Eileen Malone on the occasion of her graduation from the Eastman School of Music (1928), from Eileen Malone Collection, Box 29, Sleeve 2.

Photograph by Loulen Studio (ca. 1950s), from Eileen Malone Collection, Box 29, Sleeve 37.
# TABLE OF CONTENTS

Description of the Collection 3  
Description of Series 7  

INVENTORY  

## SUB-GROUP I: MUSIC LIBRARY  
Series 1: Music for the Harp 13  
Series 2: Music for other Instruments 88  

## SUB-GROUP II: PROFESSIONAL PAPERS  
Series 1: Publicity 107  
Series 2: The American Harp Society 108  
Series 3: Festivals, Conventions, and Competitions 110  
Series 4: Research 111  
Series 5: Concert Programs 112  
Series 6: Correspondence 113  
Series 7: Photographs 113  
Series 8: Ephemera 131  
Series 9: Audio-Visual Media 131  
Series 10: Oversized Material 132
DESCRIPTION OF THE COLLECTION

Shelf location: M3A 8.5 – M3B 1.4

Physical extent: 18 linear feet

Biographical Sketch

Eileen Malone—American harpist, teacher, and orchestra member—was born in Victor, New York on August 16th, 1906. She began to study the harp at an early age and eventually enrolled at the Eastman School of Music, where she earned the B.M. degree and the Performer’s Certificate in 1928. Thereafter, she continued her studies with Marcel Tournier at the Paris Conservatoire in 1930 and with Marcel Grandjany in New York City intermittently in the years 1936 through 1945 as well as thereafter. Upon returning to Rochester from Paris in 1930, Miss Malone was appointed to the faculty of the Eastman School’s Preparatory Department. In 1936, she succeeded Lucile Johnson Rosenbloom as Professor of Harp in the Eastman School’s collegiate division. It was also in 1936 that she was appointed principal harpist of the Rochester Philharmonic Orchestra, in which role she would continue for 43 years until her retirement from the orchestra in 1979.

A professional who enjoyed an astonishingly long career, Eileen Malone was a frequent solo recitalist and also made solo appearances with several orchestras, including the RPO, the Buffalo Philharmonic Orchestra, the New York Philharmonic Orchestra (on tour), and the Syracuse Symphony; she also appeared on radio and television. She gave master classes and workshops throughout the United States and in England. Locally, she promoted
harp studies in the Rochester (NY) public schools, thereby influencing other schools around the country to include harp studies in their own curricula. Many of Miss Malone’s Eastman School students went on to hold prominent positions in major orchestras and universities across the United States and abroad.

Miss Malone was also active in professional circles beyond the Eastman School. She was a founding member of the American Harp Society—formally, a member of the Society’s Founding Committee—and served on its board of directors for many years; she was also a member of the founding committee of the International Harp Society. In 1959, she served as a member of the jury at the first International Harp Competition, held in Israel; thereafter she would return to Israel as a juror at eight more competitions. In 1969, she chaired the Sixth American National Harp Conference, held at the Eastman School of Music. In 1982, Miss Malone was awarded an honorary doctorate by Nazareth College; locally in Rochester, she was named “Musician of the Year” in 1970 by the Rochester Alumnae chapter of Mu Phi Epsilon. She retired from full-time teaching in 1989, after which she remained active giving master classes and travelling widely. Her longevity of service to the Eastman School of Music—59 years, accounting for her six years’ service to the Preparatory Department and 53 years to the collegiate division—render her the longest-serving Eastman School faculty member in the history of the school.

Miss Malone died in a nursing home in Canandaigua, NY, on June 1st, 1999, aged 92, several weeks after suffering a stroke. She had been predeceased by her older brothers Edward Malone, Jr., Esq. and John Malone. Her funeral Mass was celebrated at St. Patrick’s Roman Catholic Church in Victor, New York, where her remains were interred in St. Patrick’s Cemetery. The Eastman School of Music honored her posthumously with an “Eileen Malone Tribute Weekend” in October 1999.

Provenance

The bulk of the collection was received by the Sibley Music Library as a bequest in late 1999. Additional items were received as a gift-in-kind from Professor Kathleen Bride after she had purchased them at the estate auction.

Scope and Content

A collection significant for its creator’s longevity of service to the Eastman School of Music The Eileen Malone Collection comprises twenty-two boxes of music in various formats used by Malone for teaching and performance over the course of her career, a collection constituting one of the largest performance collections held by RTWSC. Much of the music is generously annotated with performance markings transmitting Malone’s own insights or preferences regarding interpretation. The collection also contains documents of professional importance from throughout Malone’s career, including items of publicity, research papers, concert programs, and correspondence. In addition, the collection houses many photographs capturing Malone in publicity shots, as well as with colleagues and/or her
students. Finally, a clutch of audio-visual media and harp-related ephemera round out the collection.

Certain documents in the collection underscore the high esteem in which Miss Malone was held both professionally and personally: these include items of correspondence, photographs, and a “memory book” that was presented to her in 1990.

Restrictions and Use

For the bulk of the collection, there are no restrictions on access. Certain files in subgroup II, series 3 are restricted. RTWSC adheres to the provisions of the United States Copyright Law (1976) and its revisions. Reproductions of any copyright-protected collection holdings will be granted only after the permission of relevant copyright holders has been obtained by the party making the request.

Associations

The Eileen Malone Collection is one of a growing corpus of collections that preserve the music libraries and/or professional papers of faculty members of the Eastman School of Music. As of this writing, it is one of six collections of harpistic import held by RTWSC: the Gullo Harp Collection, which comprises a substantial extent of 18th- and 19th-century publications; the Lucile Johnson Rosenbloom Collection, the legacy of the Eastman School’s first Professor of Harp; the Henry B. Neejer Collection, the legacy of a businessman who played the harp as an avocation; the Artiss de Volt Collection, the legacy of a professional harpist who had studied under Alfred Holy; and the Jane B. Weidensaul Collection, the legacy of a scholar and performer whose publishing venture made available numerous works in modern editions.

In other holdings, RTWSC holds the entire sequence of concert programs of the Rochester Philharmonic Orchestra, in which Eileen Malone’s long affiliation as principal harpist is reflected, as well as concert programs of the Eastman School of Music, in which Malone’s own activity and the activity of her students is reflected. Finally, the Eastman Audio Archive holds the audio masters of Eastman School-based performances in which Eileen Malone was represented—her solo solo recitals, and also the orchestras of which she was a member (the Eastman Chamber Orchestra, the Eastman-Rochester Symphony Orchestra, and the Arranger’s Holiday Orchestra).
DESCRIPTION OF SERIES

SUB-GROUP I: MUSIC LIBRARY

Series 1: Music for Harp

The music for harp and for harp with other instruments has been sub-divided the 35 sub-series outlined below, modelled after the Library of Congress “M” classification schedule. Music for solo harp has been placed first, followed by groups of various formations that include the harp. Wherever applicable, arrangements and transcriptions for any one grouping have been isolated into separate sub-series following the main classification for the given grouping. Significantly, boxes 14-17 hold the harp parts from ensemble sets (for either orchestra or band) that Eileen Malone personalized for her own performance use.

Within each sub-series, items have been arranged alphabetically by composer’s last name, with items of unknown authorship or attribution placed at the end of each sequence wherever they pertain. In more than one sub-series, works by Marcel Tournier were sufficiently numerous that it was deemed helpful to arrange them by their opus numbers; a note to users has been included in the finding aid at each point where this pertained.

Sub-series A: Harp solos
Sub-series B: Harp solos — arrangements and transcriptions
Sub-series C: Two harps
Sub-series D: Two harps — arrangements and transcriptions
Sub-series E: Harp and voice
Sub-series F: Harp and flute
Sub-series G: Harp and flute — arrangements and transcriptions
Sub-series H: Harp and piano, including piano reductions of harp concerti
Sub-series I: Harp and piano — arrangements and transcriptions
Sub-series J: Harp and organ
Sub-series K: Harp and electronics
Sub-series L: Harp and violin
Sub-series M: Harp and violoncello
Sub-series N: Harp and violoncello – arrangements and transcriptions
Sub-series O: Harp and viola
Sub-series P: Harp and oboe
Sub-series Q: Harp and bassoon
Sub-series R: Harp and clarinet
Sub-series S: Harp and spoken word
Sub-series T: Harp and two strings
Sub-series U: Harp and two flutes
Sub-series V: Three harps
Sub-series W: Four harps
Sub-series X: Multiple harps
Sub-series Y: Multiple harps—arrangements and transcriptions
Sub-series Z: Harp in chamber music
Sub-series AA: Harp in chamber music—arrangements and transcriptions
Sub-series BB: Harp and orchestra
Sub-series CC: Harp and orchestra—arrangements and transcriptions
Sub-series DD: Harp music collections
Sub-series EE: Harp music collections—arrangements and transcriptions
Sub-series FF: Harp methods
Sub-series GG: Harp etudes and studies
Sub-series HH: Harp parts from ensemble sets
Sub-series II: Harp and chorus
Sub-series HH constitutes a significant part of the collection in that it reflects Eileen Malone’s activity as an ensemble participant (moreover, as principal harpist in several orchestras, including the Rochester Philharmonic Orchestra). For this sub-series, item description has been restricted to five principal data elements: composer name, transcribed composition title, publisher’s name, extent (i.e., number of pages), and, wherever applicable, citation of whether Harp I or Harp II. Additional descriptive notes have been appended to given entries when deemed relevant.

End-users should be aware than in both Series 1 and Series 2, items were filed on the basis of their explicit instrumental designations, which may not always have been in keeping with Eileen Malone’s use of the material. For example, those copies of the *Danses* by Claude Debussy that were printed for chromatic harp or piano with piano accompaniment were filed in series 2, sub-series C (Music for two pianos), whereas Eileen Malone presumably used one or more of them as a harpist in rehearsal and/or performance.

**Series 2: Music for other instruments**

Following on the format established in Series 1, the music for instruments other than the harp has sub-divided into the fifteen sub-series outlined below, modelled after the Library of Congress “M” classification schedule. Music for solo harp has been placed first, followed by groups of various formations that include the harp. Within each sub-series, items have been arranged alphabetically by composer’s last name, with items of unknown authorship or attribution placed at the end of each sequence wherever they pertain.

Sub-series A: Solo piano

Sub-series B: Piano studies and methods

Sub-series C: Two pianos

Sub-series D: Vocal duet and string quartet

Sub-series E: Chorus and organ

Sub-series F: String orchestra

Sub-series G: Viola and piano

Sub-series H: Strings and piano

Sub-series I: Solo violin

Sub-series J: Violin and piano

Sub-series K: Flute and piano
Sub-series L: Voice and piano

Sub-series M: Popular songs for voice and piano

Sub-series N: Song collections

Sub-series O: Binder’s collections

The contents of Sub-series M (Popular songs for voice and piano) are arranged in alphabetical order by composer’s last name.

SUB-GROUP II: PROFESSIONAL PAPERS

Series 1: Publicity

This series is comprised of press reviews, articles, and other publicity materials that Eileen Malone collected and saved throughout her career. They have been arranged chronologically.

Series 2: The American Harp Society

Significantly, Eileen Malone was a founding member of the American Harp Society (AHS). The series contains her copies of some of the Society’s administrative papers, together with her participant’s folders from several of the annual conferences. Among the other documents present are several awards that were conferred by the Society.

Series 3: Festivals, Conventions, and Competitions

This series preserves documents and participant’s folders from professional events other than AHS annual conferences. Eileen Malone enjoyed a continuous association with the annual International Harp Contests in Israel from the founding year, an association reflected in this series. In addition, she was an invited juror at numerous high-profile festivals and competitions; her juror’s notes from those events are restricted on grounds that they reflect on the work of performers still living.

Series 4: Research

This series preserves copies of relevant books, research papers, issues of journals, and notes kept by Eileen Malone.
Series 5: Concert programs

This series preserves concert programs collected by Eileen Malone throughout her career. The decades-long sequence of RPO programs that were initially among her papers was removed on grounds that the RTWSC vault already holds a complete sequence of RPO programs; a sampling of Miss Malone’s copies of RPO programs has been retained in this series, primarily those featuring her in some aspects. In addition, the series contains programs from events that took place at the Eastman School of Music and elsewhere.

Series 6: Correspondence

This series preserves letters and cards that Miss Malone received over the years from various individuals. The reader should note that any photographs received as enclosures with letters have been separated to Series 7; notes have been entered to that effect in the finding aid at the relevant points.

Series 7: Photographs

This series preserves a substantial sequence of photographs, both B&W and color. As naturally photogenic as she was accomplished, Eileen Malone posed for publicity photographs on many occasions throughout her career; in many instances, her publicity photographs are signed or captioned by their respective photographers. In addition, Miss Malone received many photographs over the years from friends or former students; numerous of these were inscribed by their senders. Several photographs of Malone family members are also present. Throughout this series, the reader will observe that certain individuals have not been identified; RTWSC personnel are always appreciative of any information that members of the harp community can provide.

The series has been sub-divided into the following sub-series, based on dimensions. Sub-series E and F represent special instance. Sub-series E preserves two photo albums that were kept by Eileen Malone, which have been preserved intact. One additional photo album was of such limited coverage that it was dismembered and its prints filed individually; those prints have been identified as such in the item descriptions. Sub-series F preserves those presentation photographs which Miss Malone from colleagues and/or friends, and which she framed for studio display or home display; those items have been retained in their frames.

Sub-series A: 4x5” sleeves
Sub-series B: 4x6” sleeves
Sub-series C: 8x10” sleeves
Sub-series D: 11 x 14” sleeves
Sub-series E: Photo albums
Sub-series F: Framed prints

Series 8: Ephemera

This series preserves several ephemeral items of harpistic content or relevance, including concert posters and illustrations created for various purposes.

Series 9: Audio-Visual Media

This series preserves a small number of sound recordings from Miss Malone’s collection. Numerous commercial recordings in LP format were removed from the collection for consideration for the SML’s general recordings collection. Most of the items preserved here were sent to her by friends, colleagues, or former students.

Series 10: Oversized Material

Created for filing convenience, this series preserves those items the dimensions and/or physical condition meant they were not accommodated in the standard housing assigned to their respective series.

NOTE:

Throughout the Inventory portion of this finding aid, explanatory notes which are intended to inform the reader of contextual background (as opposed to details which are specifically and integrally regarding the document or item at hand) are provided in smaller type as nota bene comments, i.e. N.B.
Series 1: Music for Harp

Sub-series A: Solo harp

Box 1

folder 1  Adler, Samuel. *Introduction and Capriccio.*
          MS repro; 10 pages of music.
          At end: MacDowell Colony, June 1964.

folder 2  Adler, Samuel. *Introduction and Capriccio.*

folder 3  Ascher, J. *Alice.*
          Publication data lacking. 9 pags of music.

folder 4  Alexander, Josef. *Three Pieces for Harp.*
          MS repro; 19 pages of music.
          I. Prelude — II. Interlude — III. Postlude.

folder 5  Alvars, Parish. *The Greek Pirate’s Chorus.*
          New York: Brown and Buckwell, s.d. 7 pages.

folder 6  Aptommas. *Last Rose of Summer.*
          New York: Brown and Buckwell, s.d. 9 pages.

folder 7  Aronowicz, Dan. *La nuit sur le Mont Carmel.*
          MS repro; 5 pages of music.

          Herausgegeben von Hans J. Zingel.

folder 9  Bach, Carl. Ph. E. *Sonate pour harpe.*
          Réalisation de Marcel Grandjany.
          “Publiée d’après le manuscrit du ‘Solo pour la harpe’ conservé à la
          Bibliothèque du Conservatoire Royal de Bruxelles.”

folder 10 Benda, F. *Sonata [D major].*
folder 11  Britten, Benjamin. *Suite for Harp*, op. 83.
   Edited by Osian Ellis.

folder 12  Busser, Henri. *Ballade en la bémol*, op. 65.

   Presentation copy: inscribed by Nan Gullo Mann.

folder 14  Caplet, André. *Divertissements pour la Harpe*.
   The first of two Divertissements: I. à la française.

folder 15  Caplet, André. *Divertissements pour la Harpe*.
   The second of two Divertissements: II. à l’espagnole.

folder 16  Chapuis, Auguste. *Harpe éolienne*.

folder 17  Chapuis, Auguste. *Sérénade: en quatre parties*.
   I. Entrée cortège.

folder 18  Chertok, Pearl. *Around the Clock*.
   I. Ten part two — II. Beige nocturne — III. Harpicide at midnight — IV.
   The morning after.
   Original verses precede each movement.


folder 20  Cheshire, John. “*Une fleur*”: valse mignon.
   London: Cramer & Co. Copyright 1904 by the composer. 7 pages.

folder 21  Corniot, René. *Ondine: pièce pour harpe seule*.

folder 22  Damase, Jean-Michel. *Sarabande*, op. 8.
folder 23  Desportes, Yvonne.  *Poete, prends ton Luth...*  

folder 24  Eberhard, Dennis.  “Especially...”  
MS repro; 16 pages of music.  
At end: May 16, 1983.

folder 25  Farkas, Ferenc.  *Tre Pezzetti.*  
MS repro; 8 pages of music.  
I. Maestoso, poco rubato — II. Più mosso — III. Allegro moderator.

folder 26  Fauré, Gabriel.  *Une Châtelaine en sa tour..., op. 110.*  
Text of text attributed to Paul Verlaine.  
Accompanied by a repro bearing E.M.’s handwriting.

folder 27  Fauré, Gabriel.  *Impromptu,* op. 86.  

folder 28  Fauré, Gabriel.  *Impromptu,* op. 86.  
Annotated in pencil; this copy markedly more worn than that in folder 23.

folder 29  Flagello, Nicolas.  *Sonata for Harp.*  

folder 30  Flothuis, Marius.  *Pour le Tombeau d’Orphee,* op. 37:  
danse élégiaque pour harpe seul.  
Amsterdam: Donemus, c1950.  7 pages.

folder 31  Frackenpohl, Arthur.  *Five Short Pieces for Harp.*  
MS repro; 6 pages of music.  
At end: Potsdam, N.Y. 12/66.  
Accompanied by a cover note from the composer.

folder 32  Franck, Maurice.  *Suite pour Harpe.*  
I. Prélude — II. Scherzo — III. Improvisation — IV. Final.  
“Concours du Conservatoire National supérieur de Musique de Paris  
(année 1959).” — on first page of music.
   Printed in France; publisher’s imprint lacking. 16 pages.
   Pages of music mounted on cardstock.

folder 34  Galeotti, Cesare. *Légende*, op. 139.

folder 35  Gaubert, Philippe. *Sarabande*.

folder 36  Glinka, M. I. *Nocturne*.
   Publisher’s imprint lacking.  8 pages of music, numbered 20-27.  Pl. no. 21251.
   Title printed in Cyrillic letters.

folder 37  Glinka, M. I. *Variations on a Theme of Mozart*.
   New York: Lyra Music Co, s.d.  17 pags.
   “This version originally published about 1854. This is a more recent edition.”—at foot of first page of music.

folder 38  Godefroid, Félix. *Ballade de la fée*.
   Paris: F. Durdilly, Ch. Hayet, s.d.  7 pages.  Pl. no. V. D. et Cie. 960.

folder 39  Godefroid, Félix. *La Danse des Sylphes: rondo brillant, étude*.
   Paris: P. Schott, s.d..  11 pages.  Pl. no. 10654.

folder 40  Godefroid, Félix. *“Le Désir” (Frühlings Sehnsucht)*.
   Mayence: B. Schott’s Söhne, s.d..  5 pages.  Pl. no. 23098.3.
   No. 3 in the composer’s *Fantaisies sur des Mélodies favorites de Fr. Schubert*.
   In series: École mélodique pour la harpe.

folder 41  Godefroid, Félix. *Quand tu me vois souffrir (“Nur wer die Sehnsucht kennt”), op. 201*.
   Mayence: B. Schott’s Söhne, s.d.  5 pages.  Pl. no. 23098.1.
   No. 1 from the composer’s *Fantaisies sur des mélodies favorites de Fr. Schubert*.

folder 42  Godefroid, Félix. *La Sérénade (“Das Ständchen”), op. 201*.
   Mainz: B. Schott’s Söhne, s.d..  5 pages.  Pl. no. 23098.5.
   No. 5 from the composer’s *Fantaisies sur des mélodies favorites de Fr. Schubert*.

folder 43  Godefroid, Félix. *Stella: romance sans paroles*.
folder 44  Goossens, Eugene. *Two Ballades for Harp.*
London: J. Curwen & Sons, Ltd. Copyright 1924 by the composer. 13 pages. Pl. no. 94039.

folder 45  Grandjany, Marcel. *Arabesque.*
No. 1 from *Trois Pièces pour le Piano.*

folder 46  Grandjany, Marcel. *Arabesque.*
No. 1 from *Trois Pièces pour le Piano.*
This copy annotated in pencil; markedly more worn than that in folder 45.

folder 47  Grandjany, Marcel. *Automne.*

Box 2

folder  Grandjany, Marcel. *Children at Play (Les enfants jouent),* op. 16.

folder  Grandjany, Marcel. *Children’s Hour: Suite,* op. 25.
New York: G. Schirmer, c1950. 23 pages. Pl. no. 42114C.

folder  Grandjany, Marcel. *Children’s Hour: Suite,* op. 25.
New York: Carl Fischer, c1966. Publisher’s number O4651; pl. no. N4885.

folder  Grandjany, Marcel. *“Dans la Forêt du charme et de l’enchantement”* op. 11:
conte de fée pour harpe.

folder  Grandjany, Marcel. *Le bon petit roi d’Yvetôt.*
No. 1 from *Deux Chansons Populaires Françaises.*

folder  Grandjany, Marcel. *Le bon petit roi d’Yvetôt.*
No. 1 from *Deux Chansons Populaires Françaises.*

folder  Grandjany, Marcel. *Le bon petit roi d’Yvetôt.*
No. 1 from *Deux Chansons Populaires Françaises.*
folder 8  Grandjany, Marcel. *Et ron ron ron, petit patapon.*
No. 2 from *Deux Chansons Populaires Françaises.*

folder 9  Grandjany, Marcel. *Et ron ron ron, petit patapon.*
No. 2 from *Deux Chansons Populaires Françaises.*

folder 10  Grandjany, Marcel. *Divertissement,* op. 29.
I. Canon (à la quinte inférieur) — II. Fughetta — III. Final.

folder 11  Grandjany, Marcel. *Fantaisie: sur un thème de J. Haydn.*

folder 12  Grandjany, Marcel. *Frère Jacques.*

folder 13  Grandjany, Marcel. *Impromptu,* op. 33.


folder 15  Grandjany, Marcel. *Préludes pour harpe.*

folder 16  Grandjany, Marcel. *Rhapsodie.*
Copy now wanting: worn to the point of lacking viability.

folder 17  Grandjany, Marcel. *Souvenirs: poème pour harpe,* op. 17.

folder 18  Grandjany, Marcel. *Trois Petites Pièces.*
Paris: Rouhier; Gay & Cie, Successeurs, s.d. 7 pages. Pl. no. L. R. 409.
I. Rêverie — II. Nocturne — III. Barcarolle.

folder 19  Grandjany, Marcel. *Trois Pièces Faciles (Three Easy Pieces).*
New York: Edward B. Marks, c1943. 7 pages. Pl. no. 11930-6.
I. Nocturne — II. Reverie — III. Barcarolle.

folder 20  Griffiths, Ann. *Beth Yw’r Haf I Mi? (What is Summer to me?): Fantasia on a Welsh Folk Song.*
Inscribed by the composer on title page.
No. 2 from the composer’s *Alawon Traddodiadol Cymreig (Welsh Folksong Fantasias)*.
Complete verse, with English translation by the composer, on page 1.

**folder 21**  
MS repro; 6 pages of music.  
Accompanied by cover note (November 12, 1969) to Eileen Malone from the composer.

**folder 22**  
Hasselmans, Alph. *Aubade*, op. 30.  
Unmarked copy.

**folder 23**  
Hasselmans, Alph. *Aubade*, op. 30.  
Unmarked copy.

**folder 24**  
Hasselmans, Alph. *Au Monastère: esquisse pour la harpe*, op. 29.  

**folder 25**  
Hasselmans, Alph. *Ballade*.  

**folder 26**  
Hasselmans, Alph. *Étude Mélodique*, op. 35.  

**folder 27**  
Hasselmans, Alph. *Étude Mélodique*, op. 35.  
Copy annotated in pencil and rather more worn than that in folder 26.

**folder 28**  
Hasselmans, Alph. *Fileuse (Marguerite au Rouet)*, op. 27: étude caractéristique pour la harpe.  
Unmarked copy.

