

GORDON BINKERD COLLECTION

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UNIVERSITY OF ROCHESTER

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University of Illinois Symphony Orchestra with Bernard Goodman, conductor, rehearsing Sun Singer by Gordon Binkerd (seated main floor). From unidentified publicity brochure [distributed by the University of Illinois School of Music], from Gordon Binkerd Collection, Box 10, Folder 20.



Photograph by Darrell Hoemann, from "Sunday Profile" of Gordon Binkerd in Champaign-Urbana News-Gazette (May 19, 1996), E-3, from Gordon Binkerd Collection, Box 10, Folder 14.

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DESCRIPTION OF COLLECTION

Location: M4A 3,2 – 3,4

Extent: 7.5 linear feet

Biographical Sketch



Photograph attributed to John Bice, from Boosey & Hawkes Newsletter (ca. 1970s), from Gordon Binkerd Collection, Box 10, Folder 12.

Gordon Ware Binkerd (b. May 22, 1916; d. September 5, 2003) was an eminent American composer and educator.

He was born in Lynch, Nebraska, on May 22, 1916, to Archibald and Verna Jones, the eldest of three sons. Throughout his childhood, the family moved frequently due to his father's work with the Bell Telephone Company, but they eventually settled in Gregory, South Dakota. In 1932, during his junior year in high school, Gordon Binkerd represented South Dakota at the National School Band and Orchestra Association competition in Marion, IN, and he was selected as one of the five best young pianists in the country. In 1933, he left home to attend Dakota Wesleyan College, where he studied with composers Gail Kubik and Russell Danburg. He graduated in 1937 with a bachelor's degree in piano performance.

Binkerd began his professional career teaching music, first at the Junior College in Garden City, Kansas, and then taught for two years at Franklin College in Indiana. In 1940, enrolled in graduate studies at the Eastman School of Music, studying piano with Max Landau and composition with Bernard Rogers. He received a master's degree in composition in 1941. Early in 1942, Binkerd enlisted in the US Navy to fight in WWII; he served in the Pacific Theatre until the end of the war. Immediately following the end of the war, he enrolled in Harvard College, where he began studying as a candidate for the PhD in musicology. In addition to studying with Archibald Davison, Otto Kinkeldey, Willi Apel, among others, Binkerd continued pursuing composition, taking composition lessons with Walter Piston from February 1946 through the summer of 1949. While at Harvard, he also served as a teaching

assistant to the composer and theorist Irving Fine. (Binkerd did not complete the PhD; he was awarded an MA from Harvard in 1952.)

In 1949, he accepted an appointment as theorist and composer at the University of Illinois at Urbana-Champaign, where he helped lead the then regional music school to national stature. He was among one of the first professors at the university to be appointed to UIUC's prestigious Center for Advanced Study (1963), and he served for many years as the Chairman of the Division of Theory and Composition. Binkerd devoted his summers to full-time composition and regularly held residencies at the MacDowell Colony in Peterborough, NH (as an ASCAP Artist-in-Residence), and Yaddo in Saratoga Springs, NY. He retired from his academic duties in 1971 to devote himself exclusively to composition. He wrote music prodigiously for 25 years after his retirement until the onset of Alzheimer's disease in 1996 brought his compositional activity to an end.

Binkerd's compositions include symphonies; transcriptions for wind ensemble, orchestra, and strings of works by composers of the 16th, 17th, and 18th centuries; chamber works for string quartet, string trio, and brass choir; numerous choral and vocal works (more than 175 published works); compositions for voice and chamber instruments; three sets of virtuoso piano pieces; and several solo and small-scale instrumental works. Much of his choral music was published by the New York-based publishing house Boosey & Hawkes; Binkerd had entered into an exclusive contract with Boosey & Hawkes in the mid-1960s for the publication of all his music. When that contract ended in 1984, he entered into an arrangement with Samizdat Publishing Company (based in Urbana, IL). Additionally, in the early 1980s until 1996, he published 40 works through Binkerd Publications, a short-run self-publishing enterprise.

Binkerd was awarded a Guggenheim fellowship in 1959 and received an award from the National Institute of Arts and Letters in 1964. Throughout his decades-long compositional career, he received several commissions for larger works from prestigious orchestras and foundations, including the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the University of Illinois, South Dakota State University, the Fromm Music Foundation, the Ford Foundation, and the McKim Fund of the Library of Congress. In 1987, he was honored as Dakota Wesleyan University's Alumnus of the Year, and, in 1996, he was further honored with an honorary doctorate from DWU.

Binkerd died on the morning of September 5, 2003, at his home in Urbana, IL, after a long illness.

