory of Mr. Paul Robeson.”

Score. 6 leaves ; 32 cm. Manuscript: ink on tissue (by copyist?).

Arkan-5 (1980)

Score. 1980. 36 cm. 1 volume: various pagings. Bound photocopy with pencil annotations. For orchestra and pre-recorded tape. “In commemoration of the blessed year 1400 A.H. marking the beginning of the 15th century of Islamic history.”

Score. 1980. 36 cm. 1 volume: various pagings. Manuscript: ink on score paper. Leaves are taped back-to-back and spiral bound. Does not have the pencil additions found in the above.

Score. 1980. 36 cm. 1 volume: various pagings. Manuscript.

Score. 1980. 44 cm. Manuscript: incomplete. Introduction and beginning of section 1, "Iman" (leaves 1-14) plus scattered later parts. [Other scores do not have the Introduction.]

Az Zaahir --- Al Baatin ("The Outward" - "The Inward") (1985-86)

Score. [1985-86?] 25 p. ; 44 cm. Spiral bound photocopy of manuscript. Leaves have been taped at the edges to produce back-to-back pages. For orchestra.

Score. [1986?] 34 p. ; 44 cm. Spiral bound photocopy of manuscript. Photocopied on both sides of single sheets.

Another copy. A label with the name "Aquarius Sunaru" has been placed over the composer's name on the cover and title page.

Score. [1986?] 34 leaves; 44 cm. Manuscript: ink on score paper.

Manuscript fragments. 3 folders:

Early versions dated 1981 and 1982. 36 cm. Very sketchy.

Manuscript pages. 44 cm. Variant sections of completed score.

Miscellaneous manuscript pages, most unnumbered; 44 cm. Probably a version of the above.

A Beginning (Piece for Small Orchestra)

Score. [s.d.] Manuscript. 19 p.; 27 x 35 cm. Ball-point pen on score paper.

Box 2:

Bir-ming-ham Reflections (1985)

Score. 1985. 21 leaves.; 37 cm. Spiral-bound photocopy of manuscript; leaves have been taped at the edges to produce back-to-back pages. For narrator and orchestra. Text: "Letter from Birmingham Jail" by Martin Luther King, Jr. "Composed: October 1985." Narrator's part is not present.

Another copy with pencil annotations.

Score. 1985. 24 p. ; 37 cm. Spiral bound reproduction of manuscript. Instrumentation, text same as above. "Envisaged: October - 1985." Commissioned by the New Haven Symphony Orchestra, 1985.

Another copy with pencil annotations.

Another copy. Photocopies taped back-to-back. Pencil annotations (conductor's score?).

Score. 1985. 45 p. ; 45 cm. Spiral bound photocopy of manuscript. "Composed: 10-85." Instrumentation and text as above. Narrator's part is present but crossed out. Performance notes taped inside front cover.

Score. 1985. 21 leaves ; 36 cm. Manuscript. Instrumentation, text as above.

Score. 1985. 24 leaves ; 36 cm. Manuscript. Instrumentation, text as above.

Score. 1985. 45 leaves ; 44 cm. Manuscript. Narrator's part is not present.

Parts. [1985?] Manuscript. 32 cm. Strings and percussion only: 6 parts.

Parts. [1985?] Manuscript. 32 cm. Ink on tissue. Masters for orchestral parts.

Parts. [1985?] Orchestral parts. 2 folders.

Box 3:

"Chorus -- From a Love Poem" (Feb.-April 1986)

Score. 1986. 8 leaves ; 32 x 47 cm. Spiral bound photocopy of manuscript. Leaves are taped back-to-back For alto flute, English horn, bass clarinet, horn, trombone, violoncello, double bass, percussion, piano, soprano voice. "Text: 'Duo Chorus' (from 'Forms on #3' - a book of poems and other writings by Bro. Hakim.)"

Score. 1986. 8 leaves ; 31 x 46 cm. Manuscript. Original of above.

Score. 1986. 33 leaves ; 36 cm. Manuscript. [An earlier version?]

Concepts. (1974)

Score. 1974. 9, [3] leaves ; 38 cm. Manuscript: pencil. For full orchestra.

Connotations.

Trombone part. [s.d.] [2] leaves ; 36 cm. Manuscript: pencil on tissue.
Accompanying parts and score are lacking.