**folder 29**  
Hasselmans, Alph. *Menuet*, op. 34.  

**folder 30**  
Hasselmans, Alph. *Prélude*, op. 51, no. 1.  
No. 1 from *Trois Préludes*, op. 51.
folder 31 Hasselmans, Alph. *Prélude*, op. 52, no. 2.
[New York]: Lyra Music, s.d. 5 pages.
No. 2 from *Trois Préludes*.

folder 32 Hasselmans, A. *Prière*.

folder 33 Hasselmans, A. *Prière*. 10me Édition.

folder 34 Hasselmans, Alph. *Sérénade*, op. 5.
Paris: L. Philippo, s.d. 7 pages. Pl. no. P. 533.

folder 35 Hasselmans, Alph. *Valse de Concert*.
Paris: L. Philippo, s.d. 9 pages. Pl. no. P. 534.

folder 36 Hayakawa, Masaaki. *Impromptu*.
MS repro; 6 pages of music.

folder 37 Healey, Derek. *Wake Up!*, op. 56: Variations on an Appalachian folk melody.
MS repro; 9 pages of music. Copyright Derek Healey 1979.
Accompanied by cover note (August 30, 1981) from the composer.

folder 38 Hilton, Brian L. *Toccata*.
MS repro; 5 pages of music.

folder 39 Hindemith, Paul. *Sonata for Harp (1939)*.
“Sole American issue of the original Schott Edition.”—on cover.

folder 40 Hoberg, Margaret. *Country Dance*.

folder 41 Houdy, Pierick. *Sonate pour harpe*.

MS repro; 10 pages of music.
“For Marilyn Schiewe and Eileen Malone”—on cover.
At end of music: September 16, 1963 / Cincinnati, Ohio / Scott Huston.
I. Eulogy — II. Improvisation — III. Dance.
folder 43  Huston, Scott.  *Suite of Three.*
    “Eileen — may you enjoy — with the grateful thanks of Scott Huston
    1/14/67”—penned on title page.

folder 44  Johnsen, Paul.  *The Tripart of Action: a solo for non-pedal or pedal harp.*
    Publication is an MS repro.
    Accompanied by a letter (November 20, 1991) from the composer.

folder 45  Jolas, Betsy.  *Tranche.*
    H. 31.844.
    Explication of notation precedes the music.

folder 46  Jolivet, André.  *Prelude pour Harpe.*

folder 47  Kaminski, Joseph.  *Piece for Harp Solo.*
    MS repro; 7 pages of music.
    Title and composer’s name also in Hebrew on first page of music.

folder 48  Krumpholtz, J. B.  *Moderato.*
    Scribal MS; 3 pages of music.
    No. 6 from *Préludes.*

folder 49  Kufferath, Jeanne Andrienne.  *Simple histoire.*
    Paris: Maurice Senart, s.d..  7 pages.  Pl. no. E. M. S. 8244.
    No. 1 from *Deux pièces pour harpe.*

folder 50  Lapitino, Francis J.  *The Harp.*
    Text of poem by Ella Wheeler Wilcox precedes the music; the text also
    printed throughout the music (i.e., within the systems).

folder 51  Lebano, Felix.  *Tristesse!!: romance sans paroles.*
    Ink MS; 5 pages of music.
    First page stamped with name of Prof. F. Sevasta.

folder 52  MacDowell, Edw[ard].  *To a Wild Rose.*
    Scribal MS in ink; 1 page of music.

folder 53  McKay, Neil.  *World(s): three pieces for solo koto or harp.*
    Two parts, the first accounting for the first two pieces and the second
    accounting for the third piece.
Pengawit — Ai — Veränderungen. Accompanied by cover note (Feb. 18, 1980) from the composer. Contains second copy of “Veränderungen”.


Box 3


folder 7  Noda, Teruyuki.  *The Dream of Endymion.*
   Composer’s name and title in both Japanese and English on front cover;
   with end notes in Japanese and English inside back cover.
   Accompanied by a cover note (May 15, 1986) from the composer.

folder 8  Noël, Marcel.  *Impromptu.*

   Mayence: B. Schott’s Söhne, s.d.  5 pages.  Pl. no. 1229.
   No. II from *Three Musical Sketches for the Harp.*

folder 10  Partos, Oedoen.  *Improvisation and Niggun.*
   Title, composer’s name, and publisher’s information in both Hebrew and
   English.
   “Commissioned by the Israel Festival Committee for the First
   International Harp Contest, Israel, September 1959”—on title page.
   Inside front cover inscription by the composer.

   Revised and edited by W. Y. Elias.
   Tel Aviv: Israel Music Institute, c1976.  12 pages.  Pl. no. IMI 370.
   “Set piece for performance by contestants in the 6th International Harp
   Contest, Jerusalem Sept. 1976”—on title page.
   Editor’s Preface on the notation conventions used precedes beginning of
   the music.

folder 12  Pierné, G.  *Impromptu-Caprice,* op. 9.
   “Concours du Conservatoire 1900”—on title page and in caption on first
   page of music.

folder 13  Pratt, Samuel.  *Toccata for Harp.*
   MS repro; 8 pages of music.


   Copy significantly more worn than that in folder 23.
folder 16  Prokofiew, Serge. Прелюдъ (*Prélude*), op. 12, no. 7. Piano ou harpe.
[Publication information lacking]
Copy wanting: worn to the point of lacking viability.

folder 17  Quintile, Joseph. *Fuga*, op. 4.
I. Allegro moderato — II. Moderato quasi andante — III. Allegro.
Composer’s inscription on first page of music.

folder 18  Ravel, Maurice. *Introduction and Allegro*.
Harp part from the complete chamber version.

Ink MS; 7 pages of music.
At end: Feb 3, 1938 — Feb 26 1940.

folder 20  Reid, Clement. *Seascape #2*.
MS repro; 10 pages of music.
Copyright 1988 by the composer.
“Seascape #2 was commissioned and first performst by Carol Sue Mukhalian on March 9th, 1988, at the American Embassy in Paris.”— inside front cover.
Two copies.
Accompanied by a cover letter (Nov. 24, 1988) and by a copy of the printed program from the premiere performance (9 mars 1988).

folder 21  Renié, H. *Danse des Lutins*.

folder 22  Renié, H. *Esquisse*. From the *Feuillets d’album*.
Scribal MS in ink; 3 pages of music.

folder 23  Renié, H. *Feuillets d’album*.
Paris: Éditions Henry Lemoine, s.d. 7 pages. Pl. no. 19302.H.
Esquisse — Danse d’autrefois — Angelus.

folder 24  Renié, Henriette. *Grand’Mère raconte une histoire*.... Petite pièce très facile pour la harpe sans pédales.

Text of poem “Les elfes” by Leconte de Lisle precedes beginning of music.

folder 26 Renié, H. *Six Pièces: Ire Suite.*
Menuet — Au bord du Ruisseau — Petite valse.
Copy is wanting, to the point of lacking viability.

folder 27 Renié, H. *Six Pièces: 2e Suite.*
Paris: Louis Rouhier. 7 pages. Pl. no. L. R. 177.
Air ancien — Lied — Valse mélancolique.

folder 28 Renié, H. *Six Pièces: 2e Suite.*
Air ancien — Lied — Valse mélancolique.
Copy annotated in pencil; markedly more worn than that in folder 35.

folder 29 Roger-Ducasse. *Barcarolle.*

folder 30 Rogers, Van Veachton. *Barcarole*, op. 17.
New York: Carl Fischer, c1941. 1 page. Pl. no. 19647-2.

folder 31 Rogers, Van Veachton. *Fleurette.*

folder 32 Rogers, Van Veachton. *A Jolly Tar (For the Clark Irish Harp).*

folder 33 Rota, Nino. *Sarabande e Toccata.*

folder 34 Rotondi, Umberto. *Cinque Episodi.*
Revisione di Giuliani Albisetti.
Milano: Edizioni Suvini Zerboni, c1966. 15 pages. Pl. no. S. 6442 Z.

folder 35 Rousseau, Marcel Samuel. *Variations Pastorales sur un Vieux Noël.*
Paris: Louis Rouhier, c1917. 16 pages. Pl. no. L. R. 408.
Annotated in pencil.

Paris: Louis Rouhier, c1917. 16 pages. Pl. no. L. R. 408.
Unmarked copy.

folder 37 Roussel, Albert. *Impromptu*, op. 21.
folder 38  Saint-Saëns, C.  *Fantaisie*, op. 95.  
Unmarked copy.

folder 39  Saint-Saëns, C.  *Fantaisie*, op. 95.  
Annotated in pencil; copy more worn than that housed in folder 38.

folder 40  Salzedo, Carlos.  *Ballade*.  
No. 1 from *Trois Morceaux*.

folder 41  Salzedo, Carlos.  *Rumba*.  
No. VIII from *Suite of Eight Dances*.

No. 3 from *Trois Morceaux*  
Title page lacking.

folder 43  Salzedo, Carlos.  *Variations sur un thème dans le style ancien*.  
No. 3 from *Trois Morceaux pour harpe seule*, op. 30.  
Title page lacking.  
Markedly worn.

folder 44  Salzedo, Carlos.  *Whirlwind*.  
New York: Composers’ Music Corporation, c1924.  11 pages.  Pl. no. 827-9.  
No. IV from *Five Preludes for Harp Alone (First Series)*.

folder 45  Schifrin, Lalo.  *Continuum*.  
Accompanied by page bearing statement that copy is a “pre-publication copy…prepared especially for the 1970 Conference of the American Harp Society by Associated Music Publishers, Inc., N.Y.”

Leipzig: Breikopf & Härtel, s.d.  7 pages.  Pl. no. 18848.

folder 47  Schuetze, Charles.  *In the Garden*.  
New York: G. Schirmer, c1911.  7 pages.  Pl. no. 22946.
Sheriff, Noam. *Invention for Harp.*
Tel Aviv: Israel Music Institute, c1969. 7 pages. Pl. no. I. M. I. 121.
Title, composer’s name, publisher’s information, and Editor’s preface in both Hebrew and English.

MS repro; 19 pages.
I. Reverie — II. Dance — III. Ballet — IV Celebration.
“Commissioned by and dedicated to the Long Island Chapter of the American Harp Society.”
Printed at Circle Blue Print Co., Inc., New York, NY.

Herausgegeben von Hans Joachim Zingel.
Kassel: Bärenreiter-Verlag, c1954. 9 pages.

Spohr, Louis. *Variations sur l’air “Je suis encore dans mon printemps” (I am still so young),* op. 36.
Reviewed and corected by W. Posse.
Frankfurt-am-Main: Musikverlag Wilhelm Zimmermann, c1968. 11 pages. Pl. no. Z. 5444.

Tailleferre, Germaine. *Sonate.*
Annotated in pencil.

Tailleferre, Germaine. *Sonate.*
Annotated in pencil.

Tal, Josef. *Intrada.*
Tel Aviv: Israeli Music Publications Ltd., c1959. 7 pages. Pl. no. I.M.P. 158.
Title, composer’s name, publisher’s information, and commissioning statement in both Hebrew and English.
“Commissioned by the Israel Festival Committee for the First International Harp Contest, Israel, September 1959”—on title page.
Inscription by the composer on title page.

Thomas, John. *Autumn.*
Boston: Percy Ashdown, s.d. 11 pages.
Verse sourced from “Old Play” printed in caption on first page of music.
Works by Marcel Tournier in this sub-series have been arranged by their opus numbers; works without opus numbers have been placed at the end of the sequence.

folder 8  Tournier, Marcel. *Quatre Préludes: pour harpe*, op. 16.

folder 9  Tournier, Marcel. *Quatre Préludes: pour deux harpes*, op. 16.
This publication compised of nos. III and IV.

folder 10  Tournier, Marcel. *Trois Images (1er suite) (Three Pictures (first set)),* op. 29.
Paris: Henry Lemoine & Cie, c1925. 12 pages. Pl. no. 21.775. HL.
Annotated in pencil.

folder 11  Tournier, Marcel. *Trois Images (1er suite) (Three Pictures (first set)),* op. 29.
Paris: Henry Lemoine & Cie, c1925. 12 pages. Pl. no. 21.775. HL.
Annotated in pencil.

Paris: Henry Lemoine, c1924. 23 pages. Pl. no. 21,652. HL.
Worn to the point of diminished viability.

Paris: Henry Lemoine, c1925. 23 pages. Pl. no. 21,652. HL.
IV. Les enfants à la crèche de Noël — V. L’étrange cavalier — VI. La marchande de frivolités.
Front cover and pages 1-2 lacking.

folder 14  Tournier, Marcel. *Jazz-Band*, op. 33.
Paris: Henry Lemoine, c1926. 7 pages. Pl. no. 21,907. HL.

folder 15  Tournier, Marcel. *Jazz-Band*, op. 33.
Paris: Henry Lemoine, c1926. 7 pages. Pl. no. 21,907. HL.
Annotated in pencil; markedly worn.
folder 16  Tournier, Marcel. *Images*, op. 35: *3me Suite*.
   Paris: Henry Lemoine, c1930. 24 pages. Pl. no. 22 354 HL.
   VII. Les Anesses grises sur la route d’El-Azib — VIII. Danseus à la
   fontaine d’Ain-Draham — IX. Soir de fête à Sedjane.
   Annotated in pencil.

folder 17  Tournier, Marcel. *Images*, op. 35: *3me Suite*.
   Paris: Henry Lemoine, c1930. 24 pages. Pl. no. 22 354 HL.
   VII. Les Anesses grises sur la route d’El-Azib — VIII. Danseus à la
   fontaine d’Ain-Draham — IX. Soir de fête à Sedjane.
   Annotated in pencil.

folder 18  Tournier, Marcel. *Images*, op. 35: *4me Suite*.
   Paris: Henry Lemoine, c1930. 24 pages. Pl. no. 22,528. HL.
   X. La volière magique — XI. Cloches sous la neige — XII. La danse du
   moujik.

   Paris: Henry Lemoine, c1932. 13 pages. Pl. no. 22,486. HL.
   Front and back covers lacking.

folder 20  Tournier, Marcel. *Berceuse russe*, op. 40.
   Paris: Henry Lemoine, c1932. 3 pages. Pl. no. 22,529. HL.
   Inscription by the composer on page 1.

folder 21  Tournier, Marcel. *Encore une boîte à Musique*, op. 43.
   Paris: Henry Lemoine, c1935. 4 pages. Pl. no. 22,763. HL.

folder 22  Tournier, Marcel. *2ème Sonatine*, op. 45.
   Paris: Henry Lemoine, c1945. 24 pages. Pl. no. 23310 HL.
   Inscription by the composer on the first page of music.

folder 23  Tournier, Marcel. *Fresque Marine* [opus 46].
   Paris: Henry Lemoine, c1946. 12 pages. Pl. no. 23301 HL.
   Inscription by the composer on page 2.

folder 24  Tournier, Marcel. *Pastels du vieux japon*, op. 47.
   Paris: Henry Lemoine, c1948, 1947. 8 pages. Pl. no. 23 401 HL.
   I. Berceuse du vent dans les cerisiers — II. Le Koto chante pour l’absent
   — III. Le danseur au sabre.

folder 25  Tournier, Marcel. *Ce que chante la pluie d’automne*, op. 49.
   Paris: Henry Lemoine, c1947. 8 pages. Pl. no. 23 365 HL.
   Inscription by the composer on first page of music.
             Paris: Maurice Vieu & Jane Vieu, c1913. 5 pages. Pl. no. M. V. 341 J. V.

folder 27  Tournier, Marcel. *Au Matin*.
             First of the composer's *Études de concert*.
             Markedly worn; accompanied by a preservation photocopy.

folder 28  Tournier, Marcel. *Féerie: prélude et danse*.

folder 29  Tournier, Marcel. *Thème et Variations*.
             Paris: Louis Rouhier; Gay & Tenton, Successeurs. Copyright 1913 by L.
             Rouhier. 22 pages. Pl. no. 321.
             Front cover lacking.

folder 30  Tournier, Marcel. *Vers la source dans le bois*.
             Paris: Alphonse Leduc; copyright 1922 Louis Rouhier. 8 pages. Pl. no.

folder 31  Tournier, Marcel. *Vers la source dans le bois*.
             Paris: L. Rouhier; Gay & Tenton, Successeurs, c1922. Pl. no. L. R. 433.
             8 pages.
             Annotated in pencil.

folder 32  Verdalle, Gabriel. *Bébé dort!…*, op. 15.
             Hamburg et Leipzig: D. Rahter, c1898. 5 pages. Pl. no. 1045.

folder 33  Verdalle, Gabriel. *Canzonetta*, op. 16.
             Hamburg et Leipzig: D. Rahter, c1898. 11 pages. Pl. no. 1046.

             Hamburg: D. Rahter, c1898. 5 pages. Pl. no. 1043.

folder 35  Wagenaar, Bernard. *Four Vignettes*.
             MS repro; 8 pages of music.
             I. Prelude — II. Dance — III. The angelus — IV. Toccata.
             Printed at Circle Blue Print Co., Inc., New York, NY.

             MS repro; 11 pages of music.
             At end: 4. IV. 86 / Deo gratias.
             i. The fall — ii. (secrets) — iii. Touchstone.

Ink MS; 4 pages of music.

folder 38  Wilder, Alec. *Dream, Dance and Frolic.*
MS repro; 8 pages of music.
Scribal manuscript.

folder 39  Williams, David Russell. *Sonata for Harp.*
MS repro; 10 pages of music.
Printed at Circle Blue Print Co., Inc., New York, NY.

folder 40  Wood, Mrs. De Main. *Falling Leaves.*
Ink MS; 2 pages of music.
“Compliments of Mr. and Mrs. De Main Wood.”

folder 41  Yamanouchi, Tadashi. *[Pour harpe].*
This copy incomplete: comprised of two of the three movements: *II. Le musicien jouant la harpe;* and, *III. Bahram Gur chassant avec Azadé.*

Leipzig: D. Rahter, s.d.. 13 pages. Pl. no. 2540.

Petrograd: W. Bessel & Cie, s.d.. 7 pages. Pl. no. 3592.

folder 44  Zabel, Albert. *La source (Am Springbrunnen),* op. 23.
Petrograd: W. Bessel & Cie, s.d.. 13 pages. Pl. no. 3236.
Annotated in ink.

folder 45  Zabel, Albert. *La source (Am Springbrunnen),* op. 23.
Annotated in pencil.

folder 46  Zabel, Albert. *La Source,* op. 23.
German title printed in caption on first page of music: Am Springbrunnen.
Unmarked copy.

folder 47  Anonymous. *Andiam, mio tesoro.*
Italian, XVI Century.
Facsimile. 1 page of music.

Ink MS; 2 pages of music.
“To my teacher, Eileen Malone.”
Sub-series B: Solo harp—arrangements and transcriptions

Box 5


folder 2  Bach, Carl Ph.E. *Sonata (Berlin 1762).* MS repro; 23 pages of music. Copyright 1963 by M. Grandjany. “Edited from the manuscript ‘Solo für die Harfe’ of the Brussels Conservatory of Music Library with the realization of the figured bass by Marcel Grandjany”—on front cover.


folder 7  Bach, J. S. *Dix préludes de J. S. Bach (tirés du clavecin bien tempéré).* i Transcrits pour harpe par H. Renié.

folder 8  Bach, J. S.  *Andante from Sonata No. 2 for Unaccompanied Violin.*
Transcribed for harp by Marcel Grandjany.
MS repro; 2 pages of music.

folder 9  Bach, J. S.  *Bourrée.* Tirée de la Suite pour vcelle, en ut majeur.
Transcrite pour harpe par H. Renié.
“Signes d’abréviations employés” on a separate leaf.

folder 10  Bach, J. S.  *Gavotte.*

folder 11  Bach, J. S.  *Jesu, joy of man’s desiring: the chorale from Cantata No. 147.*
For harp by May Hogan Cambern, ASCAP.
New York: Michael Cambern, 1964; Carl Fischer, sole selling agent for the world. 4 pages.

folder 12  Bach, J. S.  *Jesu, joy of man’s desiring: the chorale from Cantata no. 147.*
For harp by May Hogan Cambern.
Copyright 1964 by Michael Cambern. 4 pages.
Annotated in pencil.

Adapté à la harpe d’après la transcription pour piano de C. Saint-Saëns.

folder 14  Bach, Jean-Sébastien.  *Pièce en sol: extraite des PARTITAS.*
Transcription pour harpe par H. Renié.

folder 15  Beethoven, Ludwig van.  *6 Scozzesi.*
Trascrizione per arpa di Serena Argentin.
Milano: Edizioni Musicali La Melodiana, c1983. 5 pages. Pl. no. L. 2055 M.
Inscription by the arranger on inside front cover.

folder 16  Bizet, G.  *Entr’acte [tiré de] L’Arlésienne: drame en 3 actes pour harpe.*
Transcription pour harpe par Gabriel Verdalle.
Paris: Choudens Éditeur, s.d.. 3 pages. Pl. no. A. C. 12519.

folder 17  Bond, Carrie Jacobs.  *I Love You Truly.*
MS repro; 1 page of music.
On the same page: Turra-lurra-lurra.

folder 18  
Brahms, Johannes.  *Valses.*  
Transcription par Alys Lautemann.  
Paris: Henry Lemoine & Cie, c1934.  8 pages.  Pl. no. 22.709.H.

folder 19  
Chopin, Frédéric.  *Préludes.*  
Transcrits pour harpe par H. Renié.  
This publication comprised solely of No. 2 in G major.

folder 20  
Chopin, Frédéric.  *Célèbre Valse de Chopin, op. 64, no. 1.*  
Transcrite pour la harpe par A. Hasselmans.  

folder 21  
Transcribed for harp by Carlos Salzedo.  

folder 22  
Transcrit pour harpe par H. Renié.  

folder 23  
Daquin, C.  *La Mélodieuse.*  
Transcrit pour harpe par H. Renié.  

folder 24  
Debussy, Claude.  *Première Arabesque.*  
Transcription pour harpe par H. Renié.  
Annotated in pencil; covers lacking.

folder 25  
Debussy, Claude.  *Première Arabesque.*  
Transcription pour harpe par H. Renié.  
Annotated in pencil.

folder 26  
Debussy, Claude.  *Deuxième Arabesque.*  
Transcription pour harpe par H. Renié.  
Annotated in pencil.

folder 27  
Debussy, Claude.  *Deuxième Arabesque.*  
Transcription pour harpe par H. Renié.
Debussy, Claude. *Clair de lune*. Extrait de la “Suite bergamasque”.
Transcription pour harpe par Victor Coeur.
Copy wanting: significantly worn.

Transcription pour harpe par H. Renié.
Annotated in pencil.

Transcription pour harpe par H. Renié.
Unmarked copy.

Transcrit pour harpe par Alys Lautemann.

Debussy, Claude. *La Fille aux cheveux de lin*. Extrait du 1er livre des Préludes pour piano.
Transcrit pour harpe par Marcel Grandjany.
Front cover lacking.

Debussy, Claude. *Valse Romantique*.
Adaptation pour harpe de Lily Laskine.

De Rose, Peter. *Deep Purple*.
Harp transcription by E. Vito.
MS repro; 6 pages of music.

Dubois, Th. *Stella Matutina*.
Transcription pour harpe par H. Renié.
No. 18 from *20 pièces nouvelles*.

Ellington/Fell. *Mozart Intro to Satin Doll; and, Satin Doll*.
MS repro; 5 pages of music.
Arranger: Fell.
N.B. The first four measures are borrowed from Mozart’s Piano Sonata no. 16 in C major, K. 545.
folder 37  Fauré, Gabriel.  *Sicilienne*, op. 78.  
Transcription pour harpe par Micheline Kahn.  

folder 38  Fell.  *Memory from “Cats”: and, Autum [sic] Leaves*.  
MS repro; 2 pages of music (each respective title one page).  
Arranger: E. Fell.

folder 39  Froberger, Johann Jakob.  *Dances and Toccata*.  
Arranged (from the original keyboard pieces) for harp solo by Ze’ev W. Steinberg.  
MS repro; 9 pages.  
Copyright 1980 by Z. W. Steinberg.  
Two copies: one unmarked; the other copy bears vendor’s stamp on title page indicating printed for retail sale.

folder 40  Godard, Benjamin.  *Jocelyn: célèbre Berceuse*.  
Transcription pour harpe par Gabriel Verdalle.  
Paris: Choudens, s.d.  4 pages.  Pl. no. A. C. 12525.

folder 41  Gould, Morton.  *Pavanne [sic]: second movement*.  
MS repro; 4 pages of music.  
“Turning to music of our own country, Edward Vito offers us next his own transcription of a familiar favorite by Morton Gould . . . the Pavane from the American Symphonette No. 2.”—on first page of music.

folder 42  Gretchaninoff, A.  *Souvenir du Bal (Remembrance of the Ball),* op. 168, no. 5.  
Edited and fingered by Marcel Grandjany.  
MS repro; 2 pages of music.

Arranged for harp by Maudetta Martin Joseph.  

folder 44  Händel, G.-F.  *Chaconne: en ut majeur*.  
Transcrite pour la harpe par Henrik Boye.  
Paris: Henry Lemoine & Cie, c1950.  8 pages.  Pl. no. 23 433 HL.

folder 45  Händel, G.-F.  *Chaconne: en ut majeur*.  
Transcrite pour la harpe par Henrik Boye.  
Paris: Henry Lemoine & Cie, c1950.  8 pages.  Pl. no. 23 433 HL.

folder 46  Handel, G.-F.  *Concerto en si bémol*.  
Transcription pour harpe seule et cadence originale de Marcel Grandjany.  
Annotated in pencil; markedly worn. Front and back covers lacking.