Provenance

The collection was the gift of Gordon Binkerd and his wife, Patricia Binkerd. The materials were received by the Sibley Music Library in installments in 1999 and 2003.

Scope and Content

The collection comprises the personal and professional papers of Gordon Binkerd, including manuscripts, fair copies, and published scores of his compositions. In addition, the collection preserves some correspondence, concert programs, press clippings, and other professional papers.

Restrictions

There are no restrictions on the use of the materials of the Gordon Binkerd Collection. Reproduction of its contents, however, will be provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.

Associations

The Sibley Music Library houses a growing number of collections documenting the composition careers of Eastman School of Music alumni. Included among them are the collections of Burrell Phillips (BM, 1932; MM, 1933), Gardner Read (BM, 1936; MM, 1937), Wayne Barlow (BM, 1934; MM, 1935; PhD, 1937), Homer Todd Keller (BM, 1937; MM, 1938), Alexander Courage (BM, 1941), William Bergsma (BA, 1942; MM, 1943), John LaMontaine (BM, 1942), Will Gay Bottje (DMA, 1955), Sydney Hodkinson (BM, 1957; MM, 1958), and Malcolm Seagrave (DMA, 1962).

DESCRIPTION OF SERIES

The Gordon Binkerd Collection has been organized into six major series: manuscript music, printed music, publicity and press materials, personal papers, doctoral dissertations, and oversized items. Further subdivisions of the series are indicated below.

Series 1: Manuscript Music

This series contains sketches, drafts, fair and final copies, and manuscript reproductions of works composed by Gordon Binkerd throughout the scope of his compositional career. The items are arranged alphabetically by title.

Series 2: Printed Music

This series is comprised of published copies of Binkerd's music as well as publisher's proofs, all of which are arranged alphabetically by title.

Series 3: Publicity and Press Materials

This series is comprised of a variety of documents that chronicle Binkerd's professional and personal activities. This includes press clippings, concert and recital programs, and other publicity materials (e.g., concert flyers, brochures).

Series 4: Personal Papers

This series contains documents generated and collected by Binkerd over the course of his professional career, including correspondence, certificates and awards, writings, and various ephemera.

Series 4: Doctoral Dissertations

This series contains five doctoral dissertations on the music of Gordon Binkerd.

Series 5: Oversized Items

This series has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions, namely an oversized diploma as well as various oversized manuscripts and printed music.

INVENTORY

Series 1: Manuscript Music

- Folder 1 *A Caso un siorno mi guidò la sorte* (undated). Music by A. Gabrielli. For SSA voices. Edited by Gordon Binkerd.
Full score. Fair copy (ink and pencil). 13 pages of music.
- Folder 2 *Amazing Grace* (undated; © 1981). For SATB chorus with rehearsal piano.
Score. Ozalid manuscript (ink). 12 pages of music.
Manuscript facsimile. 12 pages of music. 2 copies. Copy 2 has annotations in pencil and ink.
Typescript text. 1 page of text.
- Folder 3 *Andante Cantabile* (undated). For solo organ.
Score. Manuscript facsimile, with annotations in pencil. 2 pages of music.
- Folder 4 *Andante Cantabile* (undated). For string orchestra.
Full score. Ozalid manuscript (pencil). 3 pages of music.
- Folder 5 *Andante for Organ* (undated).
Score. Fair copy (pencil). 5 pages of music.
Copy 2 of score (facsimile; reduction). 5 pages of music.
- Folder 6 *Arietta for Strings* (undated).
Instrumental parts: violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 5 pages of music.
- Folder 7 *Aspects of Jesus Christ* (1964). For divided chorus, unaccompanied. Texts by Robert Herrick and Henry Vaughan.
Full score. Ozalid manuscript (pencil). 1 page of text (title page); 56 pages of music.
- Folder 8 *Autumn Flowers* (1966). For SSATB chorus with rehearsal piano. Text by Jones Very.
Full score. Ozalid manuscript (ink). 26 pages of music.
- Folder 9 *Ave Regina Caelorum* (1960). For SATB chorus with rehearsal piano.
Full score. Ozalid manuscript (pencil). 5 pages of music.
Copy 2 of full score (facsimile; incomplete, consists of p. 1 of score only).
1 page of music.
Copy 3 of full score (facsimile; reduction). 5 pages of music.
- Folder 10 *Battle, The* (undated). Music by Girolamo Frescobaldi. Transcription by Gordon Binkerd. For brass ensemble with percussion.
Full score. Ozalid manuscript (pencil). 51 pages of music.

Percussion score. Ozalid manuscript (ink). 8 pages of music.