Contemplation. (1964)

Score. 1964. 13 leaves ; 32 cm. Manuscript: pencil on tissue. Piano solo.

Contours. (1966)

Score. 1966. 8 p. ; 28 x 44 cm. Ozalid reproduction darkened with ink. Spiral bound. For oboe, bassoon, horn, trumpet, cello, contrabass.

Score. 1966. 8 leaves. 28 x 42 cm. Manuscript: ink on tissue.

Currents. (1967) String quartet.

Score. 1967. 20 leaves ; 28 cm. Bound photocopy.

Score. 1967. 20 leaves ; 28 cm. Manuscript: ink on tissue.

Parts. 1967. 4 parts. 32 cm. Manuscript: ink on tissue.

Parts. 1967. 4 parts. Photocopies taped together for performance.

Duo. (1963) Flute and clarinet.

Score. 1963. 15 leaves ; 32 cm. Manuscript: pencil on tissue.

Score. 1963. 16 leaves ; 34 cm. Manuscript: pencil on tissue.

Score. 1963. 16 leaves on 8 folded sheets of staff paper ; 32 cm. Manuscript: ink.

Encounter. (1965)

Score. 1965. 15 p. ; 36 cm. Ozalid reproduction bound in cover. For Flute, oboe, clarinet, bassoon, trumpet, horn, trombone. [Water-damaged but legible.
Contains performance annotations in pencil.]

Score. 1965. 15 leaves ; 35 cm. Manuscript: pencil on tissue. Instrumentation as above.

Parts. 1965. 7 parts ; 35 cm. Manuscript: pencil on tissue.

Encounters.

Score. [S.d.] 10 leaves. 36 cm. Manuscript (pencil). Scored for the same instrumentation as the above piece. It differs considerably and may be an early version.

Episodes. (1965)

Score. 1965. 7 leaves ; 35 cm. Manuscript: pencil on tissue. For piano.

Evening Impressions.

Score. [s.d.] 4 leaves ; 36 cm. Manuscript: pencil on tissue. For clarinet, cello, double bass. Part I ("1:30 A.M.") only.

Parts. [s.d.] 3 parts ; 32 cm. Manuscript: pencil on tissue. Includes Parts I-IV. Part V is a repeat of Part I.

Parts. [s.d.] 3 parts ; 32 cm. Ozalid reproductions of the above.

Excursion. (1963)

Parts. 1963. 3 parts ; 32 cm. Manuscript: pencil on tissue. For flute, cello, piano. Score lacking.

Excursions: Then and Now. (1963-65)

Score. 1963-65. 13 p. ; 36 cm. Ozalid reproduction bound in cover. For oboe, viola, trombone and piano. [Water damaged but legible.]

Score. 1963-65. 13 leaves ; 35 cm. Manuscript: pencil on tissue.

Parts. 1963-65. 4 parts ; 35 cm. Manuscript: pencil on tissue.

"Four." (1965)

Score. 1965. 13 leaves ; 32 cm. Manuscript: ink on tissue. For clarinet, trumpet, trombone, piano.

Score. 1965. 11 leaves ; 35 cm. Manuscript: ink. Leaves have been fastened together at edges. Contains penciled markings.

Fragments and Things.

Score. [s.d.] 6 leaves ; 36 cm. Manuscript: pencil on tissue. For clarinet and piano.

Part. [s.d.] 3 leaves ; 32 cm. Manuscript: pencil on tissue. Clarinet part.

Fragments from Other Places--Other Times (1982)

Score. February 1982. 4 leaves (2 folios) ; 36 cm. Manuscript. For five percussionists. Section II only.

Score. [S.d.] Unpaged ; various sizes. Manuscript sketches and performance notes for both sections, including section I (in which the performers are instructed to hum interlocking patterns.)

Holiday Sketches.

Score. [s.d.] 11 leaves ; 36 cm. Manuscript: pencil on tissue. Composer is given as B.J. Allen. For clarinet and piano.

Part. [s.d.] 3 leaves ; 36 cm. Manuscript: pencil on tissue. Clarinet part.

Part. [s.d.] 4 leaves ; 32 cm. Manuscript: pencil on tissue. Clarinet part. Composer is given as Stephen A. Chambers. [Part is identical to the above but not a fair copy.]