**folder 47**  
Handel, G.-F. *Concerto en si bémol.*  
Transcription pour harpe seule et cadence originale de Marcel Grandjany.  
Annotated in pencil; copy less worn than that housed in folder 46.

**folder 48**  
Händel, G.-F. *Passacaglia.*  

**folder 49**  
Handel, G.-F. *Passacaille.*  
Transcription pour la harpe par Tiny Béon.  
Markedly worn.

**folder 50**  
Hass, Adolf. *Russian Folk Melody (Song of the Boatmen of Volga).*  
Transcription for harp solo by Adolf Hass.  

**folder 51**  
Haydn. *Romance* [in D major].  
[? Transcribed by M. Grandjany.]  
MS repro; 2 pages of music.  
Stamped “M. GRANDJANY” in caption of first page of music.

**folder 52**  
Haydn, Josef. *Theme and Variations.*  
Transcribed for harp by Carlos Salzedo.  
New York: Composers’ Music Corporation, c1923. 7 pages. Pl. no. 784-5.

**folder 53**  
[Herbert, Victor.] *I’m falling with love with someone.*  
From the operetta *Naughty Marietta.*  
Ink MS; 2 pages of music.

**folder 54**  
Jabor, Najla. *Estudo Para 3. o, 4. o e 5. o dedos, contendo um Samba.*  
Transcrição para harpa de Lea Bach.  
São Paolo: Ricordi Brasileira, c1974. 4 pages. Pl. no. RB 0310.

**folder 55**  
Loeillet, J. B. *Toccata.*  
[Transcription] par Marcel Grandjany.  
No. 1 in the publisher’s series *Transcriptions classiques pour harpe* by Marcel Grandjany.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Composer/Arranger</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>58</td>
<td>Mozart, W.A.</td>
<td><em>Menuet: from “Don Giovanni” (Don Juan).</em></td>
<td>Edited and fingered for harp by Nina S. Miller. New York: Belwin, Inc. Incomplete; only pages 3-4 present.</td>
</tr>
<tr>
<td>59</td>
<td>Nevin, Ethelbert</td>
<td><em>Mighty Lak’a Rose.</em></td>
<td>Transcribed by Davis-Mather. Ink MS; 2 pages of music.</td>
</tr>
</tbody>
</table>
folder 64  Samazeuilh, Gustave. *Sérénade.*
Version pour harpe à pédales par l’auteur.
Originally for guitar.

Box 6

folder 1  Sammartini, G. B. *Allegro.*
Free transcription by Marcel Grandjany.
MS repro; 2 pages of music.
At end: Taliesin / August 1948.

folder 2  Scarlatti. *Pastorale.*
Transcrite pour harpe par H. Renié.
One in the publisher’s series of *Transcriptions classiques pour harpe* by Henriette Renié.

folder 3  Scarlatti, Domenico. *Sonata in Re maggiore.*
Trascrizione per arpa di Serena Argentin.
Milano: Edizioni Musicali La Melodiana, s.d. 4 pages. Pl. no. L. 2056 M.
Inscription by the arranger on inside front cover.

folder 4  Schobert, Jean. *Andante.*
Transcription pour harpe par Marcel Grandjany.
One in the publisher’s series of *Transcriptions Classiques pour harpe* by Marcel Grandjany.

folder 5  Schumann, R. *Träumerei,* op. 15, no. 7.
Harp solo arranged by Lewis G. Hunter.

Bologna: Edizioni Bongiovanni, c1953. 8 pages. Pl. no. F. 2353 B.
“Partita da antiche danze ed arie per liuto di autori anonimi del sec. XVII°. Elaborate e trascritte per arpa.”—in caption on first page of music.

Arr. Marcel Grandjany for one harp.
MS repro; 3 pages of music.

MS repro; 1 page of music.
Sub-series C: Two harps

Zu einem Gedichte von Heinrich Heine.

folder 10  Rogers, Van Veachton. *Barcarole*, op. 17.
Two parts present (Solo Harp; Second Harp (or Piano)).

New York: Carl Fischer, c1916.
Only the Second Harp (or Piano) part present; Solo Harp part lacking.

folder 12  Tournier, Marcel. *Quatre Préludes*, op. 16. Pour deux harpes.
Paris: Gay & Tenton, s.d.. 13 pages of music. Pl. no. L. R. 421.
The parts for both 1ère Harpe and 2de Harpe present in one publication.
Prélude No. 1. — Prélude No. 2.

Paris: Gay & Tenton, s.d.. 13 pages. Pl. no. L. R. 422.
The parts for both 1ère Harpe and 2de Harpe present in one publication.
Prélude No. 3. — Prélude No. 4.

Sub-series D: Two harps — arrangements and transcriptions

folder 14  Bach, J. S. *Gavottes I et II*: de La suite pour orchestre en ré majeur.
Transcription par Pierre Bertheaume.
Paris: Rue M. Senart, B. Roudanez & Cie, s.d.. Pl. no. S. R. et Cie. 2834.
Two parts present.
One in the publisher’s series of *Transcriptions classiques pour 2 harpes chromatiques ou 2 pianos* by Pierre Bertheaume.

folder 15  Call, M. *Harp Ensemble*.
Arranged M. Call, March, 1968.
MS repro; 4 pages of music.
Two parts present (for Hp I and Hp II).

folder 16  Gluck, J. Chr.. *Gavotte*.
Transcription par Pierre Bertheaume.
Paris: M. Senart, B. Roudanez & Cie, s.d.. Pl. no. S. R. et Cie. 2840.
Incomplete; only the 1e. Harpe part present.
One in the publisher’s series of *Transcriptions classiques pour 2 harpes chromatiques ou 2 pianos* by Pierre Bertheaume.

**folder 17**  
Granados, Enrique. *Spanish Dance No. 5.*  
Transcribed for two or multiple harps by Carlos Salzedo. 12 pages. 
The parts for Harp I and Harp II printed together in one publication.

**folder 18**  
[Transcription pour Pierre Bertheaume.]  
Incomplete; only the 2de Harpe part present.  
One in the publisher’s series of *Transcriptions classiques pour 2 harpes chromatiques ou 2 pianos* by Pierre Bertheaume. 
Accompanied by a copy of the 1st Harpe part for this Menuetto from a different publication (bearing plate no. 5163).

**folder 19**  
Transcription par Pierre Bertheaume.  
Paris: M. Senart, B. Roudanez & Cie, s.d.. Pl. no. S. R. et Cie. 2832.  
Incomplete; only the 1e. Harpe part present.  
One in the publisher’s series of *Transcriptions classiques pour 2 harpes chromatiques ou 2 pianos* by Pierre Bertheaume. 
Accompanied by scribal MS copies of both the 1e. Harpe part and the 2de Harpe part (presumably corresponding to the Bertheaume transcription).

**folder 20**  
Rameau, Jean-Philippe. *La Joyeuse.*  
MS repro; two parts present (Harp I and Harp II).

**folder 21**  
Unknown. *Pavane.*  
Transcribed for two parts by Carlos Salzedo. 
MS repro; 1 page of music.

**Sub-series E: Harp and voice**

**folder 22**  
MS repro; 4 pages of music. Two copies. 
For harp and soprano; text by William Blake.  
Music copyright 1977 by Walter Mourant.  
Accompanied by a cover note (August 24, 1981) from the composer.

**folder 23**  
Mourant, Walter. *I Love Him.*  
MS repro; 3 pages of music. Two copies.  
Copyright 1976 by Walter Mourant.
Text by Barry Cornwall.

folder 24  Mourant, Walter. *Is my Lover on the Sea?*
MS repro; 3 pages of music. Two copies.
Copyright 1976 by Walter Mourant.
Text by Barry Cornwall.

MS repro; 3 pages of music.
Text by Margaret Veyel.
Music copyright 1979 by Walter Mourant.
“For Ann Preston”—in caption on first page of music.

MS repro; 2 pages of music. Two copies.
Copyright 1976 by Walter Mourant.
Text by Barry Cornwall.
Accompanied by cover letter (Oct. 13th, 1977) from the composer.

MS repro; 3 pages of music.
Copyright 1977 by Walter Mourant.
Text by William Blake.

folder 28  Rickard, Jeffrey H. *Afternoon on a Hill.*
MS repro; 5 pages of music.
Text by Edna St. Vincent Millay.

folder 29  Rickard, Jeffrey H. *The Penitent.*
MS repro; 7 pages of music.
Text by Edna St. Vincent Millay.

folder 30  Rickard, Jeffrey H. *Thursday.*
MS repro; 5 pages of music.
Text by Edna St. Vincent Millay.

folder 31  [Speaks, Oley] *On the Road to Mandalay.*
Copyist’s MS in ink; 3 pages of music.

folder 32  Yeh, H.D. *Ariel’s Song.*
MS repro; 4 pages of music.
For soprano with piano or harp.
Text from William Shakespeare’s *The Tempest.*
Sub-series F: Harp and flute

folder 33  Andrès, Bernard. Narthex.
           Two parts present.

folder 34  Busser, Henri. Les Cygnes.
           Two parts present.
           No. 1 from Deux morceaux pour flûte et harp ou piano.

folder 35  Cras, Jean. Suite en duo: pour flûte et harp, ou violon et piano.
           Score (harpe ou piano, et flûte) and flute part present.

folder 36  Damase, Jean-Michel. Sonate pour flûte et harpe.
           Paris: Henry Lemoine & Cie, c1964. Pl. no. 24 120 HL.
           Two parts present.

folder 37  Debussy, Claude. En Bateau.
           Copyist’s MS in pencil; two parts present.
           From the Petite suite.
           Accompanied by a published copy of the violoncelles part from the
           orchestration by H. Mouton (pl. no. D & F. 7348).

           A. L. 16.052.
           Two parts present.
           I. Préambule — II. Sicilienne — III. Rondes.

folder 39  Inghelbrecht, D. E. Sonatine.
           Score (harp ou piano, et flûte) and part (flûte) present.

folder 40  Kechley, David. Sonata for flute and harp. — March, 1970; revised 1974
           Score. MS repro; 39 pages.
           “Written for Jerilee Taverniti and Motter Forman”—on front cover.
           Accompanied by cover letter (December 31, 1974) from the composer.

folder 41  Mozart, W. A.. Konzert für Flöte und Harfe, C dur.
           Leipzig: Breitkopf and Härtel, s.d. Pl. no. Orch.B. 555.
           Solo harp part only.
folder 42  Mozart. *Konzert für Flöte und Harfe mit Orchester.*
Bearbeitung [für Klavier] von Karl Burchard.
Markedly worn.

*Accompanied by the following:*
Kadenz zum ersten Satze des Konzertes für Flöte und Harfe von W. A. Mozart (K.V. No. 299), componiert von Carl Reinecke.
Edition Breitkopf Nr. 3095a. ! Incomplete. Pl. no. 17081.

Harp part for the same Concerto.
[Leipzig:] Breitkopf u. Härtel, s.d.
16 pages. Pl. no. Orch. B. 5555.

folder 43  Persichetti, Vincent. *Serenade No. 10.* For flute and harp.
Two parts present.

folder 44  Wen-Chung, Chou. *Three Folksongs for harp and flute.*
Edited by Carlos Salzedo.
Two parts present.

folder 45  Willey, James. *Duo for flute and harp.* — 1976
Score. MS repro; 25 pages of music.
“Commissioned by the New York State Music Teachers Association”—on title page.
At end: Completed Aug. 76 / Johnson, Vt.

*Sub-series G: Harp and flute—arrangements and transcriptions*

folder 46  Bizet, Georges. *Carmen.*
Arrangé pour flûte et harpe avec 2e flûte (ad libitum) par Ch. Delsaux.
Three parts present (1ère flûte, 2e flûte, harpe).

folder 47  Jamet, Marie-Claire. *Trois Cadences pour le Concerto pour flûte et harpe de Mozart, KV 299.*
Two parts present.

folder 48  Nielsen, Carl. *Taagen letter (The Fog is Lifting),* op. 41.
From Heige Rode’s play “The Mother”.

Sub-series H: Harp and piano
(including piano reductions of harp concertos)

folder 49 Damase, Jean-Michel. Double Concerto: pour flûte et harpe (ou clavecin) et orchestre à cordes.
Score (37 pages) and solo part (12 pages) present.
“Réduction flûte et harpe ou clavécin”—on front cover.

folder 50 Debussy, Claude. Danses. Pour harpe chromatique ou piano; avec accompt. d’orchestre d’instrument à cordes.
Score for 1er piano (principal) and 2d piano (réduction de l’orchestre).
I. Danse sacrée — II. Danse profane.
Two copies present.

folder 51 Debussy, Claude. Danses. Pour harpe chromatique ou piano; avec accompt. d’orchestre d’instrument à cordes.
Score for 1er piano (principal) and 2d piano (réduction de l’orchestre).
I. Danse sacrée — II. Danse profane.
One copy present, markedly more worn than those in folder 50.

Box 7

folder 1 Deltour, Emile. Concertino in Jazz.
For harp and piano.
Score and arrangement for the harp by David Bee.

folder 2 Dubois, Théodore. Fantaisie pour harpe et orchestre.
Réduction pour harpe et piano par l’auteur.
Paris: Heugel et Cie, c1903. 33 pages. Pl. no. H. et Cie. 21,478.

folder 3 Inghelbrecht, D. E. Ballade dans le goût irlandais.
Pour harpe et orchestre; version harpe et piano.
Comprised of two copies.

folder 4 Jolivet, André. Concerto pour harpe et orchestre de chambre.
Réduction pour harpe et piano.
“Morceau de concours du Conservatoire National, Paris 1952”—on front cover.

**folder 5**  
Jolivet, André. *Concerto pour Harpe et Orchestre de Chambre.*  
“Réduction pour harp et piano”—on front cover.  
“Morceau de concours du Conservatoire National Paris 1952”—on front cover.

**folder 6**  
McDonald, Harl. *Suite “From Childhood.”*  
For harp and orchestra; reduction for harp and piano.  
Philadelphia: Elkan-Vogel, c1942, 1941.  
Score (58 pages) and harp part (19 pages).

**folder 7**  
Ravel, Maurice. *Introduction and Allegro.*  
Pour harpe avec acct. de quatuor à cordes, flûte et clarinette.  
Transcription à 2 pianos par l’auteur.  
Markedly worn.

**folder 8**  
Petite pièce trés facile pour la harpe, sans pédales, avec piano ou seconde harpe.  

**folder 9**  
Widor, Ch. M. *Choral et Variations.*  
Pour harpe et orchestre; réduction pour harp et piano.  
Score (27 pages) and harp part (19 pages).

**folder 10**  
Widor, Ch. M. *Choral et Variations.*  
Pour harpe et orchestre; réduction pour harp et piano.  
Harp part (19 pages).  
Markedly worn.  
N.B. Miss Malone was the featured soloist in a performance of this work by the Eastman School Orchestra (Samuel Belov, conductor) on April 15th, 1929.

**folder 11**  
Willey, James. *Commentary IV.*  
For harp and piano, on William Billings’ “Mendon”.  
MS repro; 18 pages of music.  
“To the memory of Dr. Eugene Selhorst”—on front cover.  
“Written for Joseph and Barbara Dechario”—on front cover.

**folder 12**  
Piano score (31 pages) and solo harp part (incomplete; only pages 13-20 present).

Sub-series I: Harp and piano—arrangements and transcriptions

folder 13 Chabrier, Emmanuel. Habanera.
Transcription pour piano (ou harpe) et harpe par H. Renié.
Paris: Enoch & Cie, s.d.. Pl. no. E. F. & C. 2419. H.
Two parts present; harp part incomplete.

folder 14 Schaefer, Albert. Harfen-Vorspiel über Mozart’s Ave verum corpus.
Berlin: Carl Simon Musikverlag, s.d.. Pl. no. C. S. 1831.
Two parts present (Harfe (Klavier) and Harmonium (Klavier II)).

Sub-series J: Harp and organ

folder 15 Grandjany, Marcel. Aria (in classic style,), op. 19.
MS repro; 8 pages of music.
Copyright 1944 by Edward B. Marks Music Corp..

Mélodie religieuse. Arrangement for organ and harp (or piano).
Score (9 pages) and Piano or Harp part (5 pages).

Sub-series K: Harp and electronics

folder 17 Nelson, Peter. Shadowdance.
MS repro; 10 pages of music.
At end: Boston 10th-17th July / 1982.
Accompanied by copy of memorandum (April 14, 1983) from Professor Allan Schindler.
SEPARATED TO OVERSIZED.

folder 18 Tal, Josef. Concerto for Harp and Electronics.
Tel Aviv: Israel Music Institute, c1971. 35 pages. Pl. no. I.M.I. 192.
Harp part, including the graphic notation of the electronics.
Title, composer’s name, and publisher’s information printed in both Hebrew and English.

Israel: Israel Music Institute, c1980. 23 pages. Pl. no. IMI 192 rev.
Harp part, including the graphic notation of the tape/electronics. Title, composer’s name, and publisher’s information printed in both Hebrew and English. Accompanied by cover letter (June 20th, 1982) from William Y. Elias, Director General of the Israel Music Institute, Tel Aviv.


Sub-series L: Harp and violin


Sub-series M: Harp and violoncello


folder 26  Tournier, Marcel.  *Nocturne,* op. 21. Violoncelle et harpe ou piano ou orgue (ad libitum). Copyist’s MS in ink. Score (3 pages) and part (3 pages).
Sub-series N: Harp and violoncello—arrangements and transcriptions

folder 27  Händel, Georg Friedr. Sarabande (g moll).
Bearbeitung (für Violoncello und Harfe) von Heinrich Katona Grünecke.
Leipzig: Wilhelm Zimmermann, c1911. Pl. no. Z. 5029.
Two parts present.

Sub-series O: Harp and viola

folder 28  Barlow, Wayne. Intermezzo. — 1980
MS repro; 11 pages of music.
“For the New York State Music Teachers Association 1980”—on first page of music.
At end: Rochester, NY. 1980. Published by the composer. Rochester,
c1980.
Accompanied by a cover note (October 21, 1980) from the composer.

Sub-series P: Harp and oboe

folder 29  Jolivet, André. Controversia.
Pour hautbois et harpe.
Two parts present.
One in the publisher’s Collection Pierre Pierlot: oeuvres classiques & modernes pour hautbois.

folder 30  Soulage, Marcelle. Pastorale, op. 15.
Paris: Buffet Crampon and Cie; copyright 1925 by Evette et Schaeffer,
Successeurs. Pl. no. E. S. 1908-1.
Two parts present.
“Primée au Salon des Musiciens Français / Mention, 1920”—on first page of music.

Sub-series Q: Harp and bassoon

folder 31  Williams, David R. Sonatina for Bassoon and Harp.
MS repro; 12 pages of music.
“Dedicated to Jane Taylor & Elisabeth Gibson”—on title page.
Sub-series R: Harp and clarinet

folder 32  
Bochsa, Charles fils. *Thème et Variations (andante amabile).*
Extrait de la Grande Sonate en mi bémol pour clarinette si bémol (ou violon) et harpe (ou piano).
Révision de Frédéric Robert.
Two parts present.
In the publisher’s series: L’Astrée: collection de musique instrumentale classique publiée sous la direction de Max Pinchard.

folder 33  
Nux, P. V. de la. *Morceau de Concours.*
Pour clarinette avec accompagnement de harpe (ou piano).
Paris: Enoch and Cie, s.d.. Pl. no. E. & C. 6335.
Score (8 pages).

Sub-series S: Harp and two strings

folder 34  
Charpentier, A. *Mélodie.*
Pour violon avec accompagnement de harpe (ou piano).
Two parts present.

Sub-series T: Harp & spoken word

folder 35  
Renié, Henriette. *Fêtes Enfantines:* trois pièces pour harpe et diction.
Poésies de F. des Varennes.
I. La Vierge à la crèche — II. Mascarade — III. Cloches de Pâques.

Sub-series U: Harp and two flutes

folder 36  
From *L’Enfance du Christ: Suite Symphonique.*
Transcription pour J. Clémandh. Paris: Costallat & Cie, s.d.. Pl. no. R. 11374.
Score (7 pages) and flutes part (4 pages).

folder 37  
Gaubert, Ph. *Divertissement Grec.*
Pour flûte et harpe (ou piano).
Paris: Alphonse Leduc, c1908. Pl. no. A. L. 14.120. Score (5 pages) and two flute parts present.

Sub-series V: Harp trio

Box 8

folder 1 Chertok, Pearl. Ten Past Two.
   From Around the Clock: Suite.
   MS repro. Score (3 pages) and three harp parts.
   Copyright Pearl Chertok.

folder 2 Grandjany, Marcel. Deep River Interlude.
   No. 27 from The Harp Album, opus 27.
   New York: M. Baron Co., c1947.
   Score and two parts present.

Sub-series W: Harp quartet

folder 3 Yeh, Huai-Deh. Fugue in D: for four harps.
   MS repro score (10 pages) and four parts.
   “To Eileen Malone”—on first page of score.

folder 4 Yeh, Huai-Deh. Sarabande: for four harps.
   Pencil MS score (9 pages) and four MS repro parts.
   “To Eileen Malone”—on first page of score.

Sub-series X: Harp ensemble

folder 5 Feliciano, Richard. Four Poems from the Japanese.
   For women’s voices, five harps, celesta, glockenspiel and tam-tam.
   MS repro score (15 pages), choral score (6 pages), and harp/red part (4 pages).
   Accompanied by cover letter (October 5, 1965) from the composer, and by photocopy of press article “Ives Second String Quartet Sparkles” by Robert Finn, Cleveland Plain Dealer, February 9, 1967, which cites the work in question.

Sub-series Y: Harp ensemble—arrangements and transcriptions

folder 6 Bach, J. S. Jesu, Joy of Man’s Desiring: from Cantata 147.
   Transcribed C. Ratcliff for harp quartet and trombone quartet.
Desktop-published score (9 pages) and parts.
“For Eileen Malone and the Eastman Harp and Trombone Choirs”—on first page of score.

Sub-series Z: Harp in chamber ensemble

folder 7  Adair, James. *Concerto da Camera.*
For flute, harp and strings. Edited by Eileen Malone.
MS repro harp part (11 pages).

folder 8  Bax, Arnold. *Elegiac Trio.*
For flute, viola and harp.

folder 9  Bax, Arnold. *Quintet.*
For harp and strings.
London: Murdoch, Murdoch & Co., c1922. Pl. no. M. M. & Co. 311. Harpist’s score (22 pages) and four strings parts.

folder 10  Berio, Luciano. *Circles.*
For female voice, harp and 2 percussion players.
Text from e. e. cummings: *Poems 1923-1954* (published by Harcourt, Brace)
“Commissioned by the Fromm Foundation.”—on title page.

folder 11  Berres, George. *Harp Quintet.*
For harp and string quartet.
MS repro score; 53 pages of music.

folder 12  Boisdeffre, René de. *Élégie*, op. 15, no. 2.
Pour piano ou orgue, violon, violoncelle et harpe.
Paris: J. Hamelle, s.d.. Pl. no. J. 3710. H.
Score and parts.

folder 13  Busser, Henri. *Ballade en la bémol*, op. 65.
Pour harpe à pédales avec accompagnement de quintette à cordes.
Paris: Evette et Schaeffer, c1920. Pl. no. E. S. 9120.0.
Score and parts.
“Concours du Conservatoire national de musique de Paris / année 1918)—on cover of score.
Berceuse pour la Nuit de Noël. Édition originale: violon ou violoncelle, harpe ou piano et orgue.
Score (13 pages) and parts for: violon solo, violoncelle solo, harpe ou piano, and harmonium.

Pour harpe ou piano et quatuor à cordes.
Harp part and four strings parts present.

Three parts present.

folder 17  Cras, Jean. *Quintette*.
Pour harpe, flûte, violon, alto et violoncelle ou piano et quatuor à cordes.
Score (48 pages) and parts: flûte, violon, alto (2), violoncelle (2).

folder 18  Damase, Jean-Michel. *Quintette*.
Pour flûte, harpe, violon, alto et violoncelle.
Paris: Henry Lemoine & Cie, c1948. Pl. no. 23 430 HL.
Score and three parts present.

folder 19  Damase, Jean-Michel. *Trio*.
Pour flûte, harpe et violoncelle.
Paris: Henry Lemoine & Cie, c1947. Pl. no. 23 370 HL.
Score and two parts present.

folder 20  Debussy, Claude. *Danses [i.e., Danse sacrée et Danse profane]*.
Pour harpe chromatique ou piano avec acct. d’orchestre d’instruments à cordes.
Partition d’orchestre (28 pages) and parts: 1ers violons; 2ds violons; altos; violoncelles; contrebasses.

folder 21  Debussy, Claude. *Sonate*.
Pour flûte, alto et harpe. Édition originale.
Score and two parts; additional flute and alto parts also present.

folder 22  Debussy, Claude. *Sonate*. 1
Pour flûte, alto et harpe.
Score; copy markedly more worn than that in folder 21.