- Folder 11 *Battle, The* (undated). Music by Girolamo Frescobaldi. Transcription by Gordon Binkerd. For brass ensemble with percussion.
Full score. Manuscript facsimile, bound. 51 pages of music.
Instrumental parts: trumpet I, trumpet II, cornet I, cornet II, horn I, horn II, horn III, tenor trombone I, tenor trombone II, bass trombone I, bass trombone II. Manuscript facsimile, with performance markings in ink and pencil. 43 pages of music.
Percussion score. Manuscript facsimile. 8 pages of music. 2 copies.
- Folder 12 *Beautiful Changes, The* (1963). For SSAA chorus. Text by Richard Wilbur.
Full score. Ozalid manuscript (ink). 12 pages of music.
- Folder 13 *Blackbird, The* (1989). Welsh folk-song. Arranged for TTBB chorus with rehearsal piano.
Full score. Fair copy (pencil). 1 page of text (title page); 9 pages of music.
- Folder 14 *Bury me for Love and Pity* (undated). Welsh folk-song. Arranged for SATB chorus with rehearsal piano.
Full score. Manuscript facsimile, with annotations in pencil. 11 pages of music.
- Folder 15 *Bygone Occasion, A* (undated). For voice and piano. Text by Thomas Hardy.
Full score. Ozalid manuscript (ink). 4 pages of music.
- Folder 16 *Canto XXX* (1955). For SATB chorus with rehearsal piano. Text by Ezra Pound.
Full score. Ozalid manuscript (ink). 24 pages of music.
- Folder 17 *Christ-Child, The* (undated). For male chorus with piano or harp. Text by Gilbert K. Chesterton.
Full score (incomplete; keyboard part unnotated). Fair copy (pencil). 9 pages of music.
Bound with *Amazing Grace*. For male chorus with rehearsal piano. Text by John Newton. Full score. Fair copy (pencil). 11 pages of music.
- Folder 18 *Crudelo Acorba* (undated). Music by Cipriano De Rore. Transcribed for SATB chorus.
Full score. Manuscript draft, without text (ink, with annotations in pencil). 4 pages of music.
- Folder 19 *Curtains now are Drawn, The* (1993). For SSAATTBB chorus with rehearsal piano. Text by Thomas Hardy.
Full score. Fair Copy (pencil, with annotations in pencil and ink). 1 page of text (title page); 10 pages of music.

- Folder 20 *Dusk on Conanicut* (1993). For SATB chorus and piano. Text by Eleanor A. Fay.
 Full score. Fair copy (pencil; incomplete, missing pp. 16-19 of score). 2 pages of text (title page and text); 13 pages of music.
 Copy 2 of full score (facsimile; reduction). 2 pages of text; 17 pages of music.
- Folder 21 *Ebb and Flow, The* (1987). For SATB chorus with rehearsal piano. Text by Edward Taylor.
 Full score. Ozalid manuscript (ink). 16 pages of music.
- Folder 22 *Epitaphs: Fu-Li Po* (1952). For SATB chorus with rehearsal piano. Text by Ezra Pound.
 Full score. Ozalid manuscript (ink). 13 pages of music.
- Folder 23 *Erin! Oh Erin!* (undated). For SATB chorus with rehearsal piano. Text by Thomas Moore.
 Full score. Ozalid manuscript (pencil). 16 pages of music.
 Copies 2-3 of full score (facsimiles). 16 pages of music, each.
- Folder 24 *Es ist das Heil uns Kommen her* (undated). Composer unknown. Transcribed by Gordon Binkerd. For brass and strings.
 Full score. Ozalid manuscript (pencil). 4 pages of music.
 Copy 2 (facsimile). 4 pages of music.
- Folder 25 *Eternitie* (1965). For SSATB chorus with rehearsal piano. Text by Robert Herrick.
 Full score. Ozalid manuscript (pencil). 1 page of text (title page); 17 pages of music.
- Folder 26 *Fair Morning, The* (undated). For voice and piano. Text by Jones Very.
 Full score. Ozalid manuscript (ink). 19 pages of music.
- Folder 27 *For the Right Hand/Left Hand/Two-Handed* (1944). For keyboard.
 Score. Manuscript facsimile. 8 pages of music.
 Copy 2 (incomplete; consists of mvmt. I, *For the Right Hand*, and mvmt. III, *For the Two-Handed*, only). 6 pages of music.
 Copy 3 (incomplete; consists of mvmt. I, *For the Right Hand*, only). 3 pages of music.
- Folder 28 *For the Right Hand/Left Hand/Two-Handed* (1944). For keyboard.
 Manuscript sketches (pencil). 26 sheets.
- Folder 29 *For Unknown Soldiers* (1990). For TTBB chorus with piano. Text by Rainer Maria Rilke; translated by Ludwig Lewisohn.