Box 4:

Images. (1964)

Score. 1964. 6 leaves ; 36 cm. Manuscript: pencil on tissue. For cello and piano.

Part. 1964. 4 leaves ; 32 cm. Manuscript: pencil on tissue. Cello part.

Impressions. Woodwind quintet.

Score. [s.d.] 20 leaves ; 32 cm. Manuscript: pencil on tissue.

Parts. [s.d.] 5 parts ; 32 cm. Manuscript: pencil on tissue.

The Lights. (1982)

Score. January 1982. 12 leaves ; 46 cm. Manuscript: ink on score paper. Incomplete: possibly an early version of "Az Zaahir -- Al Baatin." Also: 2 undated leaves with same title.

Score. [1/6/82-1/20/82] 8 leaves ; 46 cm. Manuscript: ink on score paper. Title: "Az Zaahir / Al Baatin." Opening is identical to above, but later pages are unfinished, some leaves are lacking. N.B. The opening to the finished version of "Az Zaahir -- Al Baatin" is different from this piece.

Moments. (1964-65)

Score. 1964-65. 14 p. ; 36 cm. Ozalid reproduction bound in cover. For clarinet, trumpet, bassoon, vibraphone, double bass and timpani. [Water damaged but legible. Extensive comments in pencil and ink.]

Parts. 1964-65. 6 parts ; 36 cm. Ozalid reproduction.

Score. 1964-65. 14 leaves ; 35 cm. Manuscript: pencil on tissue. Instrumentation as above. Fair copy.

Parts. 1964-65. 6 parts ; 35 cm. Manuscript: pencil on tissue. Fair copies.

Score. 1964-65. 10 leaves ; 32 cm. Manuscript: pencil on tissue. Instrumentation as above.

Parts. 1964-65. 6 parts ; 32 cm. Manuscript: pencil on tissue.

"Music for Nine Players and Soprano Voice." (1977)

Score. 1977. 11 leaves ; 36 cm. Ozalid reproduction. Leaves are taped back-to-back. Page 6 has manuscript addition taped on. Text by the composer. For alto flute, English horn, bass clarinet, horn, trombone, piano, violoncello, double bass, percussion and soprano. Note on p. 11: "1st performance: April 24, 1977, Tania Leon, cond. (P.S. #307, Brooklyn, NY)"

Score. 1977. 11 p. ; 36 cm. Ozalid reproduction with comments in red ink and manuscript corrections. Page 6 has manuscript addition taped on.

Score. 1977. 11 leaves folded accordion-style. 36 cm. Ozalid reproduction. Part marked for alto flute, with performer's annotations.

Score. 1977. 11 leaves ; 36 cm. Manuscript: ink on tissue. Text and instrumentation as above.

Mutations. (1964)

Score. 1964. 5 leaves ; 38 cm. Manuscript: ink on tissue. For trumpet, horn, bass clarinet, viola and violoncello.

Parts. 1964. 5 parts ; 35 cm. Manuscript: ink on tissue.

Manuscript fragments: two partial copies of page 1 of the score.

Ode to Self.

Score. [s.d.] 14 leaves ; 36 cm. Manuscript: pencil on tissue. For flute, clarinet in C, violoncello, double bass.

Parts. [s.d.] 4 parts ; 32 cm. Manuscript: pencil on tissue.

Ode to Silence. (1964)

Score. Oct. 19, 1964. 9 leaves ; 32 cm. Manuscript: pencil on tissue. For voice and piano. Words: "Ode to Silence" by S.A. Chambers, Oct. 1-2, 1964.

Part. Oct. 19, 1964. 2 leaves ; 36 cm. For high voice. [Title torn away.]

Score. 1964; revised 1968. 7 p. ; 32 cm. Spiral bound ozalid reproduction. Text taped inside front cover.

Score. 1964; revised 1968. 7 leaves ; 32 cm. Manuscript: ink on tissue (by copyist?).

On BEing Still--On the 8th. (1978)

Score. 1978. 24 p. ; 37 cm. Spiral bound ozalid reproduction. For alto flute, English horn, bass clarinet, bassoon, violoncello, double bass, piano, percussion. A page of performance notes has been glued over the original text on p. 3.

Score. Another copy with performer's annotations. Performance notes present, text on p. 3 crossed out.

Score. 1978. 24 p. 37 cm. Ozalid reproduction.