Box 9

folder 1  Debussy, Claude. Sonate.
Pour flûte, alto et harpe. Édition originale.
Score and two parts; additional flute and alto parts also present.

folder 2  Gallon, Noël. Quintette.
Pour harpe, 2 violons, alto et violoncelle.
Paris: Henry Lemoine & Cie, c1953. Pl. no. 23611 HL.
Score only (47 pages).

folder 3  Goossens, Eugène. Suite, op. 6.
(a) Impromptu — (b) Serenade — (c) Divertissement.
Incomplete: violin part only.

folder 4  Hanson, Howard. Pastorale, op. 38.
For solo oboe, strings, and harp.
Score and harp part; additional copies of the latter also present.
Accompanied by printed program, Eastman School of Music, November 30th, 1981.

For flute (alto flute, piccolo), viola and harp.
MS repro score; 48 pages.
Accompanied by letter (May 21, 1984) to Eileen Malone from the composer.

folder 6  Ibert, Jacques. Deux Interludes.
Pour flûte, violon et clavecin (ou harpe).
Score and two parts.

folder 7  Ibert, Jacques. Trio.
Pour violon, violoncelle et harpe.
Score; parts lacking.
folder 8  Ibert, Jacques.  *Trio.*  
Pour violon, violoncelle et harpe.  
Score and two parts.  Score bound into library binding. Set shows more wear than the score housed in folder 7.

folder 9  Indy, Vincent d’.  *Suite,* op. 91.  
Pour harpe, flûte, violon et violoncelle.  
I. Entrée en Sonate — II. Air désuet — III. Sarabande.  
All parts present.

folder 10  Indy, Vincent d’.  *Suite en parties.*  
Pour flûte obligée, violon, alto, violoncelle et harpe.  
Five parts present.

folder 11  Jolivet, André.  *Pastorales de Noël.*  
Pour flûte (ou violon), basson (ou alto, ou violoncelle) et harpe.  
Score and two parts.  

folder 12  Jolivet, André.  *Suite Liturgique.*  
Pour voix ténor ou soprano, cor anglais (prenant le hautbois), violoncelle et harpe.  
Cor anglais (ou hautbois), violoncelle, and harpe parts present.

folder 13  Jongen, Jos.  *Concert à cinq,* op. 71.  
Pour harpe chromatique ou diatonique, flûte, violon, alto, violoncelle.  
2me édition.  
Bruxelles: Maison Vriamont, s.d..  
Score and four parts (flûte, violon, alto, violoncelle) present.

folder 14  Lajtha, László.  *Trio,* op. 22.  
Pour harpe, flûte et violoncelle.  
Score and two parts present.

folder 15  Lajtha, László.  *Deuxième Trio,* op. 47.  
Pour flûte, violoncelle et harpe.  
Score and two parts present.
folder 16  Lesur, Daniel. *Suite Médiévale.*
Pour flûte, harpe, violon, alto, violoncelle.
Five parts present.

***  Luedeke, Raymond. *The Moon in the Labyrinth.*
Published by the composer, c1985. (score.)
Accompanied by a letter from the composer.
SEPARATED TO OVERSIZED.

folder 17  Luigini, A. *Aubade.*
Pour flûte, hautbois, clarinette, quintette à cordes et harpe ou piano.
Paris: L. Grus & Cie, s.d.. Pl. no. L. G. & Cie. 5951.
Parts present: Harpe ou piano (obligé), flûte, hautbois, clarinette en si-bémol, 1er violon, 2d violon, alto, violoncelle, contrebasse.

folder 18  Malipiero, G. Francesco. *Sonata à cinque.*
Milano: G. Ricordi and C., s.d.. Pl. no. 123628.
Score and five parts: flauto (o violino I); violino (o violino II); viola; violoncello; arpa (o pianoforte).
Provenance: G. Ricordi.

folder 19  Maryani, Ami. *2 Madrigals.*
MS repro parts. Harpe, flûte, hautbois, clarinette (si bémol), basson.

Box 10

Harpist’s score (32 pages and two parts.

folder 2  Pierné, Gabriel. *Variations libres et Finale,* op. 51.
Pour flûte, violon, alto, violoncelle et harpe.
Five parts present; each in negative-polarity photographic format.

folder 3  Pierné, Gabriel. *Variations libres et Finale,* op. 51.
Pour flûte, violon, alto, violoncelle et harpe.
Five parts present.

folder 4  Pierné, Gabriel. *Voyage au “Pays du Tendre” (d’après la Carte du Tendre).*
Pour flûte, violon, alto, violoncelle et harpe.
Harpist’s score (21 pages) and four parts present.
Title page of harpists’s score bears a facsimile of the *Carte du Tendre* with a quotation from the *Histoire de la Littérature française* by Ch.-M. des Granges.

**folder 5**  
Pour violon, alto, violoncelle, flûte, harpe ou piano.  
Five parts present.

**folder 6**  
Pl. no. D. & F. 10,939.  
Five parts present.  
Title page bears a quotation from *Sages et Poètes d’Asie* by Paul-Louis Chouchoud.

**folder 7**  
Ravel, Maurice. *Introduction and Allegro.*  
Pour harpe avec acct. de quatuor à cordes, flûte et clarinette.  
Seven parts present.

**folder 8**  
Ravel, Maurice. *Introduction and Allegro.*  
Pour harpe avec acct. de quatuor à cordes, flûte et clarinette.  
Exclusively the harp part present: markedly worn and annotated in pencil.

**folder 9**  
Ravel, Maurice. *Introduction and Allegro.*  
Pour harpe avec acct. de quatuor à cordes, flûte et clarinette.  
Miniature score (37 pages).

**folder 10**  
Rota, Nino. *Quintetto.*  
Per flauto, oboe, viola, violoncello et arpa.  
Milano: G. Ricordi & C., c1937. Pl. no. 123818.  
Score (29 pages) and five parts present.

**folder 11**  
Pour flûte, violon, alto, violoncelle et harpe.  
Five parts present; an additional harp part also present, markedly more worn.

**folder 12**  
Saint-Saëns, C. *Quatuor sur un fragment de L’Oratorio de Noël,* op. 12.  
Pour piano ou harpe, violon, violoncelle et orgue-harmonium.  
Score and parts for orgue-harmonium, violon, violoncelle present; harp part lacking. Markedly worn.


folder 16  Sheriff, Noam. *Ma’I ko’ ma’sh’ma Ian . . . [Essay for harp and string quartet]*. MS repro score; 17 pages of music. Title in Hebrew and in English in caption on first page of music. “This work can be played by a small orchestra. Double-basses should then double the ‘cello part at the conductor’s discretion.”—on first page of music. Copyright 1976 by Noam Sheriff.


Works by Marcel Tournier in this sub-series are arranged by their opus numbers; works without opus numbers have been placed at the end of the sequence.
folder 18  Tournier, Marcel. *Nocturne*, op. 21.
  Pour violoncelle et harpe ou piano, [et] orgue (ad lib.).
  Paris: Gay & Tenton, s.d.  Pl. no. L. R. 212.
  Score only (11 pages).
  Markedly worn.

folder 19  Tournier, Marcel. *Nocturne*, op. 21.
  Pour violoncelle et harpe ou piano, [et] orgue (ad lib.).
  Paris: Gay & Tenton, s.d.  Pl. no. L. R. 212.
  Score (11 pages) and organ part.

folder 20  Tournier, Marcel. *Suite*, op. 34.
  Pour flûte, violon, alto, violoncelle et harpe (ou piano).
  Paris: Henry Lemoine & Cie, c1929.  Pl. no. 22,163. H.
  Score only (31 pages).
  Annotated in pencil; markedly worn.

folder 21  Tournier, Marcel. *Suite*, op. 34.
  Pour flûte, violon, alto, violoncelle et harpe (ou piano).
  Paris: Henry Lemoine & Cie, c1929.  Pl. no. 22,163. H.
  Score (31 pages) and parts for flûte, violon, and violoncelle (alto lacking).

folder 22  Tournier, Marcel. *Suite*, op. 34.
  Pour flûte, violon, alto, violoncelle et harpe (ou piano).
  Paris: Henry Lemoine & Cie, c1929.  Pl. no. 22,163. H.
  Score (31 pages) and parts for flûte (2 copies), violon (2 copies), alto (2 copies), and violoncelle (2 copies).

folder 23  Tournier, Marcel. *Les Anesses grises sur la Route d’El-Azib*.
  Pour la harpe et quatuor à cordes.
  No. VII from *Images, 3e Suite*, opus 35.
  Paris: Henry Lemoine, c1938.  Pl. no. 23 102 HL.
  Score (13 pages) and five strings parts (1er violon, 2e violon, alto, violoncelle, contrebasse).

folder 24  Tournier, Marcel. *Danseuse à la Fontaine d’Aïn-Draham*.
  No. VIII from *Images, 3e Suite*, opus 35.
  Paris: Henry Lemoine, c1938.  Pl. no. 23 103 HL.
  Score (13 pages) and five strings parts (1er violon, 2e violon, alto, violoncelle, contrebasse).

folder 25  Tournier, Marcel. *Images: Soir de Fête à Sedjenane*.
  Pour la harpe et quatuor à cordes.
No. IX from *Images, 3me Suite*, opus 35.
Score (14 pages) and five strings parts (1er violon, 2e violon, alto, violoncelle, contrebasse).

**folder 26**  
Tournier, Marcel. *Féerie: Prélude et danse.*
Four parts for string quartet present; harp part lacking.

**folder 27**  
Tournier, Marcel. *Féerie: prélude et danse.*
Pour harpe et quatuor à cordes.
Paris: Louis Rouhier, s.d.. Pl. no. L. R. 462 bis.
Studio score.

**Box 11**

**folder 1**  
White, Paul. *Sea Chanty.* For harp and strings.
Cadenzas by Edna Phillips.
Alternate title appears on parts: *Sea Chanty Quintet*.
“Composed for and dedicated to Edna Phillips”—on first page of music.
1. Blow the man down — 2. Tom’s gone to Hilo — 3. O wake her, O shake her.
Published score (harp with piano/reduction of strings) (34 pages).
MS repro parts: harp with piano (strings reduction); violin 1; violin 2; viola; violoncello; bass.

**folder 2**  
MS repro parts (harp, oboe, horn).
Accompanied by several pages of pencil MS in the composer’s hand.

*Sub-series AA: Harp in chamber ensemble—arrangements and transcriptions*

**folder 3**  
For harp and strings (string trio). Edited & realised by David Watkins.
MS repro harp part (14 pages; page 3 lacking).
Copyright Salvi 1983.

**folder 4**  
Bach, J. S.. *Jesu, Joy of Man’s Desiring.*
Arr. by Bruce Houseknecht ESM ’43 for Eileen Malone.
Pencil MS parts.
1st harp / 2nd vl. & va extraction for 3rd harp / 1st trombone / 2nd trombone / 3rd trombone / 4th trombone.
folder 5 Bach, K. Ph. E..  
_Deux menuets et une polonaise._

Pour flûte, alto et harpe. Adaptation de Francis Pierre.
Pl. no. E. M. T. 1357.
Three parts present.

folder 6 [ ? Clark] _A Strange Tune._

Arr. W. Boyes for two flutes, two clarinets, and harp.
Pencil MS score; 2 pages of music.
Source: [? Frances Clark] [method of piano technique], book I.

folder 7 Franck, César.  _Prière:_ extraite de “L’Organiste”.

Transcription pour violon (& violoncelle ad lib.) avec acct. d’orgue ou piano et de harpe (ad lib.) par Henri Busser.
Paris: Enoch & Cie, s.d.. Pl. no. E. & C. 4603.
Score and three parts present (violon, violoncelle, harpe).

folder 8 Gounod, Ch..  _O Divine Redeemer!_

_Folder contains two manifestations, each being an item of published sheet music; one (2) was found within the other (1):_

(1)  
Gounod, Ch.  _O divine Redeemer! (“Repentir”)_  Scena.
Arranged from the original orchestral score by Leigh Kingsmill. Words by Alfred Phillips.
For voice and piano. 7 pages.
Annotated in pencil with respect to vocal performance; markedly worn.

(2)  
Gounod, Ch.  _O, divine Redeemer! (Repentir. = Parce domine.):_ prayer.
Arranged for voice, violin solo (or ‘cello), harper (or piano) and organ, by J. Delsart.
New York: G. Schirmer, Inc., n.d.. Pl. no. 13105 r.
Score (4 pages) and two parts (violin, ‘cello).

folder 9 Mahler, Gustav.  _Adagietto from Symphony No. 5._

Transcribed for trombone choir by Wesley Hanson.
MS repro conductor’s score; 13 pages of music.
MS repro harp part; 4 pages of music. Accompanied by post-it note bearing message to “Eileen” from “John M.” regarding an ensemble performance.
10 copies of the above-cited harp part, most annotated in pencil.
folder 10  Mozart, Leopold. *Bourlesq* [sic].  
Arr. W. Boyes.  
For harp, trumpet (muted) and trombone.  
Pencil MS score; 1 page of music.

Für Violine und Harpe (oder Klavier) mit Harmonium (oder Orgel) ad libitum.  
Berlin: Carl Simon, Musikverlag. Pl. no. C. S. 1807.  
Score (7 pages) with parts for Violine and Harmonium.

folder 12  Saint-Saëns, C.. *Adagio de la Symphonie en ut mineur.*  
Transcription par Pierre Kunc pour violon, violoncelle, harpe & orgue.  
Score (16 pages) and four parts (violon; violoncelle; contrebasse (ad lib.); harpe).

Pour la harpe. Accomp. de quatuor à cordes par Marcel Tournier.  
Paris: Gay & Tenton, s.d.. Pl. no. G. T. 489.  
Parts for four strings (1er violon, 2de violon, alto, violoncelle).

folder 14  *Tenderly*, by Walter Gross.  
Arr. by Rayburn Wright for harp, vibraphone and bass.  
MS repro double bass part; 4 pages of music.  
Annotated in pencil.

*Sub-series BB: Harp and orchestra*

folder 15  Barlow, Wayne. *Images: for harp and orchestra.*—1961  
MS repro harp part; 18 pages of music.  
MS repro piano reduction score; 36 pages of music.  
“To Robert Barlow”—on first page of music in both score and harp part.  
“Copyright 1961 by Wayne Barlow”—on first page of music in both score and harp part.  
Harp part copiously annotated in pencil ( ? fingerings possibly in Robert Barlow’s hand).  
Harp part bears an explanatory note in hand of Professor Kathleen Bride.

folder 16  Barlow, Wayne. *Images: for harp and instruments.*—1963  
MS repro harp part; 15 pages of music.  
MS repro piano reduction score; 31 pages of music.  
“To Robert Barlow”—on first page of music in both score and harp part.
“Copyright 1963 by Wayne Barlow”—on first page of music in both score and part.
Harp part copiously annotated in pencil ( ? fingerings possibly in Robert Barlow’s hand).

folder 17  Ben-Haim, P.  *The sweet Psalmist of Israel: three symphonic fragments for orchestra and soloists.*
“Israeli Prize 1957”—on title page.
No. 24 in the publisher’s series *Study Scores of Orchestral Works and Chamber Music.*
I. David before Saul — II. Invocation — III. A song of degrees.
Copyright assigned 1958 to Impero-Verlag G.m.b.H., Wiesbaden, for all countries of the world except Israel.
Inscription by the composer inside front cover.

folder 18  Blacher, Boris.  *Konzert.*
Für Klarinette, Fagott, Horn, Trompete, Harfe und Streicher.
Berlin: Bote and Bock, c1950.
Harp part; 7 pages of music.

folder 19  Boïeldieu, Adrien François.  *Concerto per arpa e orchestra.*
Elaborazione di Carlo Stueber.
Milano: G. Ricordi.  Pl. no. 124482.
Harp solo part; incomplete, lacking all pages past page 19.

folder 20  Boïeldieu, Fr. Adriano.  *Concerto in 3 Tempi.*
Parte per arpa solista.  Elaborazione di Carlo Stueber.
Milano: G. Ricordi & C., c1939.  Pl. no. 124482-IX.

folder 21  Castelnuovo-Tedesco, Mario.  *Concertino for Harp and Chamber Orchestra.*
Edited by Ann Mason Stockton.
Solo harp part; 29 pages.

folder 22  Damase, Jean Michel.  *Concertino.*
Pour harpe et instruments à cordes.
Paris: Henry Lemoine & Cie., c1951.  Pl. no. 23 546 HL.
Score (40 pages).
Accompanied by one page of notes in E. Malone’s hand.

Bearb. von Karl Herm. Pillney.
Solo harp part; 23 pages.
Bearb. von Karl Herm. Pillney.
Score (52 pages).

folder 25  Fuerstner, Carl.  *Concerto Conservativo,* op. 23.
MS repro; 21 pages of music.
Solo harp part.

folder 26  Ginastera, Alberto.  *Harp Concerto.*
Harp solo part; 28 pages.
Annotated in pencil.

folder 27  Ginastera, Alberto.  *Harp Concerto.*
Harp solo part; 28 pages.
Annotated in pencil.

Box 12

folder 1  Grandjany, Marcel.  *Aria in Classic Style for harp and string orchestra.*
Score (15 pages) and 5 parts for strings (violin 1, violin 2, viola, violoncello, bass).
Accompanied by one MS repro copy of the solo harp part for the harp/organ version of this composition; 6 pages of music; copyright 1944 by Edward B. Marks Music Corporation.

folder 2  Händel, Georg Fr.  *Konzert für Harfe oder Orgel (Cembalo oder Klavier) und Orchester.*
Herausgegeben von Gustav Lenzewstisen.
Berlin: Chr. Friedrich Vieweg, s.d. Pl. no. V. 1707.
Score; 14 pages.
Accompanied by cover letter (March 3, 1966) from colleague Marilyn.

folder 3  Hanson, Howard.  *Concerto for Organ, Strings and Harp,* op. 22, no. 3.
MS repro solo harp part; 6 pages of music.
Provenance: Eastman School of Music Orchestra Library.

folder 4  Heilner, Irwin.  *Suite for Harp and Orchestra.*
Score (96 pages), harp solo part, and Orchestral part arranged for Harp II or Piano or Harp Ensemble.
Prelude — Blues — Impromptu — Bagatelle.
folder 5  Heilner, Irwin.  *Suite for Harp and Orchestra.*
Score (96 pages).
“Unrevised / See new version”—in pencil on title page.

folder 6  Jolivet, André.  *Concerto pour harpe et orchestre de chambre.*
Cancellans slip bearing name of Gérard Billaudot pasted over Pierre
Noël’s name on front cover.
Study score; 100 pages.

folder 7  Legg, James.  *Concertino for Harp.*
With accompaniment of flute, clarinet in A and string quartet.
MS repro score; 60 pages of music.
Accompanied by cover letter (February 25, 1986) from the composer.

folder 8  Legley, Vic..  *Concerto voor Harp en Orkest.*
Bruxelles: CeBeDeM [Centre Belge de Documentation Musicale], c1967.
MS repro score; 75 pages.
MS repro solo harp part; 19 pages.
Score and solo part both bear the stamp of the CdBeDeM.

For harp and band.
MS repro conductor’s condensed score; 15 pages.
Prefatory notes affixed to inside front cover.

folder 10  Lutoslawski, Witold.  *Double Concerto for oboe, harp and chamber orchestra.*
Solo harp part; 19 pages.

folder 11  Ma’ayani, Ami.  *Concerto for Harp and Orchestra.*
Tel Aviv: Israel Music Institute, c1964.  Pl. no. I.M.I. 046b.
Score for solo harp with piano reduction; 84 pages.  Two copies.
Title, composer’s name, and publisher’s name and information printed
both in Hebrew and in English.
Biographical sketch of the composer and prefatory notes on the Concerto
immediately precede the first page of music.
“The Concerto was included in the repertoire of the forthcoming Third
International Harp Contest to be held in Israel in the autumn of
1965.”—from the notes on title page verso.

folder 12  Parish-Alvars, Elias.  *Concertino*, op. 34.
Pour harpe avec acct. d’orchestre.
Paris: Henry Lemoine & Cie, s.d.. Pl. nos. 14995. HL. and S. 1377.
Solo harp part; 23 pages.

folder 13
Paris: J. Hamelle, s.d.. Pl. no. J. 4788 H.
Solo harp part with piano reduction; 35 pages.

folder 14
Paris: J. Hamelle, s.d.. Pl. no. J. 4788 H.
Solo harp part with piano reduction; 35 pages.
Markedly more worn than the copy housed in folder 13.

folder 15
Paris: J. Hamelle, s.d.. Pl. no. J. 4788 H.
Solo harp part with piano reduction; 35 pages.
Unmarked, apart from pencilled instrumentation notes on the front cover.

folder 16
Rodrigo, Joaquin. *Sones en la Giralda.*
Pour harpe & orchestre.
Solo harp with piano reduction; 30 pages.

folder 17
Roger-Ducasse. *Variations Plaisantes sur un thème grave.*
Pour harpe obligée et orchestre.
Solo harp with piano reduction; 25 pages.

folder 18
Pour harpe avec accompagnement d’orchestre.
Solo harp with piano reduction; 30 pages.

Box 13

folder 1
Saverino, Louis. *Concerto for Harp and Orchestra.*
MS repro solo harp part; 7 pages of music.
MS repro solo harp with piano reduction; 13 pages of music.
“To Miss Malone with my best wishes and compliments Louis Saverino”—inscription on first page of solo harp part.
At end of piano reduction: Louis Saverino / 4/2/44.
Accompanied by a printed program from a concert by the U. S. Marine Band Symphony Orchestra, January 3rd, 1945 which featured a performance of this work.

folder 2
Somers, Harry. *Suite for Harp and Chamber Orchestra.*
MS repro solo harp part; 21 pages.
Accompanied by an errata list (2 pages), printed on letterhead of the American Harp Society and citing the 1990 Competition.

**folder 3**  
Widor, C. *Choral et Variations*. Pour harpe et orchestre.  
Piano reduction score; 25 pages.  
Solo harp part; 19 pages.  
Both score and solo part markedly worn; together bound in cardstock boards. The solo harp part previously repaired with copious applications of cello tape.

**folder 4**  
Ink MS score; 2 pages of music.  
Ink MS score for harp cadenza; 3 pages of music.  
Ink MS parts for violin I (3), violin II (2), viola (2), violoncello, and bass.

*Sub-series CC: Harp and orchestra—arrangements and transcriptions*

**folder 5**  
Handel, G. F. *Sarabanda (Theme and Variations)*.  
For strings and harp.  
Transcribed by Mortimer Wilson.  
Score; 4 pages.  
MS parts (copied from the published score) for 1st violin, 2nd violin, viola, ‘cello.

Accompanied by (found within the above):  
For harp and strings.  
Score; 3 pages.

**folder 6**  
Mozart, W. A. *Tre Valzer*.  
Transcritti da Gian Luca Tocchi per arpa e orchestra d’archi.  
Roma: Edizioni de Santis, c1940. Pl. no. E. D. S. 571.  
Score; 18 pages.

*Sub-series DD: Harp music collections*

**folder 7**  
Grandjany, Marcel. *Harp Album*.  
New York: M. Baron Co., c1947. 18 pages.  
Inscription by the composer on front cover.  
In series: Baron Manuscript Series.
1. Greetings, op. 27 — Zephyr, op. 27 — 3. In dancing mood, op. 27 — 4. A butterfly, op. 27 — 5. Deep River interlude, op. 27 — 6. The pageant begins, op. 27 — 7. On a Western ranch, op. 27 — Through the meadows, op. 27.

folder 8  Jaeger, Patricia, arranger. *Folk Harp with a Friend.*
Twelve Irish folk songs, arranged for harp accompaniment to: voice, violin, flute, piccolo, oboe, recorder, Irish pipes, melody bells, handbells, celeste, marimba, and other treble instruments.
Includes harp score with melody line and text; separate treble part for “a friend”.
Volume 1 of “With a Friend” Series.

Chicago: Lyon-Healy, c1962. 24 pages. Pl. no. 7716-B.
“Selected compositions from the 12th century to the present, arranged for harp . . . easy to moderately difficult.” — on front cover.


folder 11  Qiu, Yue Ping, editor. *Twelve Chinese Harp Pieces.*
Editor’s Preface printed inside front cover.
Inscription by the editor on front cover.


folder 13  Renié, Henriette. *Les Classiques de la Harpe, 4e Recueil.*
Toccata (4e Sonate pour clavecin) / Paradisi — Sonate facile en Ut / Mozart.

folder 14  Robinson, Gertrude Ina. *Original Compositions and Adaptations for the Harp.*
New York: Carl Fischer, c1916. 33 pages. Pl. no. 19697-32.
“Ten agreeable, melodious numbers designed for entertainment, as well as progressive technical study for players of first year grade.” — on title page.

folder 15  Salzedo, Carlos. *Tiny Tales for Harpist Beginners (Petits Contes pour la Harpe à l’usage des commençants).*
For harp or Irish harp. Philadelphia: Elkan-Vogal, c1936. 7 pages.
“There are no pedal changes in the course of these pieces.”—on front cover.