Full score. Fair copy (pencil). 1 page of text (title page); 8 pages of music.

Folder 30 *Four Songs of Johannes Brahms* (1991). Transcribed for solo piano.
Includes: "The Maiden's Song," op. 107, no. 5; "Frost on the Linden Tree, op. 106, no. 3; "The Sleep-walker," op. 86, no. 3; "At Sea," op. 106, no. 2.

Score. Fair copy (pencil). 1 page of text (title page); 20 pages of music.
Copies 1-3 (facsimiles; reductions). 1 page of text and 20 pages of music, each.

Copy 4 (facsimile; reduction; incomplete, consists of pp. 1-11 only). 1 page of text (title page); 11 pages of music.

Folder 31 *Fourth Piano Sonata* (1983). For solo piano.

Score. Fair copy (pencil). 38 pages of music.

Copy 2 (facsimile, bound). 38 pages of music.

Box 2

Folder 1 *Garden* (1955). For SATB chorus with rehearsal piano. Text by Carlton Lowenberg.

Full score. Ozalid manuscript (ink). 8 pages of music.

Folder 2 *Golden Slumbers* (undated). For SATB chorus and baritone solo with rehearsal piano.

Full score. Manuscript facsimile, bound, with annotations in pencil. 7 pages of music.

Folder 3 *Green be the turf above thee* (1996). For unison male chorus with piano. Text by Fitz-Greene Halleck.

Full score. Fair copy (pencil). 17 pages of music.

Copy 2 (facsimile; reduction). 17 pages of music.

Folder 4 *Her Definition (to my wife)* (1966). For voice and piano. Text by Thomas Hardy.

For low voice. Full score. Fair copy (ink). 7 pages of music.

For low voice. Full score. Ozalid manuscript (ink). 5 pages of music.

For high voice. Full score. Ozalid manuscript (ink). 5 pages of music.

Folder 5 *Herrick Songs* (1965). For voice and two violins. Texts by Robert Herrick.
Includes: "How Lillies [sic] Came White" and "Upon Parting."

Violin I part. Ozalid manuscript (pencil). 4 pages of music.

Violin II part. Ozalid manuscript (pencil). 4 pages of music.

Full score. Ozalid manuscript (pencil). 14 pages of music.

Folder 6 *Hope is the thing with feathers* (1956). For SSAA chorus with rehearsal piano. Text by Emily Dickinson.

- Full score. Ozalid manuscript (ink). 13 pages of music.
- Folder 7 *How Sleep the Brave* (1992). For TTBB chorus with rehearsal piano. Text by William Collins.
 Full score. Manuscript draft (pencil). 5 pages of music.
 Full score. Fair copy (pencil). 13 pages of music.
 Excerpts from full score (incomplete; consists of pages 4-5 only). Fair copy (pencil). 4 pages of music.
- Folder 8 *I'd mourn the Hopes that leave me* (undated). For SATB chorus with rehearsal piano. Text by Thomas Moore.
 Full score. Manuscript facsimile. 8 pages of music.
- Folder 9 *Idene mie guerelle* (undated). Music by Luzzasco Luzzaschi. Transcribed for SATB chorus.
 Manuscript sketches (pencil). 5 pages of music.
- Folder 10 *Immortelles #2* (undated). For piano trio.
 Manuscript facsimile, bound. 17 pages of music.
- Folder 11 *In a Whispering Gallery* (1966). For SATB chorus. Text by Thomas Hardy.
 Full score. Ozalid manuscript (ink). 11 pages of music.
- Folder 12 *Is it you I dream about?* (undated). For medium-high voice and piano. Text by Kate Flores.
 Score. Manuscript facsimile, bound. 10 pages of music. 2 copies. Copy 2 labeled "Revised; Re-revised 1978."
- Folder 13 *Last Invocation, The* (1949). For SATB chorus with rehearsal piano. Text by Walt Whitman.
 Full score. Ozalid manuscript (ink). 6 pages of music.
- Folder 14 *Let now the Harp* (1989). Welsh folk-song. Arranged for TB and piano.
 Full score. Fair copy (pencil). 8 pages of music.
- Folder 15 *Let the Heavens Rejoice (Laetentur Caeli)* (undated). For SATB chorus and orchestra.
 Full score. Ozalid manuscript (pencil). 32 pages of music.
- Folder 16 *Liebeslied (The Song of Love)* (1958). For TTBB chorus. German text by Rainer Maria Rilke. English translation by Ludwig.
 Full score. Ozalid manuscript (pencil). 9 pages of music.
- Folder 17 *Listen Sweet Dove* (undated). For solo organ.
 Score. Fair copy (pencil). 8 pages of music.
 Copies 2-3 (facsimiles; reductions, bound). 8 pages of music, each.