Score. 1978. 24 leaves ; 33-36 cm. Manuscript: ink on tissue. Instrumentation as above.

Parts. 1978. 8 parts ; 32 cm. Manuscript: ink on tissue. Measures have been clipped out on some parts.

Parts. 1977. 17 parts. 33 cm. Ozalid reproductions. Parts are folded accordion-style. There are two parts for each instrument, three for percussion; some have performer's notes.

One of Many Myths.

Score. [s.d.] 15 leaves ; 36 cm. Manuscript: pencil on tissue. Composer's name given as B.J. Allen. For voice, oboe, clarinet and violoncello. Text for vocal line not given.

Parts. [s.d.] 4 parts ; 36 cm. Manuscript: pencil on tissue. Text adapted from Genesis 1:1 present on vocal part.

Box 5:

Parables. (1979)

Score. 1979. 12 leaves ; 35 cm. Manuscript. Leaves are taped back-to-back. For flute, clarinet/bass clarinet, cello, double bass, piano, and percussion. Numerous annotations.

Parts. [S.d.] 5 parts. 31 cm. Manuscript. Contain performers' annotations.

Passages. (1965)

Score. 1965. 7 leaves ; 34 cm. Ozalid reproduction: fanfolded so that leaves are back-to-back. For flute, clarinet, violoncello. [Slight water damage.]

Score. 1965. 7 leaves ; 32 cm. Manuscript: ink on tissue.

Peace--Mobile: See Piece Mobile

Perceptions. String Quartet.

Score. [s.d.] 18 leaves ; 32 cm. Manuscript: pencil on tissue. Composer's name given as S.B. Chrispan.

Parts. [s.d.] 4 parts ; 32 cm. Manuscript: pencil on tissue.

A Piano Piece in Six Sections. (1965)

Score. 1965. 9 leaves ; 36 cm. Manuscript: ink on tissue (by a copyist?). Leaves have been taped together to facilitate performance. Annotated in red ink.

Piece Mobile. Woodwind Quintet. (1964)

Score. 1964. 18 p. ; 34 cm. Ozalid reproduction bound in cover. [Severe water damage--pages are stuck together.]

Parts. [1964] 5 parts ; 36 cm. Ozalid reproductions. [Water damage]

Score. 1964. 18 leaves ; 33 cm. Manuscript: pencil on tissue. [Slight water damage]

Parts. [1964] 5 parts ; 31-35 cm. Manuscript: pencil on tissue.

Peace-Mobile. Score. [S.d.] 10, [1] leaves ; 34 cm. Manuscript: ink on tissue. Leaf 10 has a taped correction; leaf [11] is performance notes and the composer's signature (Stephen Chambers).

"Peace Mobile" Manuscript fragment: 4 leaves ; 35 x 42 cm. In ink: leaf 1 has title and performance notes.

Placements. (1970)

Score. Berlin /Wiesbaden: Bote & Bock, 1970. 6 p. ; 31 cm. For 5 percussion and piano. There are six copies of the score in the collection. Four have performers' annotations. Two have the name of the composer defaced, perhaps for entry into blind competitions. One clean copy has also been retained.

Portraits. (1965)

Score. 1965. 17 p. ; 36 cm. Ozalid reproduction bound in cover. For alto flute, bass clarinet, piano, percussion.

Prelude for Clarinet and Piano.

Score. [s.d.] 3 leaves ; 36 cm. Manuscript: pencil on tissue.

Part. [s.d.] 1 leaf ; 36 cm. Manuscript: pencil on tissue. Clarinet part.

Another copy of clarinet part: 1 leaf ; 32 cm. Manuscript: pencil on tissue.

Prelude. Trombone and Piano.

Score. [s.d.] 6 leaves ; 36 cm. Manuscript: pencil on tissue.

Part. [s.d.] 2 leaves ; 36 cm. Manuscript: pencil on tissue.

Profiles. (1964)

Score. 1964. 10 leaves ; 35 cm. Manuscript: pencil on tissue. For clarinet, trumpet, trombone, and violoncello.

Parts. 1964. 4 parts ; 35 cm. Manuscript: pencil on tissue.

Score. 1964. 10 leaves ; 32 cm. Manuscript: pencil on tissue. Clarinet and trumpet parts transposed to C.