*Sub-series EE: Harp music collections—arrangements and transcriptions*

Transcrit pour harpe par H. Renié.

*Sub-series FF: Harp methods*

New York: Carl Fischer, c1912. 150 pages. Pl. no. 5872-133.

folder 18  Clark, Melville. *Instructions for Playing the Harp.*
Markedly worn.

Compiled and arranged by Mildred Dilling.

folder 20  Milligan, Samuel. *Fun from the First!: with the Lyon-Healy Troubadour Harp,* vol. I.
Markedly worn.

folder 21  Milligan, Samuel. *Fun from the First!: with the Lyon-Healy Troubadour Harp,* vol. I.

folder 22  Milligan, Samuel. *Fun from the First!: with the Lyon-Healy Troubadour Harp,* vol. I.
folder 23  
Milligan, Samuel. *Fun from the First!*: with the Lyon-Healy Troubadour Harp, vol. II.  

folder 24  
Milligan, Samuel. *Fun from the First!*: with the Lyon-Healy Troubadour Harp, vol. II.  

folder 25  
Milligan, Samuel. *Fun from the First!*: with the Lyon-Healy Troubadour Harp, vol. II.  

folder 26  
Paret, Betty. *First Harp Book.*  
New York: G. Schirmer, Inc., c1942. 37 pages. Pl. no. 39641C.  
“This book is NOT a ‘Method’. / It is a book of carefully graded material which ANY teacher may use in giving a pedagogically sound and fundamentally thorough approach to playing the harp.” —Preface

folder 27  
Paret, Betty. *First Harp Book.*  
New York: G. Schirmer, Inc., c1942. 37 pages. Pl. no. 39641C.  
“This book is NOT a ‘Method’. / It is a book of carefully graded material which ANY teacher may use in giving a pedagogically sound and fundamentally thorough approach to playing the harp.” —Preface

*Sub-series GG: Harp études and studies*

Box 14

folder 1  
Binder’s collection:  
comprised of the four books of Bochsa’s *40 Progressive Studies*, its pages sequentially numbered (77 pages in all). The constituent parts are the following:

Bochsa, N.C. *40 Progressive Studies.* In four books forming with the “First Six Weeks” a complete general course of instruction for the harp. New York: Browne & Buckwell, c1859.

No. 1, 11 pages

*  
No. 2,
No. 3,

No. 4, 35 pages

* In sequence between Nos. 1 and 2 is the following:  

folder 2  Bochsa, N. Ch. 40 Études faciles, op. 318. [1er cahier.]  
This cahier contains études nos. I - XX; this copy not explicitly marked or labelled as being the first of two.
In series: Célèbres Études composées pour la harpe à double mouvement par N. Ch. Bochsa.
Markedly worn.

folder 3  [Bochsa, N. Ch. 40 Études faciles, op. 318. 2de cahier.]  
Incomplete copy: cover (if such there had been), title page, and pages 1-2 of text lacking; the musical notation begins in étude XXI. This is cahier II, accounting for études Nos. XXI - XXXX.
In series: Célèbres Études composées pour la harpe à double mouvement par N. Ch. Bochsa.
Markedly worn.

folder 4  Bochsa, N. Ch. Quarante études faciles, op. 318. 1er cahier.  
Incomplete copy; ends on page 20 with étude No. XIX.
In series: BOCHSA Célèbres Études pour la harpe.

folder 5  Bochsa, N. Ch. Quarante études faciles, op. 318. Ile cahier.  

folder 6  Bochsa, N. Ch. 50 Études, op. 34. 1er livre.  
In series: Célèbres Études composées pour la harpe à double mouvement par N. Ch. Bochsa.
Markedly worn.

folder 7  Bochsa, N. Ch. 50 Études, op. 34. 1er livre.  
Incomplete copy; text ends with page 74.
In series: Célèbres Études composées pour la harpe à double mouvement par N. Ch. Bochsa.
Markedly worn.

folder 8  [Bochsa, N. Ch. Vingt-cinq Exercises-études, op. 62]
Incomplete copy; publication should contain 63 pages, as per OCLC cataloguing; pages present are 7-60; title page, pages 1-6, and pages 61-63 lacking.
Markedly worn.
N.B. This incomplete text was found under (disbound) cover for N. Ch. Bochsa’s 50 Études, op. 34, 1er livre (Louis Rouhier, c1906)—an erroneous juxtaposition.

folder 9  Bochsa, N. Cha’s. New and Improved Method of Instruction for the Harp.
Boston: Oliver Ditson Company, s.d.  68 pages.  Pl. no. 1068.

folder 10  Diebel, Wendel. [Three Etudes]
Pre-publication copy, 1966.
Etude No. 1 (3 pages) — Etude No. 2 (3 pages) — Etude No. 3 (Toccata) (5 pages).
Accompanied by cover letter (August 13, 1966) from the composer.

Doigtées et corrigées par Alph. Hasselmans.

Doigtée et corrigée par A. Hasselmans.

folder 13  Gallon, Noël. Deux Etudes.
I. Chromatisme — II. Moto perpetuo.
“Concours du Conservatoire National Supérieur de Musique de Paris année 1961”—on front cover.

folder 14  Grandjany, M. Harp Technique: “How to Practice” #43.
Published by the composer.

folder 15  Grossi, Maria. Metodo per Arpa.
folder 16  Larivière, Ed.  *Exercices et études*, op. 9.  
Révues et doigtées . . . par Ralphiêl Martenot.  

folder 17  Pozzoli, Ettore.  *Studi di media difficoltà per arpa (Studies of moderate difficulty for harp).*  

Translated into English by Geraldine Ruegg.  

Box 15


folder 2  Rothstein, Deborah.  *Two Etudes for Harp.*  — 1973  
MS repro; 3 pages of music.  
Copyright 1973 Deborah Rothstein.  
Inscription by the composer on title page.

folder 3  Salzedo, Carlos.  *L’Etude Moderne de la Harpe (Modern Study of the Harp).*  
New York: G. Schirmer, c1921. 53 pages.  Pl. no. 28766.  
In series: Schirmer’s Scholastic Series; volume 55.

folder 4  Schmidt, Eric.  *Six Etudes pour harpe.*  
Révues et doigtées par Pierre Jamet.  

folder 5  Vizthum, Heinrich / Berens, H[ermann].  *12 Studien im brillanten Style zur höheren Ausbildung = 12 Studies in the Brilliant Style for attaining the higher perfection.*  
Für die Harfe bearbeitet und mit Fingersatz versehen von Heinrich Vitzthum.  
Markedly worn.

folder 6  Vizthum, Heinrich / Czerny, Carl.  *20 Etüden aus Czerny’s Schule der Geläufigkeit.*  
Für die Harfe bearbeitet von Heinrich Vitzthum.  
Leipzig: Aug, Cranz, s.d..  31 pages.  Pl. no. 35447.  
Markedly worn.
folder 7  
**Harp Exercises.**

Folder contains copies of various etudes and exercises, both printed and MS repro. One of the items ("Placing (crossing of the hands)"") is in the hand of Marcel Grandjany.

folder 8  
Harp etudes, various.

---

**Sub-series HH: Harp parts from ensemble sets**

N.B. Such designations as “Arpa I” or “Arpa II” or “First harp” or “Second harp” are cited below only when such designations appear on the part in question.

folder 9  
Argento, Dominick. *In Praise of Music.*

Boosey & Hawkes. 11 pages of music.

folder 10  

Transcribed for symphonic band by John Paynter.

Paterson’s Publications. 5 pages of music.

folder 11  
Bach, J. S. *Passio Secundum Joannem.*

Breitkopf & Härtel. 2 pages of music.

Nos. 30 (Recit.) and 31 (Arioso) only.

folder 12  
Barber, Samuel. *Overture to “The School for Scandal”.*

Arranged for concert band by Frank M. Hudson.

G. Schirmer. 3 pages of music. Two copies.

folder 13  
Bartok. *Concerto for Orchestra.*

Several cues indicated. Pencil MS; 2 pages of music.

*Accompanied by:*

Thomas, Ambroise. *Minon.*

Pencil MS; 2 pages of music. Rehearsal letter “A” indicated.

folder 14  


folder 15  


folder 16  
Bartók, Béla. *Musik für Saiteninstrumente, Schlagzeug und Celesta.*

Universal-Edition. 8 pages of music.

folder 17  

folder 18  Bartók, Béla. *Violin Concerto no. 2.*
Hawkes & Son, Ltd. 11 pages of music.

folder 19  Bartók, Béla. *Violin Concerto no. 2.*
Hawkes & Son, Ltd. 20 pages of music.

folder 20  Berg, Alban. *Lulu.*


folder 22  Berlioz, Hector. *Harold in Italien (Harold en Italie) (Harold in Italy),* op. 16.
Edwin F. Kalmus. 2 pages of music.

folder 23  Berlioz, Hector. *Romeo und Julie (Roméeo et Juliette) (Romeo and Juliet),* op. 17.
Edwin F. Kalmus. 12 pages of music. Arpa I.

folder 24  Berlioz, Hector. *Romeo und Julie (Roméeo et Juliette) (Romeo and Juliet),* op. 17.
Edwin F. Kalmus. 12 pages of music. Arpa I.

Edwin F. Kalmus. 7 pages of music. Arpa II.

folder 26  Berlioz, Hector. *Symphonie Fantastique: Episode in the Life of an Artist.*
(Movements No. II and No. IV.)
Arranged by J. H. Foulds.
Hawkes & Son. 6 pages of music.

[Choudens] 3 pages of music.

folder 28  Bloch, Ernest. *Schelomo*
G. Schirmer. 14 pages of music. Arpa I.

folder 29  Bloch, Ernest. *Suite pour alto solo et Orchestre.*
G. Schirmer. 35 pages of music. Harp I.

folder 30  Britten, Benjamin. *The Burning Fiery Furnace,* op. 77.
Faber Music. 53 pages of music.

folder 31  Britten, Benjamin. *The Rape of Lucretia,* op. 37.
Boosey & Hawkes. 50 pages of music.
folder 32  Britten, Benjamin. *War Requiem.*
Boosey and Hawkes, c1962. 23 pages of music.

folder 33  Britten, Benjamin. *War Requiem.*
Boosey and Hawkes, c1962. 23 pages of music.

Complete part. 11 pages of music.
Provenance: Eastman School Orchestra Library.

Variations I through M. 6 pages of music.

Variations I through M. Pencil MS; 8 pages of music.

Variations I through M (incomplete). 4 pages of music.

Variations I through M (incomplete). 4 pages of music.

Variations I through M (incomplete). 4 pages of music.

Variations I through M (incomplete). 4 pages of music.

Box 16

folder 1  Bruch, Max. *Fantasie,* op. 16.
[publisher] 10 pages of music.
Provenance: facsimile of Janet Remington’s copy.

MS repro; 7 pages of music.

Schmitt Publications. 2 pages of music.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Composer</th>
<th>Work</th>
<th>Publisher</th>
<th>Pages of Music</th>
<th>Additional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Couperin, François</td>
<td><em>Overture and Allegro: from La Sultane Suite.</em></td>
<td>Elkan-Vogel</td>
<td>Incomplete; first page only. Provenance: facsimile of Everett Gates’ copy.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Couperin, François</td>
<td><em>Overture and Allegro: from La Sultane Suite.</em></td>
<td>Elkan-Vogel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Debussy, Claude</td>
<td><em>Jeux.</em></td>
<td>Durand &amp; Cie.</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Debussy, Claude</td>
<td><em>La Mer.</em></td>
<td>Durand &amp; Fils.</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Debussy, Claude</td>
<td><em>Pelléas et Mélisande.</em></td>
<td>Edwin F. Kalmus.</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Debussy, Claude</td>
<td><em>Petite Suite.</em></td>
<td>[? Edwin F. Kalmus]</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Debussy, Claude</td>
<td><em>Prélude à l’après-midi d’un faune.</em></td>
<td>Edwin F. Kalmus.</td>
<td>1re harpe</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Debussy, Claude</td>
<td><em>Prélude à l’après-midi d’un faune.</em></td>
<td>Pencil MS; 4 pages of music.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Debussy, Claude</td>
<td><em>Rondes de Printemps.</em></td>
<td>Durand &amp; Fils.</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Dukas, Paul</td>
<td><em>L’Apprenti Sorcier.</em></td>
<td>Durand &amp; Fils.</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Dutilleux, Henri</td>
<td><em>Cinq Metaboles.</em></td>
<td>Heugel &amp; Cie.</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>
folder 16  Enesco, Georges.  *1re Rhapsodie Roumaine, Op. 11, No. 1.*
Ink MS. 1 page of music.

Facsim. of rental copy; agency not cited. 34 pages of music.

J. & W. Chester Ltd.  13 pages of music (numbered 1-12, 14; page 13 lacking).

folder 19  Fauré, Gabriel.  *Fantasie for Flute and Orchestra, op. 79.*
Orch. James Galway.
MS repro.  7 pages of music.

folder 20  Foss, Lukas.  *Time-Cycle.*
Carl Fischer.  13 pages of music.

folder 21  Ginastera, Alberto.  *Variaciones Concertantes para orquesta de cámara.*
Barry & Cia.  9 pages of music.

folder 22  Ginastera, Alberto.  *Variaciones Concertantes.*
Boosey & Hawkes.  9 pages of music.

folder 23  Glazounow, Alexandre.  *Valse de Concert.*
Pencil MS.  2 pages of music.

folder 24  Gossec, F.  *Symphonie Concertante.*
Edited by B. Brook & M. Alterman.
MS repro.  Harp I, 15 pages of music;  Harp II, 14 pages of music.

folder 25  Gounod, Ch.  *Faust: Ballet.*
Choudens.  5 pages of music.

folder 26  Grieg, Edvard.  *Drei Orchesterstücke aus der Musik zu: “Sigurd Jorsalfar”, op. 56.*

folder 27  Handel, G. F.  *Esther.*  No. 9: [Air, “Praise the Lord”]
MS repro.  5 pages of music.

folder 28  Hanson, Howard.  *Love Duet: from the Opera Merry Mount* (act II, scene 3).
Harms, Inc.  1 page of music.
Provenance: facsimile of Everett Gates’ copy.
folder 29  [Hanson, Howard]  *Merry Mount.*
   Pencil MS.  11 pages of music; appended by one page of pencil MS bearing title “Love Duet”.
   The 11 pages in an unknown hand; the “Love Duet” in E. Malone’s hand.

folder 30  Hindemith, Paul.  *Concerto for Woodwinds, Harp, and Orchestra.*

folder 31  Humperdinck, E.  *Hansel und Gretel*  Rehearsal numbers 68 through 127.
   [B. Schott’s Söhne]  13 pages of music.

folder 32  Ives, Charles.  *Symphony No. 4.*
   Associated Music Publishers.  7 pages of music, numbered 2-8
   (several pages comprised of 2 letter-sized segments to achieve large format).

   Ink MS; 2 pages of music.

folder 34  Liszt, F.  *Les Préludes.*
   Breitkopf & Härtel.  4 pages of music.

   Carl Fischer.  5 pages of music.

folder 36  Lutoslawski, Witold.  *Jeux Venitiens.*
   [Moeck Verlag]  5 pages of music.

   Josef Weinberger.  6 pages of music.

folder 38  Mahler, Gustav.  *Lieder eines fahrenden Gesellen.*
   Josef Weinberger.  6 pages of music.

folder 39  Mahler, Gustav.  *Symphonie No. 1.*
   [publisher’s name lacking]  7 pages of music.

folder 40  Mahler, Gustav.  *Symphonie No. 2.*
   Harfe, 12 pages of music.

folder 41  Mahler, Gustav.  *Symphonie No. 5.*
   Edwin F. Kalmus.  4 pages of music.
           C. F. Peters.  2 pages of music.

folder 43  Mahler, Gustav.  Achte Symphonie.
                                    Harfe, 10 pages of music.

folder 44  Mahler, Gustav.  Neunte Symphonie.
                                    Harfe, 5 pages of music.

           Milano: E. Sonzogno.
        ! two separate parts present: apparently from different works.

           G. Schirmer.  23 pages of music.

           G. Schirmer.  23 pages of music.

folder 48  Monteverdi.  L'Orfeo.
           [Publisher’s name lacking]  2 pages of music.  Arpa dopia.

folder 49  Moussorgsky, Modest.  [Pictures at an Exhibition]
           Orchestration de Maurice Ravel.
           [Publisher’s name lacking]  6 pages of music.
           Provenance: Boosey & Hawkes.

folder 50  Nelson, Ron.  Jubilee.
           Tr. Wesley Hanson.
           MS repro; 4 pages of music.

folder 51  Petrassi, Goffredo.  Concerto per flauto e orchestra.
           Edizioni Suvini Zerboni. 11 pages of music.

folder 52  Piston, Walter.  [6th Symphony ]
           [Publisher’s name lacking]  Selected pages: [2], 3, 4, 6, 7, 10, 12.
                                    Harp I.

           [Publisher’s name lacking]  2 pages of music.

folder 54  Poulenc, Francis.  The Story of Babar the Little Elephant.
           Orchestration de Jean Françaix.
           J and W Chester Ltd.  10 pages of music.
[Publisher’s name lacking] 6 pages of music.

[Publisher’s name lacking] 10 pages of music.

folder 57  Prokofiev, Sergei. *РОМЕО И ДЖУЛЬЕТТА: 2я сюита* (Roméo et Juliette: 2me Suite).
[Publisher’s name lacking] 12 pages of music.

folder 58  [Prokofiev, Serge. *Symphony No. 6.* ]
[Publisher’s name lacking] Pages 5 and 6 only.

folder 59  Puccini, Giacomo.  *Gianni Schicchi: Solo di Lauretta (S.) “O mio babbino caro...”*
G. Ricordi and C.  2 pages of music.

folder 60  Puccini, Giacomo.  *La Bohème.*
Edwin F. Kalmus.  63 pages of music.

folder 61  [Puccini, Giacomo]  *Intermezzo [from Manon Lescaut]*
MS repro; 3 pages of music (numbered 34-36).

Box 17

folder 1  Puccini, Giacomo.  [selected passages from *Tosca:* act II, rehearsal numbers 52-54; and, act III, rehearsal numbers 1-8]
[Publisher’s name lacking] 4 pages of music.

folder 2  Ravel, Maurice.  *Alborada del Gracioso.*
Max Eschig and Cie. Two parts present: 1ère Harpe, 6 pages of music; 2ème Harpe, 4 pages of music.

folder 3  Ravel, Maurice.  *Daphnis and Chloë: Suite No. 2.*
Pencil MS. Rehearsal numbers 155 through 221; 16 pages of music.
Harps 1 and 2.

folder 4  Ravel, Maurice.  *La Valse: poème choréographique pour orchestre.*
Durand & Cie. Two parts present: 1re Harpe, 11 pages; 2de Harpe, 7 pages.

folder 5  Ravel, Maurice.  *La Valse.*
Pencil MS. 11 pages of music.
folder 6  Ravel, Maurice. *Ma Mère l'Oye: 5 pièces enfantines.*
  Durand & Cie. 10 pages.

folder 7  Ravel, Maurice. *Ma Mère l'Oye: 5 pièces enfantines.*
  Durand & Cie. 10 pages.
  Appended by one page from the harp part for the complete ballet,
  published by Durand & Cie (pl. no. D. & F. 8444), page 11,
  showing the harpist’s cadenza.

folder 8  Ravel, Maurice. *Piano Concerto [in G major].*
  Pencil MS. Rehearsal no. 22; 1 page of music.

folder 9  Ravel, Maurice. *Tzigane.*
  Durand and Cie. 8 pages.

folder 10  Ravel, Maurice. *Tzigane.*
  Durand and Cie. 8 pages.
  Provenance: Jacques Gordon.

folder 11  Ravel, Maurice. *Valses Nobles et Sentimentales.*
  Durand and Cie. 16 pages. Harpes 1 et 2.

folder 12  Respighi, O. *Antiche Danze ed Arie (IIa Suite).*
  G. Ricordi and C. Various pages from, as per handwritten annotations,
  both the harp part and the cembalo part.

folder 13  Respighi, O. *Fontane di Roma.*
  G. Ricordi & C.. Arpa 1a, 7 pages; Arpa 2a, 7 pages.

folder 14  Respighi, O. *Pini di Roma.*
  G. Ricordi & C.. 7 pages of music.

folder 15  Respighi, O. *Trittico Botticelliano.*
  G. Ricordi & C.. 8 pages of music.

  Edwin F. Kalmus. 1 page.

folder 17  Rimsky-Korsakov, N. A. *Capriccio Espagnol*, op. 34.
  M. P. Belaieff. 6 pages.

folder 18  Rimsky-Korsakov, N. A. *Caprice Espagnol.*
  Cadenza, transcribed by Carlos Salzedo (1931).
  Ink MS; 1 page of music.

folder 19  Rimsky-Korsakov, N. *Fandango Asturiano [from Capriccio Espagnole].*
Pencil MS; 4 pages of music.

folder 20 Rimsky-Korsakov, N. *Ouverture “La grande Pâque Russe”* op. 36.  
M. P. Belaieff. 6 pages of music.

folder 21 Rimsky-Korsakov, N. *Ouverture “La grande Pâque Russe”* op. 36.  
M. P. Belaieff. 6 pages of music; accompanied by 2 pages of pencil MS.

folder 22 Rimsky-Korsakov, N. *Schéhérazade: Suite Symphonique*, op. 35.  
M. P. Belaieff. 8 pages of music.

folder 23 Rimsky-Korsakov, N. *Schéhérazade: Suite Symphonique*, op. 35.  
Edwin F. Kalmus. 3 pages of music.

folder 24 Rossini, G. “Assisa a pie` d’un salice”: canzone di Desdemona from *Otello*,  
atto III.  
G. Ricordi & C.. 3 pages of music.

folder 25 [Roussel, Albert. *Bacchus and Ariane*: second suite, act II]  
Durand & Fils.. 7 pages of music.

folder 26 [Saint-Saëns, C.] *Danse Bacchanale* [from *Samson and Dalila*]  
[Publisher’s name lacking; plate no. illegible] 2 pages of music.

folder 27 [Schmidt, Harvey] *The Fantasticks*.  
Repro of copyist’s part; agency not cited. ____ pages of music.  
Title “Fantasticks” added in caption of page in E. Malone’s hand.

folder 28 [Schuller, Gunther. *Seven Studies on Themes of Paul Klee*]  
MS repro; 3 pages of music.

folder 29 [Schuller, Gunther] *Violin Concerto*.  
MS repro; 4 pages of music.

folder 30 Sibelius, Jean. *Symphonie No. 1*.  
Breitkopf und Härtel. 13 pages.

folder 31 Smetana, Bedřich. [Vysehrad (High Castle) from *Ma Vlast*].  
Editio Supraphon. Arpe I/II. 4 pages.

folder 32 Strauss, Richard. *“Also sprach Zarathustra!”*: Tondichtung (frei nach Friedr.  
Nietzsche), op. 30.  
[Publisher’s name lacking] Harfe I, 12 pages; Harfe II, 11 pages.

folder 33 Strauss, Richard. *Ariadne auf Naxos*. 
Accompanied by selected pages from Arpa II (rehearsal numbers 274 through 334).

folder 34 Strauss, Richard. Suite from the Opera Der Rosenkavalier, op. 59.
Boosey & Hawkes. 1st Harp, 5 pages of music; 2nd Harp, 5 pages of music.


Pencil MS; 12 pages of music. 1st Harp.

Ausgewählt und bezeichnet von Franz Poenitz.
Berlin: Adolph Fürstner, c1912. Pl. no. A. 6434 F (II)

Adolph Fürstner. 8 pages.

Boosey & Hawkes. 8 pages.

Edwin F. Kalmus. 11 pages. Harfe II.

Edwin F. Kalmus. 5 pages. 2. Harfe.

folder 42 Stravinsky, Igor. Agon: ballet for twelve dancers.
Boosey & Hawkes. 8 pages.

Theodore Presser. 1 pages.

Boosey & Hawkes. Arpa I, 12 pages; Arpa II, 12 pages.

folder 45 Stravinsky, Igor. Berceuse [from Firebird Suite].
Edwin F. Kalmus. 2 pages.

[Publisher’s name lacking] 10 pages of music.