- Folder 18 *Lucem Tuam* (1962). Music by Redford. Transcribed for string orchestra.
Full score. Ozalid manuscript (pencil). 3 pages of music.
- Folder 19 *Madonna'l tuo Bel Viso* (undated). Music by Philippe Verdelot. Transcribed
for SATB chorus with rehearsal piano.
Full score. Fair copy (pencil). 8 pages of music.
- Folder 20 *Memory* (1992). For chorus, soprano solo, and piano. Texts by Coventry
Patmore and Richard Le Gallienne.
Full score. Fair copy (pencil). 26 pages of music.
- Folder 21 *Merlin and the Gleam* (undated). For SATB chorus and piano. Text by Alfred
Tennyson.
Full score. Fair copy (pencil). 23 pages of music.
Copy 2 (facsimile; reduction). 23 pages of music.
Full score. Draft of fair copy (pencil; incomplete). 14 pages of music.
- Folder 22 *Merlin* (undated). Sketches.
Sketchbook labeled "Merlin," containing manuscript sketches, with loose
manuscript sketches interleaved throughout. 80 pages of music.
- Folder 23 *Minnedienst* (undated). Oberhessen folk-song. Arranged for TTBB chorus.
Draft of full score (pencil). 1 page of text (title page); 10 pages of music.
- Folder 24 *Mistletoe, The* (undated). For SA chorus with piano. Text by A. P. Graves.
Full score. Fair copy (pencil). 1 page of text (title page); 6 pages of music.
- Folder 25 *Moments for Chorus* (1990). For SATB chorus with rehearsal piano. Text by
Lois Bogue.
Full score (incomplete; consists of pages 6-10 only). Fair copy (pencil). 1
page of text (title page); 5 pages of music.
- Folder 26 *Mountain Wedding Song* (1991). Welsh folk-song.
Arranged for SATB and piano. Full score. Fair copy (pencil). 1 page of
text (title page); 12 pages of music. Title on score: "Two Celtic
Choruses for Mixed Voices; II. Mountain Wedding Song."
Arranged for high voice and piano. Full score. Fair copy (pencil). 8 pages
of music. Title on score: "Things Near and Far (Four Welsh Folk
Songs); III. Mountain Wedding Song."
- Folder 27 *Movement for Organ Manuals* (undated).
Score, in C. Ozalid manuscript (ink). 1 page of music.
Score, in E flat. Ozalid manuscript (ink). 1 page of music.

- Folder 28 *[Movements for Solo Piano]—The Young Pianist/Piano Miscellany* (undated). For solo piano.
 “Busy by one’s self.” Score. Ozalid manuscript (ink). 1 page of music.
 “Crossed up.” Score. Ozalid manuscript (ink). 1 page of music.
 “Something serious; Mary had a little Lamb.” Score. Ozalid manuscript (ink). 2 pages of music.
 “A Song for Peace (#6).” Score. Ozalid manuscript (ink). 1 page of music.
 “Lake Lonely (#7).” Score. Ozalid manuscript (ink). 1 page of music.
 “Rough-and-tumble; The Union Dead (#9).” Score. Ozalid manuscript (ink). 3 pages of music.
 “The Flying Nun (#10).” Score. Ozalid manuscript (ink). 1 page of music.
 “Country Dance (#11).” Score. Ozalid manuscript (ink). 2 pages of music.
 “Scherzo (#12).” Score. Ozalid manuscript (ink). 3 pages of music.
- Folder 29 *Music I Heard with You* (undated). For voice and piano. Text by Conrad Aiken.
 Score. Fair copy (pencil). 6 pages of music.
 Copies 2-6 (facsimiles; reductions). 6 pages of music, each.
- Folder 30 *Nocturne* (1966). For violoncello and mixed voices. Text by William Carlos Williams.
 Full score. Ozalid manuscript (ink). 17 pages of music.
- Folder 31 *O Come quickly, sweetest Lord, and take my soul to rest* (undated). For solo organ.
 Full score. Ozalid manuscript (ink). 4 pages of music. Title on score: “6 Meditations for Organ; III. ‘O Come quickly, sweetest Lord, and take my soul to rest.’”
- Folder 32 *O God of Earth and Altar* (1966). For male chorus and piano. Text by H. Belloc.
 Typescript text. 1 page of text.
 Full score. Fair copy (pencil). 21 sheets of music.
- Folder 33 *O God of Earth and Altar* (undated). For male chorus and piano. Text by H. Belloc.
 Full score. Manuscript facsimile (facsimile of score in Folder 32). 2 copies. 21 pages of music, each. Copy 1 accompanied by manuscript note: “This is an earlier version of SE-024; Not to be used.”
 Full score (revised). Manuscript facsimile. 2 copies. 14 pages of music, each. Copy 1 accompanied by manuscript note: “copy given to Merrill, March 18, 1996.”
- Folder 34 *O God of Earth and Altar* (undated). For TTBB chorus and piano. Text by H. Belloc.