Parts. 1964. 4 parts ; 32 cm. Manuscript: pencil on tissue. Clarinet and trumpet are in B flat.

Psalm of Akhnaten. (1978)

Score. 1978. 18 p. ; 30 x 44 cm. Spiral bound ozalid reproduction.. For flute, piano, mezzo soprano. Contains manuscript annotations

Score. 1978. 18 leaves ; 28 x 42 cm. Manuscript: ink on tissue.

Score. 1978. [2], 11, [2] leaves ; 38 x 42 cm. Manuscript: ink on staff paper. Incomplete: first section (“Thoth”) only. Last two leaves are fragments.

Photocopy of score taped together for performance. Includes performer’s notations

“Quote -- Unquote.” (1983)

Score. 1983. 8 leaves ; 37 cm. Spiral bound photocopy of manuscript. For medium tenor voice, oboe, trumpet, percussion. Text: 5 anonymous proverbs and Psalm 34:14. Leaves have been taped back-to-back to form pages.

Score. 1983. 8 leaves ; 36 cm. Manuscript: ball-point pen on staff paper. Original of photocopy.

Score. Nov.-Dec. 1983. 13 leaves on 7 folded sheets ; 32 cm. Manuscript: ink on staff paper. Contains pencil corrections.

Quartet in Four Sections. (1965)

Score. 1965. 17 leaves ; 36 cm. Ozalid reproduction; leaves are taped together back-to-back so that each section is a separate fanfold, but score is continuously paged. For flute/piccolo, oboe/English horn, clarinet/bass clarinet, bassoon. 2 copies, both with performer’s annotations. [Water-damaged but legible.] Score. 1965. 17 leaves ; 34 cm. Manuscript: pencil on tissue.

Box 6:

Ramadhan Meditations. (1986)

Score. "9 Ramazan 1406 A.H. (May 1986 A.D.)" 8 leaves ; 32 x 47 cm. Spiral bound photocopy; leaves are taped back-to-back. For flute, oboe, clarinet, bassoon, horn, piano. Non-transposed score.

Score. "9 Ramazan 1406 A.H. (May 1986 A.D.)" 7 leaves ; 32 x 47 cm. Spiral bound photocopy; leaves are taped back-to-back. Transposed score.

Score. "9 Ramazan 1406 A.H. (May 1986 A.D.)" 8 leaves ; 31 x 46 cm. Manuscript: ink on staff paper. Non-transposed score.

Score. "9 Ramazan 1406 A.H. (May 1986 A.D.)" 7 leaves ; 31 x 46 cm. Manuscript: ink on staff paper. Transposed score.

Re/Currences (1974)

Score. 1974. 27 p. ; 45 cm. Spiral bound ozalid reproduction. For full orchestra. Transposed score. Contains performance notes in pencil.

Two more copies of the ozalid score, unbound, with performance notes.

Score. 1974. 27 leaves ; 43 cm. Spiral bound photocopy with performance notes.

Score. 1974. 27 leaves ; 43 cm. Manuscript: ink on tissue (by a copyist?).

Score. 1974. 11 leaves ; 35 cm. Manuscript: photocopy; leaves are taped back-to-back and spiral bound. Transposed score.

Parts. Orchestral parts. 2 folders. (All parts are present; there are two or more copies of all parts except Trumpets I-II.)

Reflections.

Score. [s.d.] 5 leaves ; 36 cm. Manuscript: pencil on tissue. For flute, oboe, B-flat clarinet. Clarinet part is transposed to C.

Parts. [s.d.] 3 parts ; 36 cm. Manuscript: pencil on tissue.

Box 7:

Sectional. (1964)

Score. 1964. 7 leaves ; 36 cm. Manuscript: ink on tissue. For solo piano.

“The Seeker.” (1981)

Score. 1981. 15 leaves ; 44 cm. Spiral bound photocopy. For soprano voice and piano. Text: The Dhammapada (“Sayings of the Buddha”). Text and performance notes laid in.

Score. 1981. 32 leaves ; 32 cm. Manuscript: ink on score paper. Leaves are taped back-to-back. Soprano part to Section III (1 leaf) is also present.

Score. 1981. 15 leaves ; 36 cm. Manuscript: ink on staff paper.

Score. [1981?] Various pagings ; 31 cm. Manuscript. The five sections have individual page numbers; Sections III and V are pencil sketches.