   [Publisher’s name lacking; plate no. illegible] 2 pages of music.

folder 48 Thompson, Randall. A Feast of Praise.
   E. C. Schirmer. 8 pages of music.

folder 49 Tschaikowsky, P. Le Lac Des Cygnes: No. 4 Scène.
   Pencil MS; 2 pages of music.

folder 50 Tschaikowsky, P. Nutcracker (I, II, III only).
   Edwin F. Kalmus. 1 page of music.

folder 51 Tschaikowsky, P. Romeo et Juliette: Overture-Fantaisie.
   International Music Service. 3 pages of music.

folder 52 Tschaikowsky, P. [Various pages from the harp parts of Tchaikovsky’s ballets]
   No single harp part within this folder is complete.

folder 53 Vaughan Williams, R. Variation III from Variants of Dives and Lazarus.
   Pencil MS; 2 pages of music.

folder 54 Verdi, G. Gran scena e duetto, atto II; and, Morte di Rodrigo e Sommossa,
   atto III from Don Carlo.
   G. Ricordi & C. 5 pages of music.

folder 55 Verdi, G. Scena, romanza e terzetto, atto primo from Il Travatore.
   G. Ricordi & C. 3 pages of music.

folder 56 Verdi, G. Melodia Eleonora from La Forza del Destino.

folder 57 Verdi, G. Overture to the Opera: “La Forza del Destino.”
   Arr. by Ross Jungnickel.
   Published by the composer. 1 page of music.

folder 58 Verdi, G. [Various pages from Otello]
   [Publisher’s name lacking] 7 pages of music.

folder 59 Verdi, G. Un Ballo in Maschera [rehearsal numbers 16 through 76].
   G. Ricordi & C. 8 pages of music.
folder 1  Wagner, R.  Feuerzauber (Fire music) from Die Walküre.  
    Pencil MS; 2 pages of music.
folder 2  Wagner, R.  The Flying Dutchman Overture.  
    Ink MS; 2 pages of music.
    Breitkopf und Härtel.  2 pages of music.
folder 4  Wagner, R.  Gotterdamurung: Closing Scene.  
    [Publisher’s name lacking]  9 pages.
folder 5  Wagner, R.  Gotterdamurung: Closing Scene.  
    MS repro; 6 pages of music.
folder 6  Wagner, R.  Lohengrin.  
    [Publisher’s name lacking]  2 pages of music.
folder 7  Wagner, R.  II. Scene from Die Meistersinger von Nürnberg.  
    [Publisher’s name lacking]  8 pages of music.
folder 8  Wagner, R.  Siegfried: Act III.  
    MS repro; 5 pages of music.  Harps 1-6. Three copies.  
    Provenance: Eugene Goossens.
folder 9  Wagner, Richard. Einleitung: Tannhäuser Pilgerfahrt [aus der Oper 
    Tannhäuser], act III.  
    [Publisher’s name lacking]  3 pages of music.
folder 10  Wagner, R.  [Excerpts from various works]  
    36 pages of music.  
    Works represented:  
    Siegfrieds Tod under Trauer-Marsch aus Gütterdämmerung — Der  
    und Isoldes Liebestod — Einzug der Götter in Wallhall aus Das Rheingold  
    — Walthers Preislied aus Die Meistersinger von Nürnberg — Tonbild aus  
    “Das Rheingold” — Elsa’s Traum aus Lohengrin. Siegfrieds Rheinfahrt.
    MS repro; 17 pages of music.
Universal Edition. 2 pages of music.

folder 13  [Harp parts, various]
MS facsimile.
*Works represented:*
Capriccio Espagnole; Nutcracker Suite; Mignon; Swan Lake.

folder 14  [Harp parts, various]
Pencil MS in spiral-bound MS book.
*Works represented:*
London Symphony — Piston’s 3rd Symphony — Fauré’s Requiem —
Roussel’s Bacchus and Ariane — Bartok’s Concerto for Orchestra —
Strauss’ Der Burger als Edelmann — Fauré’s Shylock — Strauss’ Der
Rosenkavalier — Prokofiev’s 5th Symphony — Mahler’s 2nd Symphony
— Bruch’s Schelomo — Bloch’s Sinfonia Breve — Bizet’s Carmen —
Strauss’ Ein Heldenleben — Shostakovich’s 5th Symphony — Falla’s The
Three-cornered Hat 1 Tchaikovsky’s Nutcracker Suite — Strauss’
Salome’s Song — Janacek’s Sinfonietta — Pinto’s Kathleen
Mavourmeen.

folder 15  [Harp parts, various: from large ensemble works]
Pencil MS in Miss Malone’s hand.

*Sub-series II: Harp and chorus*

folder 16  Brahms, Johannes. *“I Hear a Harp”* op. 17, no. 1.
For three-part women’s voices, horn and harp.
Poem by Ruperti; English version by Natalia Macfarren.
[New York]: G.Schirmer, s.d.

folder 17  Brahms, Johannes. *I Hear a Harp*, op. 17, no. 1.
For 3-part chorus of women’s voices, with accompaniment of horn (in low
C) and harp (or piano).
Text by Ruperti; English version by Natalia Macfarren. Edited by H.
Clough-Leighter.
Vocal score (14 pages).
In series: Commonwealth Series; no. 494.

folder 18  Britten, Benjamin. *A Ceremony of Carols*, op. 28.
[London]: Boosey & Co. Ltd., c1943.
Part for Harp (or piano).
folder 19  Holst, Gustav. *Choral Hymns from the Rig Veda.* Third group.
Surrey: Stainer and Bell Ltd., c1912. 23 pages.


folder 21  Richardson, Edna. *In the Time of Roses.*
Ink MS; 4 pages of music.
For SSA with piano accompaniment.

folder 22  White, Louie L. *Prayer of St. Francis of Assisi.*
For treble voices SSAA, ‘cello and harp (or keyboard).

Series 2: **Music for Other Instruments**

*Sub-series A: Solo piano*

Edited by Hugo Ries.
Boston: G. Schirmer, c1911. 2 pages of music.

folder 24  Bach, Karl Philipp Emanuel. *Solfeggietto.*
Revised and fingered, with exact pedal signs, and arranged for left hand solo ad libit. by A. R. Parsons.
[New York]: G. Schirmer, c1885. 4 pages of music. Two copies.

folder 25  Bach, J. S. *Inventionen.*
Leipzig: C. F. Peters, s.d. 63 pages.

folder 26  Bach, J. S. *Fifteen Three-Part Inventions.*
Edited and fingered by Dr. Wm. Mason.
New York: G. Schirmer, c1894. 33 pages.

Edited by J. Jiránek, H. Trneček and Hans Semper.

[New York: G. Schirmer c1894)
Beethoven, Ludwig van. *Sonata*, op. 31, no. 3.
New York: G. Schirmer, c1894.

Beethoven, Ludwig van. *Sonata quasi una Fantasia*, op. 27, no. 2.
Revised and fingered by Dr. Hans von Bülow and Dr. Sigmund Lebert.
New York: G. Schirmer, c1894.


Brown, A.L. *Anita: Spanish Dance*, op. 21, no. 6.
From *Souvenirs du voyage: ten sketches for piano*.

Chopin, Fr. *Etude*, op. 10, no. 12.
Edited and fingered by Paolo Gallico.

New York: J. Fischer and Bro., c1944.
Presentation copy: bears inscription by Lottie E. Coit.

Paris: A. Durand & Fils, c1910
Provenance: Zillah Halstead.

Garnett, Bonnie. [Untitled]
Pencil MS; 6 pages of music.

Hartmann, Arthur. *Hungarian Melodies for the pianoforte*.
Harmonized by Arthur Hartmann.
Inscription by the composer to Zillah Halstead on title page, with
 correction in his hand to read “Freely and idiomatically transcribed” in
place of “harmonized”.
Accompanied by press clipping (concert review, “Hartmann proves his art
in concert at Wesleyan”).

Leschetizky, Th. *Intermezzo in Octaves*, op. 44, no. 4.
New York: G. Schirmer, c1914.

Boston: Arthur P. Schmidt Co., c1924.
folder 12  Pinto, A. Francis. *Festival of the Pickannies.*

folder 13  Poldini, Ed. *Oiseaux de passage (Birds of passage).*
           Edited and fingered by Louis Oesterle.
           New York: G. Schirmer, c1907.

folder 14  Wagner, Richard. *Wedding March from “Lohengrin”.*
           Arranged by E. Pauer.
           New York: G. Schirmer, s.d. Two copies.

           Inscribed by the composer.

*Sub-series B: Piano studies and methods*

folder 16  Cramer, J. B. *Fifty Studies for the Piano.*
           Selected and fingered by Hans von Bülow.


folder 18  Mason, Dr. William. *Touch and Technic: for artistic piano playing, op. 44.*
           Philadelphia: Theodore Presser, c1897.

           Boston: Oliver Ditson, c1930.

folder 20  *The School Credit Piano Course. First Year, Book Four.*
           Boston: Oliver Ditson Co., c1918.

folder 21  *The School Credit Piano Course. Second Year, Book One.*
           Boston: Oliver Ditson Co., c1918.
           Accompanied by: *The School Credit Piano Course: Supplementary Pieces, book one.*
           Boston: Oliver Ditson, c1919.

           Boston: Oliver Ditson, c1938.
           Inscribed by the composer.
           Provenance: Zillah Halstead.
Sub-series C: Two pianos

Score for 1er piano (principal) and 2d piano (réduction de l’orchestre).
Two copies.
I. Danse sacrée — II. Danse profane.

Score for 1er piano (principal) and 2d piano (réduction de l’orchestre).
I. Danse sacrée — II. Danse profane.
Markedly more worn than the copies in folders 23 and 24.

Score for 1er piano (principal) and 2d piano (réduction de l’orchestre).
I. Danse sacrée — II. Danse profane.

folder 26  Lecuona, Ernesto. *Andaluca*: from the Spanish suite “Andaluca”.
Arranged for two pianos by Grace Helen Nash.
[New York]: Edward B. Marks, c1932.

folder 27  Yeh, H. D.  *Menuet: from Concerto Grosso in F major.*
For two pianos.
MS repro; 3 pages of music.

folder 28  Unnamed. *Turkey in the Straw.*
Ink MS; 4 pages of music.
Piano I.

Sub-series D: Vocal duet and string quartet

folder 29  Yeh, Huai-Deh. *Ariel’s Song: a vocal duet with string quartet (in Chinese style.)*
MS repro; score (5 pages) and 5 parts.

Sub-series E: Choir and organ

folder 30  Yeh, H. D. “*Glory to God in the Highest and on Earth Peace, Good Will toward Men.*”
Published by the composer. MS repro; 12 pages of music.
Inscribed by the composer.

Sub-series F: String orchestra

folder 31 Rebikoff, V. Cradle Song.
Transcribed for string orchestra by Quinto Maganini.
Score (3 pages) and harp part.

Sub-series G: Viola and piano

folder 32 Moffat, A. Old Masters for Young Players.
12 easy Classical pieces arranged after the originals for viola and piano.

Sub-series H: Strings and piano

folder 33 Applebaum, Samuel. Classical Pieces.
Arranged for two violins and piano (in the first and third positions.)

Arranged for violin, cello and piano by Karl Rissland.
Boston: Oliver Ditson Co., c1922.
Score and two parts.

folder 35 Schubert, Franz. Theme: from Impromptu in B-flat.
4 pages of music.

folder 36 Yeh, Huai-deh. Echoes from the Great Wall.
Three two-part Ricercars in Chinese style using the Pentatonic scale. For one, two or more instruments.
Copyright 1974 by Walter Huai-deh Yeh.
Inscribed by Walter Yeh.

Sub-series I: Solo violin

folder 37 Bach, J. S. 6 Sonatas and Partitas. For solo violin.
With facsimile of the autograph manuscript. Edited by Ivan Galamian.
Sub-series J: Violin and piano

folder 38  Debussy, Claude. *La fille aux cheveux de lin.*
              Transcription pour violon et piano par Arthur Hartmann.
              Score and violin part.

folder 39  *Two publications in folder:*

             Massenet, J.  Meditation from *Thaïs.*
             Transcription pour violon et piano par M. P. Marsick.
             Score and two parts.
             Markedly worn.

             Massenet, J.  Meditation from *Thaïs.*
             Transcription pour violon et piano par M. P. Marsick.
             Piano score only; violin part lacking.
             Markedly worn.

folder 40  Roberts, Chas. J.  *Carl Fischer Favorite Concert Album.*  Volume I.
             Compiled and arranged by Chas. J. Roberts.

Box 20

folder 1  Schubert, Fr.  *Ave Maria.*
             Transcribed by August Wilhelmj.
             Piano score only; violin part lacking.

folder 2  Wier, Albert E.  *Violin Pieces the Whole World Plays.*
             Selected and edited by Albert E. Wier.

Sub-series K: Flute and piano

folder 3  Beethoven, L.  *Romance.*
             [Boston: Boston Music Co., s.d.]  2 pages of music.

folder 4  Bizet, G.  *Minuet.*
   For solo flute and dancer, accompanied by four flutes.
   Ink MS.  5 parts.
   Accompanied by one hardbound copy of the same composition as
   published by the composer, c1970.

folder 6  Halphen, Fernand. *Sicilienne.* Pour flûte (ou violon) et piano.
   Paris: Enoch & Cie, c1898.
   Score and solo part.

folder 7  Herbert, V. *Gypsy Love Song.* For flute and piano.

folder 8  Ravel, Maurice. *Pièce en forme de Habanera.*
   Transcription pour flûte ou hautbois ou violon avec accompagnement de
   piano par Th Doney.

folder 9  Ravel, Maurice. *Pièce en forme de Habanera.*
   Transcrit pour flûte par Louis Fleury.
   Score and solo part.
   Markedly worn.

*Sub-series L: Voice and piano*

folder 10  Castelnuovo-Tedesco, Mario. *Three Sephardic Songs (Trois mélodies
   Sephardiques).*
   For medium voice and piano (or harp).
   Title, composer’s name, and publisher’s name in both English and
   Hebrew.

folder 11  Dvořák, Anton [sic]. *Goin’ Home.* From the Largo of the symphony *From
   the New World,* op. 95.
   Words and adaptation by William Arms Fisher.
   Boston: Oliver Ditson, c1922.

folder 12  Franck, César. *O Lord Most Holy (Panis Angelicus).*
   Edited by Arthur H. Ryder.
   Boston: Boston Music Company, c1908.

folder 13  Glinka, M.I. *To Molly.*
   Markedly worn.

94
folder 14  Leoncavallo, R. *Ave Maria.*
    Chicago: Chas K. Harris, c1906.  11 pages.
    Scored for voice, harmonium, and harp.
    Dedicated to His Holiness Pope Pius X. Facsimile of letter from Pope
    Pius to R. Leoncavallo on back cover (together with translation into
    English).

folder 15  Mascagni, Pietro. *Ave Maria:* adaption from the celebrated “Intermezzo”
    from *Cavalleria Rusticana.*
    Italian words by P. Mazzoni/ English words by Fred. E. Weatherly.
    New York: G. Schirmer, s.d..  5 pages.

folder 16  Sieber, F. *Thirty-Six Eight-Measure Vocalises for Soprano, op. 92.*
    Volume III.

folder 17  Strauss, Richard. *Lieder für hohe Stimme (Songs for High Voice).*
    The English words by John Bernhoff.
    Leipzig: Jos. Aibl Verlag, c1906.
    Morgen! op. 27, no. 4 — “Du meines Herzens Krönelein” op. 21, no. 2 —
    Meinem Kinde, op. 37, no. 3 — Wozu noch, Mädchen, soll es
    frommen, op. 19, no. 1 — Zueignung, op. 10, no. 1 — Die Nacht, op.
    10, no. 3 — Frühlingsdegränge, op. 26, no. 1 — Für funfzehn
    Pfennige, op. 36, no. 2.

folder 18  Tate, Arthur F. [“Somewhere a voice is calling”].
    [Words by Eileen Newton]
    Copyright 1911 by J. H. Larway.  4 pages.
    Copy wanting; segment torn out with partial loss of text and musical
    notation.

folder 19  Verdi, Giuseppe. *Di Provenza il mar, il suol (Is the memory erased):* from the
    opera *La Traviata.*
    English version of text by R. Lorfin.
    New York: G. Schirmer, Inc., c1944.  7 pages.

folder 20  Weaver, Fred R. *Dawn.* With violin and cello obbligato.
    Lyric by Roscow Gilmore Stoff.
    Score (4 pages) and two parts.

folder 21  White, C. A. *Marguerite.* Duet for soprano and alto.
Sub-series M: Popular songs for voice and piano

folder 22

Ahlert, Fred E. *Take my heard.*  
Lyric by Joe Young.  
New York: Crawford Music Corporation, c1936.  5 pages.

Akst, Harry. *Dinah.* Song with ukulele arrangement.  
Words by Sam M. Lewis & Joe Young.  
New York: Henry Waterson, c1925.  5 pages.

Atkinson, John. *Ireland, Killarney and You.*  
[Detroit: Jerome H. Remick, c1918]  3 pages.  
Markedly worn.

Ball, Ernest R. *In the Garden of My Heart.*  
Lyric by Caro Roma.  
New York: M. Witmark & Sons, 1908.  6 pages; incomplete.


Berlin, Irving. *They say it’s wonderful.*  

From the Paramount Picture Irving Berlin’s *Holiday Inn*, a Mark Sandrich Production.  

folder 23

Bestor, Don, with Roger Lewis and Walter Donovan. *Down by the Winegar Woiks.*  
New York: Shapiro, Bernstein & Co., c1925.  5 pages.

Blaufuss, Walter. *Your Eyes have told me so.*  
Lyric by Gustave Kahn and Egbert van Alstyne.  
Detroit: Jerome H. Remick, c1919.  5 pages.

Breil, Joseph Carl. *The Perfect Song.*  
Musical theme of “The Pepsodent Hour”. Words by Clarence Lucas.  

Brown, George with Willie Raskin and Edward Eliscu. *They cut down the old pine tree.*  
New York: Robbins Music Corp., c1936. 5 pages.

**folder 24**

Bryan & Edwards. *What's the use of Knocking, when a man is down.*

Carlo, Monte with Alma M. Sanders. *Little Town in the Ould County Down.*
Lyric by Richard W. Pascoe.

Carlo and Sanders. *My Irish Rosary.*
New York: Jack Mills, 1923. 5 pages.

Clinton, Larry with Buddy Bernier and Bob Emmerich. *Our Love.*
Based on Tschaikowsky’s *Romeo and Juliet.*
New York: Chappell & Co., c1939. 5 pages.

Di Capua, E. *O sole mio (Just like the sunrise).*
Revised and edited by F. Henri Klickmann; Ukulele arr. by M. Kalua.
Italian words by G. Capurro; English words by Al. Dubin.
New York: Jack Mills, Inc., c1924. 3 pages.

**folder 25**

Coots, J. Fred. *For All We Know.*
Fox trot song (with diagrams for guitar acc.) Lyric by Sam M. Lewis.

Denni, Lucien. *Memory’s Garden.*
Lyric by Gwynne Denni.
Kansas City, Mo.: J. W. Jenkins Sons, c1923. 5 pages.

Foote, Arthur. *An Irish Folk-song.*
Poem by Gilbert Parker; set to music by Arthur Foote.
London: Boosey & Co., c1902. 5 pages.

Freedman, Max C. and Jimmy De Knight. *(We’re Gonna) Rock around the Clock.*
Photo of Billy Haley and his Comets (Decca Records) on cover.

Gershwin, George. *Summertime.*
Lyric by Du Bose Hayward.

folder 26

Gordon, Mack and Harry Revel. *Wake up and Live.*
New York: Robbins Music Corporation, c1937. 5 pages.

Gottler, Archie. *America, I love you.*
Words by Edgar Leslie.
[s.l.:] Kalmar & Pick, c1915. 5 pages.
Cover lacking. Markedly worn; leaves discolored and detached at the fold.

Griffin, Gerald with Herman Kahn & Tommy Lyman. *Mother in Ireland.*
New York: Waterson, Berlin & Snyder, c1922. 5 pages.

Hanley, James F. *Just a Cottage Small.*
Words by B. G. De Sylva; ukulele arr. by May Singhi Breen. 5 pages.

Handy, W. C. *St. Louis Blues.*

folder 27

Herbert, Victor. *Ah! Sweet Mystery of Life (The Dream Melody).*
From *Naughty Marietta.* Lyric by Rida Johnson Young.
New York: M. Witmark & Sons, c1910. 3 pages of music.

Herbert, Victor. *Gypsy Love Song (Slumber on, my little gypsy sweetheart).*
From *The Fortune Teller.* Lyric by Harry B. Smith.
New York: M. Witmark & Sons, c1898. 3 pages of music.

Herbert, Victor. *Thine Alone.*
From *Eileen.* Lyric by Henry Blossom.
New York: M. Witmark & Sons, c1929. 5 pages.

Hill, Billy. *Empty Saddles.*
From the Paramount Picture *Rhythm on the Range.* Words by Billy Hill from a poem by J. Keirn Brennan.
New York: Shapiro, Bernstein & Co., c1936. 5 pages.

Hill, Billy. *The Last Round-up.*
From the new Ziegfeld Follies. With uke and guitar diagrams.
New York: Shapiro, Bernstein & Co., c1933. 5 pages.

Hill, Billy. *The Old Spinning Wheel.*
New York: Shapiro, Bernstein & Co., c1933. 5 pages.
Photo montage of Little Jack Little on cover.
folder 28

Hudson, Will. *Tormented.* Words and music by Will Hudson.
“Featured by Ina Ray Hutton and her Melodears”—on cover.

Hupfeld, Herman. *As Time Goes By.*
From the Warner Bros. picture “Casablanca”. Words and music by Herman Hupfeld.
Photo montage of Humphrey Bogart, Ingrid Bergman, and Paul Henreid on cover.

Kálmán, Emmerich. *Play Gypsies - Dance Gypsies.*
From *Countess Maritza.* Words by Harry B. Smith. Ukulele arr. by May Singhi Breen.

[From] the new Columbia musical production “You Were Never Lovelier”. Words by Johnny Mercer.
New York: Chappell & Co., Inc., c1942. 5 pages.

folder 29

Lang, Margaret Ruthven. *An Irish Love Song,* op. 22.
Boston: Arthur P. Schmidt, c1895. 6 pages.

Words by Arthur J. Lamb.
Cleveland: Sam Fox Pub. Co., c1922. 4 pages of music; with separate violin obbligato and cello obbligato parts.

Leslie, Edgar and Joe Burke. *It Looks Like Rain in Cherry Blossom Lane.*
New York: Joe Morris Music Co., c1937. 5 pages.
Photo of Emery Deutsch on cover.

Liddle, Samuel. *The Garden where the Praties Grow.*
Old Irish melody, arranged by Samuel Liddle.
London: Stainer & Bell Ltd., c1929. 7 pages.

Lieurance, Thurlow. *By the Waters of Minnetonka.*

folder 30

Words by Edward Teschemacher.
New York: Chappell & Co. Ltd., c1903. 5 pages.

Arr. by Nick Manoloff.
Chicago: M. M. Cole, c1932. 5 pages.

Luders, Gustav. The Message of the Violet.
From The Prince of Pilsen. Lyric by Frank Pixley.
New York: M. Witmark & Sons, c1902. 3 pages of music.
Page with text precedes beginning of music.
Markedly worn.

Macmurrough, Dermot. Macushla.
Words by Josephine V. Rowe.

Marshall, Charles. I Hear You Calling Me.
Words by Harold Harford.
New York: Boosey & Co. Ltd., c1908. 5 pages.
Page with text precedes beginning of music.

McCarthy, Joe with Howard Johnson and Fred Fischer. Ireland Must be Heaven, for My Mother came from there.
New York: Leo Feist, c1916. 3 pages.

McGill, Josephine. Duna.
Words by Marjorie Pickthall.
New York: Boosey & Co. Ltd., c1914. 5 pages.
Page with text precedes beginning of music.

folder 31

Meyer, Joseph. This is No Dream: fox trot.
Arr. by Jack Mason. Lyric by Billy Moll.
New York: Remick Music Corp., c1932. 4 pages.

Molloy, James L. The Kerry Dance.
Words and music by Molloy.
New York: G. Schirmer, Inc., s.d. 7 pages.

Monaco, James V. We Mustn’t Say Goodbye.
From Sol Lesser’s production STAGE DOOR CANTEEN. Lyric by Al Dublin.

Nevin, Ethelbert. Mighty Lak’a Rose.
Words by Frank L. Stanton.
Cincinnati: John Church, c1901. 3 pages.

Nomis-Doda. This Blue Forgetmenot.
Words by George Allen.
New York: International Music., c1923. 3 pages.

folder 32

O’Hara, Geoffrey. In the Wee Little Home I Love.
For low voice. Words by Gordon Johnstone.

O’Hara, Geoffrey. There is No Death!
For high voice. Words by Gordon Johnstone.
New York: Chappell & Co. Ltd., c1919. 4 pages.
Page with text precedes beginning of music.

New York: Robbins Music Corp., c1933. 3 pages.

Penn, Arthur A. Smilin’ Through.
Lyric and music by Penn.
New York: M. Witmark & Sons, c1919. 5 pages.
Photo of Norma Shearer on cover.

Penn, Arthur A. Sunrise and You.
Lyric and music by Penn.
New York: M. Witmark & Sons, c1918. 4 pages of music.
Markedly worn.

folder 33

Words by Mitchell Parish.
New York: Mills Music, c1934. 3 pages.
Photo of Guy Lombardo on cover.