Full score. Ozalid manuscript (pencil). 14 pages of music. Title on score:
“Houses at Dusk; #2. O God of Earth and Altar.”

Box 3

- Folder 1 *O Welt, Ich Muss Dich Lassen* (undated). Music by Brahms. Transcribed for string quartet by Gordon Binkerd.
Full score. Ozalid manuscript (pencil). 5 pages of music.
Full score. Manuscript facsimile (reproduction from Ozalid manuscript). 5 pages of music.
Full score. Manuscript facsimile. 2 copies. 4 pages of music, each.
- Folder 2 *Old Weaver, The* (undated). For voice and piano. Text by Kate Moffat.
Full score Fair copy (pencil). 3 pages of music.
- Folder 3 *On Slumber Tree* (undated). For SATB chorus and piano. Text by A. P. Graves.
Full score. Manuscript facsimile, with annotations in ink. 4 pages of music.
- Folder 4 *Organ Service No. 1* (1957). For solo organ.
Score. Ozalid manuscript (ink). 1 page of text (title page); 22 pages of music.
- Folder 5 *Orison* (undated). For solo organ.
Score. Fair copy (pencil). 2 pages of music. Title on score: “IV Orison (Quando Corpus Morietur).”
- See also Box 6, Folder 8 (“Virtù”).
- Folder 6 *Panels* (1964). For string trio.
Full score. Ozalid manuscript (pencil). 39 pages of music. Accompanied by duplicate copy of page 39 of score. 1 page of music.
Violin part. Ozalid manuscript (ink). 11 pages of music.
Viola part. Ozalid manuscript (ink). 9 pages of music.
Cello part. Ozalid manuscript (ink). 11 pages of music.
- Folder 7 *A Part of Heaven* (1972). For violin and orchestra.
Full score. Manuscript facsimile, bound, with performance markings in ink. 118 pages of music.
- Folder 8 *Parting Gift* (1985). For SATB chorus, soprano solo, and piano. Text by Elinor Wylie.
Full score. Fair copy (pencil). 20 pages of music. Title on score: “Gatherings – #3; Parting Gift.”
Full score. Manuscript facsimile (facsimile of fair copy). 2 copies. 20 pages of music, each.

- Folder 9 *Peace* (undated). For high voice and organ. Text by Henry Vaughan.
Full score. Ozalid manuscript (ink). 6 pages of music.
- Folder 10 *Peace* (undated). For low voice and organ. Text by Henry Vaughan.
Full score. Ozalid manuscript (ink). 6 pages of music.
- Folder 11 *Portrait Interieur* (undated). For soprano and piano. Text by Rainer Maria Rilke.
Vocal score (for voice and piano). Ozalid manuscript (ink). 27 pages of music.
- Folder 12 *Portrait Interieur* (undated). For soprano, violin, and cello. Text by Rainer Maria Rilke.
Full score. Ozalid manuscript (ink). 34 pages of music.
Violin part. Ozalid manuscript (ink). 16 pages of music.
Violoncello part. Ozalid manuscript (ink). 14 pages of music.
- Folder 13 *Prayer* (1984). For voice and piano. Piano part taken from Sonata No. 2 for Piano by Gordon Binkerd. Vocal part by Stanley Fletcher.
Full score. Fair copy (pencil). 4 pages of music.
Full score. Manuscript facsimile (facsimile of fair copy of score). 2 copies. 4 pages of music, each.
Full score. Manuscript facsimile, with annotations in ink. 4 pages of music.
- Folder 14 *Queen of Heaven* (undated). For solo organ.
Score. Fair copy (pencil). 3 pages of music.
- Folder 15 *Recommendation, The* (1962). For SATB chorus. Text by Richard Crashaw.
Full score. Ozalid manuscript (pencil). 12 pages of music.
- Folder 16 *Red Shawl, The* (undated). For solo piano.
Score. Fair copy (pencil). 3 pages of music. Title on score: "II. The Red Shawl (Thomas Eakins)."
- See also Box 6, Folder 8 ("*Virtù*").
- Folder 17 *Requiem for Soldiers Lost in Ocean Transports* (1982). For SATB chorus with rehearsal piano. Text by Herman Melville.
Full score. Ozalid manuscript (pencil). 21 pages of music.
- Folder 18 *Robin, The* (undated). For SSA chorus and piano. Text by Thomas Hardy.
See also Box 5, Folder 10 ("*Three Hardy Choruses*").
Full score. Fair copy (pencil). 1 page of text (typescript text); 5 pages of music.