“Segments - Four” B-flat Clarinet Solo. (1981)

Score. 1981. 4 leaves ; 31 cm. Manuscript: pencil on staff paper. Apparently for unaccompanied solo clarinet.

Set Three. (1970)

Score. 1970. 6 leaves ; 33 cm. Photocopy of manuscript (by copyist?): leaves are taped back-to-back. For soprano, piano, violoncello. Text by the composer.

Score. 1970. 6 leaves ; 36 cm. Manuscript: ink on tissue.

Score. 1970. 6 leaves ; 36 cm. Manuscript: ink on staff paper. This manuscript is not the original of the above photocopy but an autograph by the composer.

Shapes. (1965)

Score. 14 p. ; 39 cm. Ozalid reproduction bound in cover. For chamber orchestra with percussion. Contains annotations.

Score. 11 leaves ; 38 cm. Manuscript: pencil on tissue. This version differs from the above score.

Parts. 11 parts ; 28 cm. Manuscript: pencil on tissue.

Six players and a Voice. (1964)

Score. 1964. 9 leaves ; 36 cm. Manuscript: pencil on tissue. For high voice, clarinet, trumpet, violoncello, timpani, xylophone, piano. Texts by the composer.

Parts. [1964] 7 parts ; 32 cm. Manuscript: pencil on tissue.

Spiritual and Other Fragments from Another Time and Other Places. (1983)

Score. 1983. 24 leaves ; 36 cm. Manuscript: ink over pencil on score paper. For 3 alto saxophones, 2 tenor saxophones, and 1 baritone saxophone, 3 trumpets, 2 trombones, tuba, percussion, piano, strings, and voices (SAT). Choral part is wordless.

Three Play Short Five. (1965)

Score. 1965. 12 leaves ; 36 cm. Ozalid reproduction; leaves are taped back-to-back. For bass clarinet, double bass, timpani. [Water damaged but legible.]

Score. [1965]. 12 leaves ; 36 cm. Ozalid reproduction. Leaves are taped together accordion-style. Labeled "Bass Cl" and bass clarinet part is marked throughout.

Score. 1965. 8 leaves ; 35 cm. Manuscript: pencil on tissue. This is not the template for the above ozalid score.

Titles. Woodwind Quartet. (1965)

Score. 20 p. ; 29 cm. Ozalid reproduction bound in cover. Composer's name is given as Talib Rasul Hakim, despite the early date of the piece.

Score. 20 leaves ; 28 cm. Manuscript: ink on tissue (by a copyist?).

Parts. 4 parts ; 32 cm. Manuscript: ink on tissue (by a copyist?).

"Tone-Poem." (1970)

Score. 1970. 8, [1] leaf ; 35 cm. Manuscript: pencil on staff paper. For soprano voice, piano, double bass, percussion and narrator. Text is adapted from Langston Hughes' "The Negro Speaks of Rivers."

Parts. 1970. 5 parts ; 31 cm. Manuscript: pencil on staff paper.

Tone Prayers. (1973)

Score. 1973. 10 leaves ; 32 cm. Ozalid reproduction; leaves are taped back-to-back. For chorus (SATB), piano, percussion. Source of text not given (the composer?).

Score. 1973. 10 leaves ; 32 cm. Manuscript: ink on tissue (by a copyist?).

Transitions. (1964)

Score. 1964 8 p. ; 36 cm. Ozalid reproduction bound in cover; many pencil corrections and manuscript pages interleaved (pencil on staff paper). For trumpet, bass clarinet, horn, viola and cello. [Badly water damaged but mostly legible.]

Score. 1964. 8 leaves ; 36 cm. Manuscript: pencil on tissue.

Parts. 1964. 5 parts ; 32 cm. Manuscript: pencil on tissue.

Visions of Ishwara. (1970)

Score. Berlin/Wiesbaden: Bote & Bock, 1970. 25 p. ; 47 cm. Ozalid reproduction bound in cover with publisher's label. For orchestra.

Words and Music. (1965)

Score. 1965. 10 leaves ; 35 cm. Manuscript: pencil on tissue. For soprano voice, oboe, bassoon, xylophone. Source of text not given.

Parts. [1965] 3 parts ; 35 cm. Manuscript: pencil on tissue. Parts for oboe, bassoon, xylophone.