Perkins, Frank. Smiling Irish Eyes.
Theme song from Colleen Moore’s first national Vitaphone picture
Smiling Irish Eyes. Lyric by Herman Ruby.
New York: M. Witmark & Sons, c1929. 5 pages.

Robin, Leo with Ralph Rainger. The Hills of Old Wyomin’.
From the Paramount Picture “Palm Springs”.
New York: Paramount Productions Corp., c1936. 7 pages.

Rodgers, Richard. Do-Re-Mi.
Words by Oscar Hammerstein 2nd.
New York: Richard Rogers and Oscar Hammerstein II, c1959. 7 pages.
Publicity illustration from the Robert Wise film production of *The Sound of Music* on cover.

Rodgers, Richard. *If I Loved You.*
Words by Oscar Hammerstein 2nd.
New York: Williamson Music, c1945. 5 pages.
Publicity illustration from the Theatre Guild stage production of *Carousel* on cover.

Rodgers, Richard. *Some Enchanted Evening.*
Words by Oscar Hammerstein II.
Publicity photo from the Magna film production of *South Pacific* on cover.

Rodgers, Richard. *There’s a Small Hotel.*
New York: Chappell & Co., c1936. 5 pages.
Publicity illustration from the Dwight Deere Wiman stage production of *On Your Toes* on cover.

Romberg, Sigmund. *Song of Love.*
Music adapted from melodies of Franz Schubert and Heinrich Berté by Sigmund Romberg. Lyric by Dorothy Donnelly.
Publicity illustration from the stage production of *Blossom Time*.

New York: Schuster and Miller, c1935. 5 pages.
Photo of Baby Rose Marie on cover.

Schneider, Edwin. *Thine Eyes Still Shined.*
Words by Ralph Waldo Emerson.

Scotto, Vincent. *J’ai deux amours.*

Words by Eugene Lockhart.
[s.l.]: Chappell & Co., c1919. 4 pages.
Cover lacking.

Shields, Vincent. *I Dream of San Marino.*
New York: Crawford Music Corporation, c1936. 5 pages.
Photo of Eddie Varzos on cover.

Smith, H. Wakefield. *These Songs My Mother Used to Sing.*
 [New York]: M. Witmark & Sons, c1914. 4 pages of music.
Cover lacking.

Smith, Kate with Harry Woods and Howard Johnson. *When the Moon Comes over the Mountain.*
Photo of Kate Smith on cover.

*folder 36*

Sousa, John Philip. *Blue Ridge! I'm Coming Back to You.*
Words and music by John Philip Sosua.
New York: T. B. Harms & Francis, Day & Hunter, c1917. 5 pages.
Cover autographed by John Philip Sousa.

Speaks, Oley. *Sylvia.*
For high voice. Words by Clinton Scollard.
New York: G. Schirmer, c1914. 5 pages.

Stothart, Herbert. *Charming.*
Featured in Metro-Goldwyn-Mayer’s production “Devil May Care”.
Words by Clifford Grey.

Stothart, Herbert. *The Shepherd’s Serenade (Do You Hear Me Calling You).*
Featured in Metro-Goldwyn-Mayer’s production “Devil May Care”.
Words by Clifford Grey.

Stothart, Herbert. *When I’m Looking at You.*
Featured in Metro-Goldwyn-Mayer’s operetta “The Rogue Song”.
Words by Clifford Grey.

*folder 37*

Strachey, Jack and Harry Link. *These Foolish Things (Remind Me of You).*
From William Walker’s revue “Spread It Abroad”.
Stults, R. M. A *Little Song for You*.
Copyright 1904 by Julie V. Stults. 3 pages of music.
Extracted from a larger collection (the pages numbered 42-44).
Markedly worn, with manuscript annotations and pasted-in emendations.

Styne, Jule. *I'll Walk Alone*.
Lyric by Sammy Cahn.
New York: Mayfair Music Corporation, c1944. 5 pages.
“Featured by Dinah Shore in the Universal film “*Follow the Boys*”.—on cover.

Tilzer, Harry Von. *In the Land Where the Green Shamrock Grows*.
Lyric by William Jerome.
Markedly worn; cover lacking.

Tilzer, Harry Von. *That Old Irish Mother of Mine*.
For medium voice. Lyric by William Jerome.

New York: Leo Feist, c1933. 5 pages.
“Featured by Joe Morrison with George Olsen and his music”—on cover.

Tomlin, Pinky. *The Love Bug Will Bite You (If You Don’t Watch Out)*.
Words and music by Pinky Tomlin.
Photo of Pinky Tomlin on cover.

Walt, Edward J. *Lassie o’ Mine*.
Words by Fred G. Bowles.
Cleveland: Sam Fox, c1917. 6 pages.

Warren, Harry. *I Know Now*.
Lyrics by Al Dubin.
New York: Remick Music Corporation, c1937. 5 pages.

White, Pat. *It’s the Same Old Shillelagh*.
New York: Shapiro, Bernstein Co., c1940. 5 pages.
Photo of Joseph White on cover.
Markedly worn.
Shall My Soul Pass through Ireland.
Ink MS; 2 pages of music.
For voice and piano; 3 verses written out in full.

Sub-series N: Song collections


Box 21

directory 1  Early Italian Songs and Airs, volume I: Caccini to Bononcini; for high voice.
           Boston: Oliver Ditson, c1923. 167 pages.
           In series: The Musician’s Library.

directory 2  Ireland in Song
           In series: “Music for Everyone”, no. 9.

           Cincinnati: John Church, c1912. 221 pages.

           Cincinnati: John Church, c1912. 219 pages.

           Title page lacking.

           English translations by Dr. Theo. Baker.
           New York: G. Schirmer, c1895. 307 pages.

directory 7  Spicker, Max, editor. Operatic Anthology. Celebrated arias from opera by old and modern composers.
           Markedly worn; title page and back cover both missing.

[s.l.]: Westinghouse Electric and Manufacturing Company, c1945. 14 pages of music.

Contents: Abide with me / (music) William Monk and (words) H. F. Lyte — Battle-Hymn of the Republic / (music) W. Steffe and (words) Julia Ward Howe — Believe me, if all those endearing young charms / (music) Irish air; (words) Thomas Moore — Bendemeer’s Stream / (music) Irish air; (words) Thomas Moore — Beautiful Dreamer / (words and music) Stephen Foster / Come, Thou Almighty King / (music) Felice Giardini.

*Sub-series O: Binder’s collections*

Binder’s collection.

Surname on front cover: MIERCKEN; same appears as signature on many of the published music items within.

Markedly worn.

Composers (or arrangers), in order of appearance:

Labarre
Naderman
Bochsa
Rossini
Bochsa
------
Atwood
Atwood
Bochsa
C. Vogt et T. Labarre
C. Vogt et T. Labarre
M. P. Gilles
Labarre
Bochsa
Bochsa
Bochsa
Bochsa
Cardon

—and finally, several pages of music in ink MS.
SUB-GROUP II: PROFESSIONAL PAPERS

Series 1: Publicity

Box 22

folder 1 Reviews, articles and publicity: Miss Malone’s career, 1936-1969.


folder 3 Other press material: file of press clippings. Contents are the following:

- Article “Music school graduates in fine recital” by William P. Costello, published in the Rochester press (attribution lacking)
- Section of Rochester Times-Union, May 16, 1931, bearing a drawing (“study”) of E.M. by John C. Menihan on page 15, together with three copies of same extracted from the newspaper and filed herein
- Issue of The Rochester Herald, May 15, 1931, featuring page-one article “M. Eileen Malone to study in Paris with Marcel Tourneer [sic]”
- Article “Week in Music: Civic Orchestra at Eastman—Opera Slated” in Rochester Democrat & Chronicle, April 25, 1943, bearing photo of Eileen Malone as featured soloist with the RCO

folder 4 Xerox Social Involvement Program [report in the form of a promotional brochure]. Two copies.

On p. 11, a color photo of several RPO members with Miss Malone in the foreground, seated at the harp. The accompanying caption cites the Xerox Corporation’s support of “vital institutions and programs such as . . . the Rochester Philharmonic Orchestra, seen here with principal harpist Eileen Malone.”

folder 5 Reviews, articles and publicity: Miss Malone’s career, 1980-1989; also includes undated items.

folder 6 Articles and publicity: other musicians, 1949-1981.

folder 7 Articles and publicity: other musicians, 1982.

folder 8 Articles and publicity: other musicians, 1987-1989; also includes undated items.
Series 2: The American Harp Society

Box 22

folder 9 Proposed revised by-laws

folder 10 Minutes of meetings of the Board of Directors, 1971-72:

- Seventeenth Meeting, June 23, 1971 (3 pages);
- Eighteenth Meeting, June 24, 1971 (3 pages);
- Twentieth Meeting, June 20, 1972 (3 pages);
- Twenty-second Meeting, June 24, 1972 (3 pages).

folder 11 Minutes of meetings of the Executive Committee, 1971-1972:

- Fifth Regular Meeting, January 5, 1971 (3 pages; appended by copy of the financial report, AHS 7th National Conference, June 1970);
- Sixth Regular Meeting, February 3, 1971 (3 pages);
- Seventh Regular Meeting, March 9, 1971 (2 pages);
- Eighth Regular Meeting, May 3, 1971 (3 pages);
- Ninth Regular Meeting, July 29, 1971 (3 pages);
- Special Meeting, June 22, 1971 (1 page);
- Tenth Regular Meeting, October 5, 1971 (3 pages; appended by a memorandum from President Balderston, October 1971);
- Eleventh Regular Meeting, November 21, 1971 (2 pages);
- Twelfth Regular Meeting, January 4, 1972 (4 pages);
- Thirteenth Regular Meeting, February 1, 1972 (2 pages);
- Fifteenth Regular Meeting, May 2, 1972 (2 pages).

folder 12 Minutes of the Annual Meeting of Members, 1971-72:

- June 22, 1972, 9:30 AM and 12 noon sessions (3 pages); June 24, 1971 (2 pages).


Box 23


folder 5  Preparatory Draft Materials; and, Participant’s folder, Sixth National Conference, June 26-29, 1969. Includes copy of official program.

folder 6  Memberships Directories, January 1, 1979; and, January 1, 1985.

folder 7  Programs, various, 1968-1976

folder 8  Awards and Certificates

folder 9  Publicity and Speeches


folder 11  Notes taken at harp workshops, July 8th and 9th, 1963 (ink MS; 17 pages)

folder 12  Hand-out from presentation “Programming and Presentation for Harpists” by Longstreth & Escosa, Workshop on June 22, 1979 at AHS Convention, San Francisco, California.
Series 3: Festivals, Conventions, and Competitions

Box 23


folder 14 Hand-outs from presentation by Eleanor Fell at the [? Festival of Pop Music for Harp], 1982 [? at the Eastman School of Music]


folder 16 Official brochure, Sixth International Harp Contest (Sixième Concours International de Harpe), Jerusalem, Israel, September, 1976.

Box 24

folder 1 Participant’s folder, Seventh International Harp Contest in Israel, September 2nd-14th, 1979. Includes copy of official program.

folder 2 Participant’s folder, Eighth International Harp Contest in Israel, September 6th-15th, 1982. Includes copy of official program.

folder 3 Adjudication notes, Seventh International Harp Contest in Israel, September 2-14, 1979. **RESTRICTED**


folder 5 Adjudication notes, Tenth International Harp Contest in Israel, November 20-December 3, 1988. **RESTRICTED**

folder 6 Press clippings, Tenth International Harp Contest in Israel, November 20-December 3, 1988.

folder 7 Adjudication notes, Eighth International Harp Contest in Israel, September 5-15, 1982. **RESTRICTED**

folder 8 “Intimate Encounter with the Harp”: Colloquium with composers at Eastman, October 30, 1981. A free transcript of the lecture Lucile Johnson Rosenbloom and Marcela Kozíkova.
Series 4: Research

Box 24


Box 25


folder 5 Rosen, Myor. Manual on Writing Technique of the Harp. Copyright 1959 by the author. Author’s inscription on title page.


folder 7 Suchy, Jessica. Carl Philipp Emanuel Bach: A Mixture of Stylistic Traits as Illustrated by his Sonata for Harp. — 1978


folder 10  *The American Harp Journal*, vol. 9, no. 3 (Summer, 1984).  
Eileen Malone appears in the photograph of the jury of the First International Harp Competition in Israel (1959), page 40.

An issue largely in tribute to Carlos Salzedo, whose photo appears on the cover.

Miss Malone cited within as an honorary member of the Association.

folder 13  *Notes from Eastman*, vol. IV, no. 1 (October, 1969).  
Miss Malone in cover photograph (with composer Alec Wilder).

folder 14  Malone, Eileen.  Evolution (History) of the Harp [research paper].  Typescript drafts and one pencil draft.

folder 15  Malone, Eileen.  The Harp in the Time of the Bible [research paper].  Typescript draft; accompanied by MS compilation of “Quotations from the Bible on the Harp”.


folder 18  Malone, Eileen.  Reference Material for History of the Harp


**Series 5: Concert Programs**

Box 26

folder 1  Rochester Philharmonic Orchestra: a sampling (7 documents)
November 6, 1941—December 3, 1942—December 14, 1952—
December 18, 1952—April 1, 1965—April 5/26 and May 10/17,
1973—March 6, [without year]

folder 2  Eastman School of Music, 1935-1945 (30 documents)
folder 3  Eastman School of Music, 1946-1989 (62 documents)
folder 4  Other, 1925-1940 (10 documents)
folder 5  Other, 1962-1968 (34 documents)
folder 6  Other, 1969-1972 (16 documents)
folder 7  Other, 1980-1989, and those undated (16 documents)

Series 6: Correspondence

Box 26

folder 8  Correspondence, 1948-1956 (3 documents)
folder 9  Correspondence, 1962-1969 (9 documents)
folder 10 Correspondence, 1970-1973 (23 documents)
folder 11 Correspondence, 1978-1990 (16 documents)
folder 12 Correspondence, undated (9 documents)
folder 13 ESM Intra-mural Correspondence (7 documents)

Series 7: Photographs

Sub-series A: 4 x 5" sleeves

Box 27

The photos in box 27/sleeves 1 - 18 were originally enclosed in a card housed in box 26/11.

sleeve 1 Unidentified adult harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.
sleeve 2  Assembled harp class on-stage in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.

sleeve 3  Assembled harp class on-stage in Kilbourn Hall, ESM during summer harp institute, July 1984, while Eileen Malone directs from the house. Color.

sleeve 4  Unidentified adult harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.

sleeve 5  Unidentified adult harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.

sleeve 6  Unidentified harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.

sleeve 7  Unidentified adult harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.

sleeve 8  Unidentified adult harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.


sleeve 13  Assembled harp class on-stage in Kilbourn Hall, ESM during summer harp institute, July 1984, while Eileen Malone directs from the house. Color.

sleeve 14  Unidentified harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.

sleeve 15  Unidentified adult harpist in Kilbourn Hall, ESM during summer harp institute, July 1984. Color.

sleeve 16  Assembled harp class on-stage in Kilbourn Hall, ESM during summer harp institute, July 1984, while Eileen Malone directs from the house. Color.
sleeve 17  Assembled harp class on-stage in Kilbourn Hall, ESM during summer harp institute, July 1984, while Eileen Malone directs from the house. Color.

sleeve 18  Eileen Malone with students enjoying a restaurant gathering during the summer harp institute at the ESM, July 1984. Color.


sleeve 20  Eileen Malone (at harp) with an unidentified man; undated. Color. Accompanying note indicates photo was taken at a conference of the American Harp Society.

sleeve 21  Five Kodachrome Transparency slides. Color. N.B. These images comprise a sequence, apparently taken during an out-of-town (or out-of-country) engagement.  
slide 15:  Eileen Malone tuning a harp in a backstage setting  
slide 17:  taken in sequence with no. 15, Eileen Malone tuning (here smiling)  
slide 27:  three people (Eileen Malone at left, in sunglasses), outdoors  
slide 29:  Eileen Malone photographed outside terminal at Patrick Henry Airport [today Newport News/Williamsburg International Airport]; formally dressed, as was once customary for air travel; fine weather  
slide 32:  travellers making their way onto the airport tarmac; Eileen Malone at center, facing the camera and smiling, boarding pass in hand; name PATRICK HENRY visible on terminal’s exterior wall; tail of an aircraft visible at far right

sleeve 22  Unidentified woman playing the harp; undated. B&W

sleeve 23  Sandy and Bruce Grandjany with their three children, Max, Amanda, and Blake; undated. Color

sleeve 24  Penny Currier and Rubén González on their wedding day, November 17th, 1990. Color  
N.B. Penny Currier, BM ’75, student of Eileen Malone.

sleeve 25  Eileen Malone with an unidentified couple; undated. Color

sleeve 26  Eve and Daniel Patton on the occasion of their wedding day; Color. Inscription on reverse sending Christmas (1988) wishes to “Miss Malone”.


sleeve 28  A gathering of five harpists, identified on reverse by their first names: Billie, Julia Louise, Eileen [Malone], Margaret, Gail; undated. Color.
Caption indicates taken in Lubbock [Texas].


sleeve 31  Eileen Malone, Billie Walfe, and Margaret Norman, taken in Lubbock (as per caption on reverse); undated. Color

sleeve 32  Reunion of Eastman harpists at the [?American Harp Society] conference, Denver in June, 1988; Eileen Malone seated, flanked by seven women, all standing. Color

sleeve 33  Doris Scharing and Jasna Corrado at harp workshop; undated. Color. Two copies

N.B. Ms. Scharing, principal harpist, Niagara Symphony Orchestra, St. Catharines, ON Canada; Ms. Corrado (later Corrado-Merlak), a pupil of Miss Malone in the 1980s, later an international competition winner and frequent soloist around the world

sleeve 34  Close-up of harp with score on music stand; undated. Color

sleeve 35  Five unidentified young women, presumably all harp students, seated in a vehicle; undated. Color

sleeve 36  Beth Anne Breneman and Cathy Cavennaugh standing outside the ESM [ ?on the occasion of a master class under Eileen Malone] beneath marquee announcing “TRIBUTE TO EILEEN MALONE”; September 24, 1983. Color

sleeve 37  Master class in Howard Hanson Hall at the ESM. Eileen Malone working with Beth Breneman, September 24, 1983; Elizabeth Baker and Suzanne Thomas sitting directly in front of the camera. Color

sleeve 38  On the occasion of the unveiling of Eileen Malone’s faculty portrait, Eileen Malone receives a congratulatory handshake from an unidentified gentleman [ ?the artist?], September 24, 1983. Color

sleeve 39  Eileen Malone, Beth Breneman, and Suzanne Thomas on the occasion of the unveiling of Eileen Malone’s faculty portrait; September 24, 1983. Color

sleeve 40  Eileen Malone, Donna Hawkes and “Dad” Hawkes, December 14, 1989. Color


sleeve 42  Eileen Malone and Lou Anne Neill, Phoenix, June 1983. Color
N.B. Lou Anne Neill, principal harpist of the Los Angeles Philharmonic Orchestra.

sleeve 43  Eileen Malone appearing beside a chromatic harp, Maastricht, 1983. Color

sleeve 44  Eileen Malone and David Watkins on the Isle of Man; [1983]. Color

sleeve 45  Stephanie Pelz and Eileen Malone, summer 1980. Color
  N.B. Stephanie Pelz (later Bennett), Los Angeles-based harpist, composer, arranger, vocalist.

sleeve 46  Penny Currier seated at harp, December, 1980. Color


sleeve 48  Linda Warren and Eileen Malone on the occasion of the latter’s wedding; undated. Color
  N.B. Linda Warren, later Mrs. Linda K. Nash, BM ’79, MM ’80.

sleeve 49  Members of the Remsen family at wedding; undated. Color
  N.B. Eric Remsen, percussionist, member of the St. Paul Chamber Orchestra and Los Angeles Chamber Orchestra, and son of Dorothy Remsen, BM ’41, former student of Eileen Malone and harpist, Los Angeles Philharmonic Orchestra.

sleeve 50  Eileen Malone, outdoor shot; undated. Color

sleeve 51  Eileen Malone and an unidentified gentleman; undated. Color

sleeve 52  Eileen Malone and Gail Barber in Lubbock, Texas; undated. Color
  N.B. Gail Barber (1937-2017), ESM graduate (BM/PC, 1959), harpist, composer and Professor at Texas Tech University in Lubbock.

sleeve 53  Eileen Malone and husband of Gail Barber in Lubbock, Texas; undated. Color

sleeve 54  Eileen Malone and others, unidentified; undated. Color

sleeve 55  Eileen Malone and others, unidentified; undated. Color

sleeve 56  Group of four unidentified women (two of whom appear in photo in sleeve 55); undated. Color

sleeve 57  Eileen Malone and others, unidentified (one gentleman appears in photo in sleeve 55; the woman appears in photo in sleeve 56); undated. Color

sleeve 58  Eileen Malone and others, unidentified; undated. Color

sleeve 59  Eileen Malone and others, unidentified; undated. Color

sleeve 60  Eileen Malone and others, unidentified, same function as that of photo in sleeve 59; undated. Color
sleeve 61  Unidentified young people (presumably harp students) on the occasion of a Christmas recital, December 1981. Color

sleeve 62  Eileen Malone with [unidentified woman] and 1-year-old Marielle Sofia, September, 1983. Color

sleeve 63  Unidentified young family -- man, woman and child; undated. B&W

sleeve 64  Eileen Malone and unidentified woman (?former student); undated. Color

sleeve 65  Harpist Lauralee [?last name not given], seated harp; inscribed “To my wonderful teacher & friend / Love / Lauralee”; undated. B&W

sleeve 66  Unidentified gentleman with horn; undated. B&W


sleeve 68  Unidentified harpist

sleeve 69  Unidentified woman

sleeve 70  Eileen Malone

sleeve 71  Eileen Malone and harp (negative)

sleeve 72  Eileen Malone and harp (negative)

sleeve 73  Eileen Malone and harp

sleeve 74  Eileen Malone and harp (negative)

sleeve 75  Eileen Malone: senior photograph for The Score 1928. B&W. Three copies

sleeve 76  Eileen Malone (with harp) and an unidentified man; undated. Color

sleeve 77  Unidentified boy; undated. B&W. In commemorative photo holder

sleeve 78  Eileen Malone on the day of her ESM graduation, standing outside the ESM. B&W.

The photos in sleeves 79-89 were originally housed in a small album.

sleeve 79  Two young harpists seated at their instruments; undated. Color.
sleeve 80  Melissa Mildred Reif Webster, aged one month, in her cradle; October 22, 1965. Color.

sleeve 81  Two unidentified women (and a dog) in park near the lakeshore; undated. Color. (Print indicates AUG 59 as date of processing.

sleeve 82  Melissa Mildred Reif Webster in the arms of [ ?her grandmother], aged one month, October 22, 1965. Color. Inscription to Eileen Malone on reverse.

sleeve 83  Outdoor gathering of women and girls at luncheon or tea; date on reverse indicates print processed in November, 1963. Color.

sleeve 84  The same outdoor gathering as seen in sleeve 83, here seen from a different angle; processed in November, 1963. Color.

sleeve 85  The same outdoor gathering as seen in sleeves 83 and 84; in this shot, Eileen Malone has joined the group; processed in November, 1983. Color.

sleeve 86  Group of three (two men and a woman) at poolside in a Southern California backyard; the famed Hollywood sign visible in distance; processed in December, 1959. Color.

sleeve 87  Unidentified family of six at water’s edge on a beach or shoreline; signed Joe and Terry Martins; undated. B&W.

sleeve 88  Group of three (Eileen Malone and a man and woman) seated at water’s edge; undated. Color.

sleeve 89  Eileen Malone, seen outside what is apparently a church; undated; Color.

Sub-series B: 4 x 6” sleeves

Box 28

sleeve 1  Eileen Malone and an unidentified man standing in the main hall of the ESM. B&W. Photo by Louis Ouzer, Rochester NY (Ouzer Archive 4025-31, October 11, 1991).

Photos in sleeves 2-4 originally enclosed with letter now in box 26/11.