- Folder 19 *Self Portrait (1902)* (undated). For solo piano.
 Score. Fair copy (pencil). 10 pages of music. Title on score: "III. Self-Portrait (1902) (Thomas Eakins)."
 - See also Box 6, Folder 8 ("*Virtù*").
- Folder 20 *She, to Him* (undated). For solo piano.
 Score. Ozalid manuscript (pencil). 8 pages of music.
- Folder 21 *Shut out that Moon* (undated). For solo piano.
 Score. Ozalid manuscript (pencil). 19 pages of music.
- Folder 22 *Singing Bird* (undated). For solo voice. Text by Marie Under. Translated from the Estonian by Henry Lyman.
 Manuscript sketches (pencil). 5 pages of music.
- Folder 23 *The Sleepwalker* (undated). Song by Brahms (op. 86, no. 3) on a text by Max Kalbeck. Arranged for mixed chorus and piano.
 Manuscript sketches (pencil). 1 page of text (title page); 1 page of music.
 Text (pencil and typescript). 2 pages of text.
- Folder 24 *Snowfall* (1990). For SAA chorus with rehearsal piano. Text by Lois Bogue.
 Full score. Fair copy (pencil). 1 page of text (title page); 10 pages of music.
- Folder 25 *Somewhere I have never Travelled* (1950). For high voice and piano. Text by e. e. cummings.
 Full score. Ozalid manuscript (ink). 1 page of text (title page); 11 pages of music.
- Folder 26 *Sonatina* (1955). For flute and piano.
 Full score. Ozalid manuscript (ink). 19 pages of music.
 Flute part. Ozalid manuscript (ink). 6 pages of music.
- Folder 27 *Sonata for Cello and Piano* (1965).
 Full score. Ozalid manuscript (ink). 64 pages of music.
 Cello part. Ozalid manuscript (ink). 15 pages of music.
- Folder 28 *Sonata for Piano* (1955).
 Score. Ozalid manuscript (ink). 63 pages of music.
- Folder 29 *A Song* (1962). For SATB chorus. Text by Richard Crashaw.
 Full score. Ozalid manuscript (ink). 11 pages of music.
- Folder 30 *Sonnet XLVI* (1992). For SATB chorus with rehearsal piano. Text by Dante Gabriel Rossetti.

Full score. Fair copy (pencil). 1 page of text (title page); 25 pages of music.

- Folder 31 *String Quartet No. 1* (1958).
Full score. Ozalid manuscript (ink). 76 pages of music.
Instrumental parts: violin I, violin II, viola, cello. Ozalid manuscript (ink).
65 pages of music.

Box 4

- Folder 1 *Studenten-schmauss* (1962). For organ solo and double brass choir.
Full score. Manuscript facsimile, bound. 68 pages of music.
- Folder 2 *Suite for Flute and Oboe* (1955).
Full score. Ozalid manuscript (ink). 19 pages of music.
Flute part. Ozalid manuscript (ink). 9 pages of music.
Oboe part. Ozalid manuscript (ink). 8 pages of music.
- Folder 3 *Suite for String Quartet* (undated). Transcribed from music by Mozart.
Full score. Manuscript facsimile, bound. 1 page of text (title page); 25
pages of music.
- Folder 4 *Sunset of the Year, The* (1990). For TTBB chorus with rehearsal piano.
Full score. Manuscript facsimile, bound. 1 page of text (title page); 17
pages of music.
- Folder 5 *Sweet Spring is Your* (1949). For men's voices and piano four hands. Text by
e. e. cummings.
Full score. Ozalid manuscript (ink). 1 page of text (title page); 29 pages of
music.
- Folder 6 *Symphony No. 3* (1960). For symphony orchestra.
Instrumental parts: piccolo, 1st flute, 2nd flute, 1st oboe, 2nd oboe, 1st
clarinet, 2nd clarinet, 1st bassoon, 2nd bassoon, 1st horn, 2nd horn,
3rd horn, 1st trumpet, 2nd trumpet, 3rd trumpet, 1st trombone, 2nd
trombone, 3rd trombone, tuba, 1st violin (9 copies), 2nd violin (8
copies), viola (7 copies), cello (6 copies), bass (5 copies), timpani.
Manuscript facsimile, with performance markings in pencil and ink.
396 pages of music.
- Folder 7 *Symphony No. 4* (1963). For symphony orchestra.
Full score (incomplete; consists of pp. 46-190 only). Ozalid manuscript
(pencil). 1 page of text (title page); 144 pages of music.
- Folder 8 *Symphony No. 4* (1963). For symphony orchestra.