<table>
<thead>
<tr>
<th>Sleeve</th>
<th>Description</th>
<th>Date/Year</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Negatives</td>
<td>1990</td>
<td>Color</td>
</tr>
<tr>
<td>8</td>
<td>Negatives</td>
<td>1990</td>
<td>Color</td>
</tr>
<tr>
<td>11</td>
<td>Group of four: Eileen Malone with two women and a gentleman; undated. Color.</td>
<td>Undated</td>
<td>Color</td>
</tr>
<tr>
<td>12</td>
<td>Eileen Malone with Mariella Sofia (aged 4 and a half) and holding Giovannino (aged 14 months); March, 1987. Color.</td>
<td>March, 1987</td>
<td>Color</td>
</tr>
<tr>
<td>14</td>
<td>Unidentified girl with harp; undated. Color.</td>
<td>Undated</td>
<td>Color</td>
</tr>
<tr>
<td>15</td>
<td>Christmas photo-card of the Edwards family (Chris, Dawn, and Mike); undated as to year. Color.</td>
<td>Undated</td>
<td>Color</td>
</tr>
<tr>
<td>16</td>
<td>Two young women with harp, outdoor shot; signed Linda and Laura on reverse; undated. Color.</td>
<td>Undated</td>
<td>Color</td>
</tr>
<tr>
<td>17</td>
<td>Maastricht skyline; message on reverse from Lucile Jennings; undated. Color.</td>
<td>Undated</td>
<td>Color</td>
</tr>
<tr>
<td>18</td>
<td>Maria Banks (seated at harp) and Eileen Malone; undated. Color</td>
<td>Undated</td>
<td>Color</td>
</tr>
<tr>
<td>19</td>
<td>Maria Banks (seated at harp) and Eileen Malone; undated. Caption on reverse “lesson in my apartment”. Color.</td>
<td>Undated</td>
<td>Color</td>
</tr>
<tr>
<td>20</td>
<td>Maria Banks (seated at harp) and Eileen Malone; undated. Color</td>
<td>Undated</td>
<td>Color</td>
</tr>
</tbody>
</table>
sleeve 21  Maria Banks, standing on the steps to no. 148 Gibbs Street, Rochester NY; undated. Color.

sleeve 22  Maria Banks (seated at harp) and Eileen Malone; undated. Color.

sleeve 23  Picture postcard of Comox Bay, Vancouver Island, B.C.; handwritten message (unsigned) on reverse; undated. Color.

sleeve 24  Picture postcard of the Hornby Island Community Theater, Hornby Island, B.C.; handwritten message (unsigned) on reverse; undated. Color.


sleeve 26  Holiday photo-card from The Speros; signed on reverse “Barbara L____ Spero & family”; undated. Color.

sleeve 27  Eileen Malone (in her mature years) seated at harp; undated. Color.

sleeve 28  Eileen Malone (in her mature years) and harp; undated. B&W.

sleeve 29  Eileen Malone (in her mature years) and two unidentified young women (presumably students); undated. Color.

sleeve 30  Eileen Malone (in her mature years) seated before a microphone at a gatherine; undated. Color.

sleeve 31  Group of three: Eileen Malone, Gail Barber and one unidentified woman; undated. Color.

sleeve 32  Four harpists, standing with their instruments; the event not identified; undated. Color.

sleeve 33  Ensemble of four harpists seated at their instruments; undated. B&W.

sleeve 34  Mariella Sofia, aged 8 and a half months; outdoor shot; undated. Color.

sleeve 35  Christmas photo-card showing the two Hasty children (boy and girl); reverse signed The Hastys; undated. B&W.

sleeve 36  Group of six: Eileen Malone at left; five others unidentified; date of processing on reverse “JULY 90”. Color.

sleeve 37  Eileen Malone with unidentified man and woman (two harps behind); date of processing on reverse “AUG 90”. Color.
sleeve 38  Eileen Malone with two unidentified women; date of processing on reverse “AUG 90”. Color.

sleeve 39  Eileen Malone with an unidentified woman; date of processing on reverse “AUG 90”. Color. Same event as that of photo in sleeve 38.

sleeve 40  Eileen Malone with two unidentified women; date of processing on reverse “AUG 90”. Color. Same event as that of photo in sleeve 38.

sleeve 41  Eileen Malone with three unidentified women; date of processing on reverse “AUG 90”. Color. Same event as that of photo in sleeve 38.

sleeve 42  Eileen Malone with four unidentified women, outdoor shot; presumably an American Harp Society meeting; date of processing on reverse “AUG 90”. Color.

sleeve 43  Eileen Malone with unidentified man and woman; date of processing on reverse “JULY 90”. Color. Same event as that of previous sleeves in box 28.

sleeve 44  Eileen Malone with an unidentified man; date of processing on reverse “JULY 90”. Color. Same event as that of previous sleeves in box 28.

sleeve 45  Assembled group; Eileen Malone seated in first row at center; date of processing on reverse “AUG 90”. Color. Matches group in photo in sleeve 42.

sleeve 46  Close-up shot of hands on harp strings; their identity uncited; undated. B&W.

sleeve 47  One of two shots of a formal gathering, attendees all seated at luncheon or banquet tables; undated. B&W.

sleeve 48  Second of two shots of a formal gathering, attendees all seated at luncheon or banquet tables; undated. B&W.


sleeve 50  Eileen Malone at the harp (publicity shot). B&W. Photo by Louis Ouzer, Rochester NY.

sleeve 51  Eileen Malone (in her mature years), close-up shot of face and hands on the harp strings; undated. B&W.

sleeve 52  Eileen Malone as a young adult (publicity shot); undated. B&W. Print bears watermark UNRETOUCHED PROOF. Photos in sleeves 52, 53, and 54 apparently taken during one photo shoot (based on Miss Malone’s attire).
sleeve 53  Eileen Malone as a young adult (publicity shot); undated. B&W. Print bears watermark UNRETOUCHED PROOF. 
*Photos in sleeves 52, 53, and 54 apparently taken during one photo shoot (based on Miss Malone’s attire).*

sleeve 54  Eileen Malone as a young adult (publicity shot); undated. B&W. Print bears watermark UNRETOUCHED PROOF. 
*Photos in sleeves 52, 53, and 54 apparently taken during one photo shoot (based on Miss Malone’s attire).*

sleeve 55  Eileen Malone as a young adult (publicity shot); undated. B&W. Print bears watermark UNRETOUCHED PROOF. 
*Photos in sleeves 55 and 56 apparently taken during the same photo shoot (based on Miss Malone’s attire).*

sleeve 56  Eileen Malone, as a young adult, seated at harp (publicity shot); undated. B&W. Print bears watermark UNRETOUCHED PROOF. 
*Photos in sleeves 55 and 56 apparently taken during the same photo shoot (based on Miss Malone’s attire).*

_sub-series C: 8 x 10” sleeves_

**Box 29**

sleeve 1  Eileen Malone shaking hands with an unidentified man; others standing nearby, indicating a reception; undated. B&W. Two copies.

sleeve 2  Eileen Malone, dressed in academic garb, on the day of her ESM Commencement; exterior shot outside the ESM. B&W.

sleeve 3  Unidentified woman, dressed in academic garb, outside the ESM; apparently on same day as preceding photo. B&W.


sleeve 5  Eileen Malone seated at harp (publicity shot); undated. B&W.

sleeve 6  Eileen Malone, portrait (publicity shot); undated. B&W. Photo by Varden.

sleeve 7  Eileen Malone seated at harp (publicity shot); side view; undated. B&W. Photo by Loulen Studio, Rochester NY.

sleeve 9  Eileen Malone seated at harp (publicity shot [possibly a cropped copy of image in Box 29/5]); undated. B&W.

sleeve 10 Eileen Malone seated at harp (publicity shot); undated. B&W.

sleeve 11 Eileen Malone seated at harp (publicity shot); side view; undated. B&W.

sleeve 12 Eileen Malone and harp (publicity shot); undated. B&W.

sleeve 13 Eileen Malone and harp (publicity shot); undated. B&W. Two copies.

sleeve 14 Eileen Malone in young adulthood, portrait; undated. B&W.

sleeve 15 Eileen Malone seated at harp (publicity shot); undated. B&W. Photo by Louis Ouzer, Rochester NY.

sleeve 16 Ensemble of five women, each seated at a harp, assembled on-stage in a studioistic setting; Eileen Malone second from right; undated. B&W.

sleeve 17 Ensemble of five women (the same five harpists as in image Box 29/16); undated. B&W.

sleeve 18 Eileen Malone, in her youth, seated at harp (publicity shot); undated. B&W. Photo by Byron Morgan, Rochester NY. Four copies.

sleeve 19 Eileen Malone and harp (publicity shot); undated. B&W. Five copies.

sleeve 20 Eileen Malone and harp (publicity shot); undated. B&W. Photo by Louis Ouzer, Rochester NY. Eleven copies.

sleeve 21 Eileen Malone and harp (publicity shot); undated. B&W. Five copies.

sleeve 22 Eileen Malone, as a young adult, seated at harp (publicity shot); undated. B&W. Photo by Loulen Studio, Rochester NY.

sleeve 23 Eileen Malone, in her youth, seated at harp (publicity shot); undated. B&W. Photo by Byron Morgan, Rochester NY.

sleeve 24 Woman (not identified in full) seated at harp; undated. B&W. Photo bears inscription to “Miss Malone” from “Laurie”. Photo by James J. Kriegsmann. Evidence of wear; several pin-holes as though displayed on a board.
sleeve 25  Four young children, each seated at a harp, on-stage in Kilbourn Hall at the ESM; undated. B&W.

sleeve 26  Group of fourteen women assembled in a pose between two harps; Eileen Malone seated in first row at left; details as to purpose of the gathering are lacking; undated. B&W. Photo by Louis Ouzer [attribution on accompanying sleeve, no longer extant]. Two copies.

sleeve 27  Close-up shot of row of harps with harpists’ hands; caption “Xmas 1963” on reverse. B&W. Markings on print indicate pre-publication copy. Evidence of wear; several pin-holes as though displayed on a board.

sleeve 28  Gérard Hekking, violoncellist. B&W. Inscribed to “Miss Aline Malone” with date 1933.


sleeve 30  Ribert A. Kidera (President, Nazareth College) congratulates three recipients of the honorary Doctor of Laws degree at Nazareth College’s 55th annual commencement, May 16th, 1982. From left to right, Dr. Allan Kuusisto, Edward Villella, Eileen Malone, President Kidera. B&W. Excerpt from publication under caption “News at Nazareth”.

sleeve 31  Eileen Malone with two unidentified woman; outdoor shot; undated. Color.

sleeve 32  Unidentified woman seated at harp; undated. B&W. Photo by The Buffalo Evening News. Evidence of wear; several pin-holes as though displayed on a board.

sleeve 33  Unidentified woman; undated. B&W. Caption on reverse cites “p. 31 Score” [ESM yearbook photo?]. Evidence of wear; several pin-holes as though displayed on a board.

sleeve 34  Eileen Malone as a young adult; portrait; undated. B&W.

sleeve 35  The Rochester Civic Orchestra, assembled on-stage; conductor Guy Fraser Harrison on podium; his back to the house; ESM faculty members in the shot include John Celentano (at left in second row of violinists) and Eileen Malone (at far right); undated. B&W.

sleeve 36  Chamber group (possibly ESM students), three members seated and two standing; Eileen Malone (with harp) at center; undated. B&W.

sleeve 37  Eileen Malone, smiling, tuning harp; undated. B&W.
Evidence of wear; several pin-holes as though displayed on a board.

sleeve 39  Frederick Fennell, conductor. B&W. Inscribed “To Eileen with love and best wishes FF 1 August 62”.
Evidence of wear; several pin-holes as though displayed on a board.
N.B. Photo is a portrait of FF, smiling and with cigarette in hand, that was taken during the 1961-62 overseas tour by the Eastman Philharmonia.

sleeve 40  Unidentified man playing harp; undated. B&W.

sleeve 41  Mildred Dilling seated at harp. B&W. Inscribed “To lovely Eileen / with admiration / and affection / Mildred”.

sleeve 42  Unidentified young woman seated at harp; undated. B&W.
Evidence of wear; several pin-holes as though displayed on a board.


sleeve 44  Nine young women, each with harp (four standing, five seated); possibly Eileen Malone’s harp class at the ESM; undated. B&W.
Evidence of wear; several pin-holes as though displayed on a board.

Evidence of wear; several pin-holes as though displayed on a board.
N.B. Published in The Score 1961 as Mr. Barlow’s senior picture.

sleeve 46  Eileen Malone as a young woman, seated at harp; undated. B&W.

sleeve 47  Marcel Grandjany playing the harp; close-up shot. B&W. Inscribed “To my dear Eileen / with affectionate wishes / Marcel Grandjany Septembre 1957”.
Evidence of wear; several pin-holes as though displayed on a board.

Evidence of wear; several pin-holes as though displayed on a board.

sleeve 49  Hands of Marcel Grandjany; close-up shot at the harp; undated. B&W.
Evidence of wear; several pin-holes as though displayed on a board.

sleeve 50  José Iturbi, conductor. B&W. [Photo by Alexander Leventon.]
Evidence of wear; several pin-holes as though displayed on a board.
sleeve 51  Mildred Dilling, harpist (publicity shot). B&W. Inscribed “For my dear colleague Eileen -- for her rogue’s / gallery or history of the Harp Class. Fondly Mildred”. Evidence of wear; corners worn by tape, as though displayed.

sleeve 52  Ensemble of six harpists on-stage; Eileen Malone (her back to the camera) visible in capacity as director or conductor. B&W. Photo by Louis Ouzer, Rochester NY (Ouzer Archive R1539-16A, May 3, 1972).

sleeve 53  Eileen Malone with an unidentified harp student, a young girl; undated. B&W. N.B. Their respective ages (based on their appearances) indicate that Miss Malone was at this time a young faculty member working with a student of the ESM’s Preparatory Department.

sleeve 54  Eileen Malone with an unidentified harp student, a young boy; undated. B&W. N.B. Their respective ages (based on their appearances) indicate that Miss Malone was at this time a young faculty member working with a student of the ESM’s Preparatory Department.

sleeve 55  Unidentified woman with harp; undated. B&W. Evidence of wear; several pin-holes as though displayed on a board.

sleeve 56  Eileen Malone as a young woman, seated at harp; undated. B&W. Evidence of wear; several pin-holes as though displayed on a board.

sleeve 57  Eileen Malone as a young woman (publicity shot); undated. B&W. Photo by Byron Morgan, Rochester NY. Three copies. Evidence of wear; one copy with pin-holes as though displayed on a board.

sleeve 58  Eileen Malone and harp (publicity shot). B&W. [Photo by Josef Schiff.] N.B. Attribution appeared on previous accompanying sleeve, no longer extant.

sleeve 59  Eileen Malone and harp (publicity shot). B&W. Photo by Josef Schiff, Rochester NY. Four copies.

sleeve 60  Eileen Malone and harp (publicity shot). B&W. [Photo by Josef Schiff.]

sleeve 61  Eileen Malone and harp (publicity shot). B&W. [Photo by Josef Schiff.]


sleeve 63  Eileen Malone as a young woman (publicity shot). B&W. Photo by Byron Morgan.

sleeve 64  Eileen Malone as a young woman with a harpist colleague; undated. B&W.
sleeve 65  Eileen Malone as a young woman, with an unidentified percussionist; undated. B&W.

sleeve 66  Eileen Malone as a young woman with harp; undated. B&W. Evidence of wear; several pin-holes as though displayed on a board.

sleeve 67  Eileen Malone as a young woman with a harpist colleague; undated. B&W.

sleeve 68  Eileen Malone as a young woman, seated at harp; undated. B&W. Evidence of wear; several pin-holes as though displayed on a board.

sleeve 69  Eileen Malone sharing a convivial moment with a gentleman at a reception; each in formal dress and with a martini glass in hand. B&W. Inscribed on reverse “To Eileen / With great affection & admiration / from Wanda & Fred Geib / Taken at Wanda debut party Sept. 1958”.

Sub-series D: 11 x 14” sleeves

Box 30

sleeve 1  Unidentified harpist at the harp [this harpist seen in other photos]; undated. B&W.

sleeve 2  ? Eileen Malone and harp; undated. B&W.

sleeve 3  Helen Esselstyn; undated. Bears inscription “With love from your housemother”. B&W. Photo by Moser Studio, Rochester NY. Mounted in photo holder.

sleeve 4  Child standing at the harp; adult seated beyond; undated. Inscribed “Love Polly”. Color. Mounted in photo holder.

sleeve 5  Eileen Malone seated at the harp; Kilbourn Hall, ESM; undated. B&W. Mounted on cardstock.

sleeve 6  Unidentified woman at the harp; close-up shot of face and hands; August 27, 1974. Inscription on reverse. B&W. Mounted in matte holder.

sleeve 7  Unidentified; close-up shot; undated. Color. Photo by Peter Frosig. Mounted on cardstock.

sleeve 8  Unidentified woman, seated; undated. B&W.

sleeve 10  Four unidentified young people, i.e. two couples (man and woman, man and woman), formally dressed as though for a dance or ball; undated. B&W. Evidence of use: pin-holds indicate was displayed on board.

sleeve 11  Eileen Malone in young adulthood, seated at harp; close-up of hands on strings; undated. B&W. Two copies. Evidence of use: pin-holds indicate was displayed on board.

sleeve 12  Chamber orchestra; E.M. (and harp) at far right; undated. B&W. N.B. Possibly members of the Rochester Civic Orchestra; E.M. a young adult in this shot.


Sub-series E: Photo albums

Box 30

album 1  Photo album no. 1
Brand: MB Keep ‘n Touch Self Adhesive Magnetic Album, 13 x 11”.

Pages 1-17 bear photographs; the bulk of them (pages 1-12) depict scenes in Israel, presumably during one of the international harp competitions. Other identified shots:
- page 14, a group photo of E.M.’s 1981-82 class (also published in The Score 1982, page 37)
- page 15, a group photo of E.M. with Professor and Mrs. Abram Loft and an unidentified gentleman
- page 16, a group photo of E.M. with Marcel Grandjany and, presumably, a mother and daughter (the latter seated at harp)

album 2  Photo album no. 2
Brand: MB Keep ‘n Touch Self Adhesive Magnetic Album, 13 x 11”

Photographs (pages 1-9) include shots of Malone family members in and around their Victor, NY home; Eileen Malone with Marcel Grandjany and Mrs. Grandjany; and students of Eileen Malone, photographed either with or without her.
Sub-series F: Framed prints

Box 31

item 1  Ann Nisbet; undated. B&W.
Inscribed “With sincere appreciation”.
Photo by Barker, Rochester NY; framed by Frank L. Powers, Rochester, NY.
Altogether 5.5 x 7.5”

item 2  Connie Harding; undated. B&W.
Inscribed with message.
Altogether 8 x 10”

item 3  Emory Remington; 1929. B&W.
Inscribed with message.
Photo by Alexander Leventon, Rochester NY; framed by Frank L. Powers, Rochester NY.
Altogether 9 x 12”

item 4  Doris [last name not provided]; undated. B&W
Inscribed with message.
Photo by Zamsky Studios, Philadelphia & New Haven; framed by Frank L.
Powers, Rochester NY.
Altogether 7.25 x 10.25”

item 5  Janet [Remington]; undated. B&W
Inscribed with message.
Photo by Bruno & Hollywood, New York City.
Altogether 8 x 9.75”

item 6  Five young harpist seated at their instruments, not identified; presumably at
the Eastman School of Music; undated. B&W
Not inscribed.
Photographer not cited.
Altogether 10.25 x 8.5”

item 7  Eugene Goossens. B&W
Inscribed with message “For my friend / Eileen Malone / souvenir of an artist
... / and a charming personality / from her s[ illegible] / Eugene Goossens
/ Rochester 1931”.
Photo by Byron Morgan, Rochester NY; framed by Frank L. Powers, Rochester NY.
Altogether 9 x 12”
Series 8: Ephemer

Box 30

folder 15  Harp cartoon by Glen Morley.
N.B. Glen Morley (1912-1996), composer, conductor, and arranger; violoncellist and music librarian with the Rochester Philharmonic Orchestra.

folder 16  [Sergiu Natra], conductor: ink drawing by Herbert Sondant. Mounted on cardstock.

folder 17  Pedagogical chart showing hand positions in 13 Figures. Extracted from publication 40 Studies [no further bibliographic information provided], in which this chart is Plate III. Mounted on cardstock.

folder 18  Handbills promoting concerts. Two items:
(1) Phi Mu Alpha Sinfonia honors Dr. Howard Hanson, January 24, Kilbourn Hall; and,
(2) Rochester Chamber Orchestra, season 1964-1965, three concerts [Eileen Malone, harp soloist, December 6, 1964].

folder 19  Harp cartoon by Potto. Copyright 1973 Clef House.

folder 20  Charcoal drawing of a harp. Artist’s signature visible but difficult to discern.

Series 9: Audio-Visual Media

Box 32

_audio-cassette

item 2  The Moon in the Labyrinth / Luedeke. Judy Loman, harp. No other information provided. 
_audio-cassette

item 3  Seascape no. 2 / Clement Reid. Carol Sue Mukhalian, harp. 3/9/88 No other information provided. 
_audio-cassette

item 4  The Song of the Lark / Charles Rochester Young. No other information provided. 
_audio-cassette
item 5  
*Danses sacrée et profanes* / Debussy.  
No other information provided.  
5” magnetic reel

item 6  
*Duo for Flute and Harp* / James Willey (1976)  
Carl Adams, flute; Mario Falcao, harp.  
No other information provided.  
5” magnetic reel

item 7  
Pierre Jamet: “*Un Siècle de Harpe.*”  
Duration: 30:00.  
No other information provided.  
VHS video-cassette

item 8  
Binder’s collection of 78rpm discs.  
*SEPARATED: shelved free-standing as Box 35 at C3B 1,3.*

**Series 10: Oversized Material**

Box 33

item 1  
Photo of the assembled members of the Rochester Philharmonic Orchestra; Eugene Goossens, conductor; undated. B&W

item 2  
Mortarboard with tassel

item 3  
Photo of the assembled members of either the Rochester Philharmonic Orchestra or the Rochester Civic Orchestra; Eileen Malone at far right; undated. B&W.  
Framed; altogether 14 x 6”

item 4  
Photo of E.M. at the harp [enlargement of a photo filed previously]; undated. Color.  
Framed; altogether 14.5 x 11.5”

item 5  
Citation in recognition of E.M.’s 59 years of teaching. June, 1990.  
Framed; altogether 11.5 x 15”

item 6  
Citation by Rochester Alumnae Chapter of Mu Phi Epsilon. Undated.  
Framed; altogether 18.75 x 12.75”
item 1  Luedeke, Raymond. *The Moon in the Labyrinth.* — 1985  
For harp and string quartet or string orchestra.  
Harp part. MS facsim; 35 pages.  
Performance notes immediately preceding the first page of music.  
Accompanied by letter (undated) from the composer E.M.

Full score. MS facsim.; 12 pages of music.  
The lines of music pasted onto cardboard, presumably for ease of reading in performance.

item 3  Photo of E.M. seated at the harp; undated. B&W  
Photo by Peggy Stewart, Canandaigua NY.  
 Mounted in a matte folder.

item 4  Photo of E.M. seated at the harp; an unidentified gentleman (her father?) in black tie stands behind her, looking into the camera; undated. B&W  
Photo by Peggy Stewart, Canandaigua NY.  
 Mounted in a matte folder.

item 5  Commemorative album presented to E.M., June, 1990  
Contains letters, photographs, and other documents constituting altogether a celebration of E.M.’s pedagogical service.  
50 pages.  
The full citation reads thus:


Box 35  Binder’s collection of 78rpm discs. Separated from Series 9.

disc 1  Carlos Salzedo, harp solo.  
A side: Memories of a clock — 2. Pirouetting Music Box — 3. Behind the Barracks  
RCA Victor Red Seal Record 14871
Discs 2, 3, and 4 form a discographic unity.

Disc 2
Concerto for Flute and Harp in C major, K.V. 299 (Mozart).
Marcel Moyse & Mlle. Lily Laskine and Orchestra (M. Piero Coppola, conductor).

- [side] no. 1: Allegro (1st record)
- [side] no. 6: Rondo cadence de Graener (2nd record)

His Master’s Voice C7219

Disc 3
Concerto for Flute and Harp in C major, K.V. 299 (Mozart)
Same artists as on discs 2 and 3.

- [side] no. 2: Allegro (2nd record)
- [side] no. 5: Rondo (1st record)

His Master’s Voice C7220

Disc 4
Concerto for Flute and Harp in C major, K.V. 299 (Mozart)
Same artists as on disc 2.

- [side] no. 3: Andantino (1st record)
- [side] no. 4: Andantino (2nd record)

His Master’s Voice C7221

Disc 5
Debussy: Nuages (Clouds): No. 1 from “Noctures”. In two parts.

- side A: Part One
- side B: Part Two.


Disc 6
Debussy: Fêtes (Festivals): No. 2 from “Three Nocturnes”. In two parts.

- side A: Part One
- side B: Part Two.

Performing forces not identified.


Disc 7
Debussy: Prelude to the Afternoon of a Faun. In two parts.

- side A: Part One
- side B: Part Two.

Performing forces not identified.

World’s Greatest Music SR-17-A and SR-17-B. Copyright 1938

Disc 8
Rapsodie (for the harp) (Marcel Grandjany).
Marcel Grandjany, harp solo.

- side A: Part One
- side B: Part Two.

Performing forces not identified.

Victor Red Seal Record 2060-A and 2060-B.
[Two works performed by Marcel Grandjany, harp solo]
   side A: Toccata (Jean Baptist Loeillet; transcribed by Grandjany).
   side B: Largo (from Violin Sonata no. 3) (Bach; adapted for harp from a
   transcription for piano by Saint-Saëns).
Victor Red Seal Record 2153-A and 2153-B.