Instrumental parts: 1st flute, 2nd flute, 1st oboe, 2nd oboe, 1st clarinet, 2nd clarinet, 1st bassoon, 2nd bassoon, 1st horn, 2nd horn, 3rd horn, 1st trumpet, 2nd trumpet, 1st trombone, 2nd trombone, 1st violin, solo violin, 2nd violin, viola, cello, bass, timpani. Ozalid manuscript (ink). 218 pages of music. Parts consist of mvmt. II only.

Box 5

- Folder 1 *Symphony No. 4* (1963). For symphony orchestra.
Full score. Manuscript facsimile, bound. 190 pages of music.
- Folder 2 *Symphony No. 4* (1963). For symphony orchestra.
Full score. Manuscript facsimile, bound. 190 pages of music.
- Folder 3 *Symphony No. 4* (1961). For symphony orchestra.
Full score. Manuscript facsimile, bound. 77 pages of music.
- Folder 4 *Symphony No. 5* (undated).
Manuscript sketches. 196 pages of music.
- Folder 5 *Symphony No. 5* (undated).
Draft of full score (incomplete). Ozalid manuscript (pencil). 134 pages of music.
- Folder 6 *The Temple (Organ Pieces)* (undated). For solo organ.
Includes: I. "The Gentle Rising" (George Herbert: The Church-floor); II. "Now I in you without a body move" (G. Herbert: Church Music); III. "Who looks on ground with humble eyes" (Herbert: Charms and Knots); IV. "If we could see below the sphere of virtue" (Herbert: The Foil); V. "His Sacred Name" (Herbert: Jesu); VI. "Sweet day, so cool, so calm, so bright" (Herbert: Virtue); VII. "There lay thy son" (Herbert: Home).
Score. Manuscript facsimile, with annotations in pencil and ink. 15 pages of music.
Draft of score (incomplete; consists of mvmts. VI-VII only). Ink, with annotations in pencil. 7 pages of music.
- Folder 7 *There Lay Thy Son* (undated). For SATB chorus with rehearsal piano. Text by George Herbert.
Full score. Fair copy (pencil). 6 pages of music. Title on score:
"Gatherings—#1; There Lay Thy Son."
- Folder 8 *Third Piano Sonata* (1982).
Score. Fair copy (pencil). 27 pages of music.

Folder 9

Three Dorset Songs (1994). For soprano solo with piano. Texts by William Barnes.

Full score. Fair copy (pencil). 3 pages of text (title page, typescript texts); 17 pages of music.

“I. Trees.” 3 items:

- Full score. Manuscript facsimile, with annotations in pencil and ink. 5 pages of music.
- Full score. Manuscript facsimile. 5 pages of music.
- Full score (incomplete; p. 5 missing). Manuscript facsimile, with annotations in pencil. 1 page of text (typescript text); 4 pages of music.

“II. Life.” 3 items:

- Full score. Manuscript facsimile, with annotations in pencil and ink. 1 page of text (typescript text); 7 pages of music.
- Full score. Manuscript facsimile. 1 page of text (typescript text); 7 pages of music.

“III. Green.” 2 items:

- Full score. Manuscript facsimile, with annotations in pencil. 1 page of text (title page); 4 pages of music. Score labeled: “corrected version.”
- Full score. Manuscript facsimile, with annotations in pencil and ink. 4 pages of music.
- Full score. Manuscript facsimile, with annotations in pencil and ink. 1 page of text (typescript text); 4 pages of music.

Folder 10

Three Hardy Choruses (undated). Texts by Thomas Hardy.

“The Blinded Bird.” For SATB chorus with rehearsal piano. Full score. Fair copy (pencil). 1 page of text (title page); 11 pages of music.

Folder 11

Three Songs from “The Temple” (undated). For medium voice and piano. Texts by George Herbert.

Full score. Manuscript facsimile, with annotations in pencil. 16 pages of music.

Folder 12

Tirsi morir volea (undated). Music by A. Gabrielli. Transcribed for SAATTBB chorus.

Score. Fair copy (pencil). 12 pages of music.

Folder 13

To Electra (1965). For STB chorus. Text by Robert Herrick.

Full score. Ozalid manuscript (pencil). 5 pages of music.

Box 6

Folder 1

Trio for Clarinet in B-flat, Viola, and Cello (1954).

Full score. Ozalid manuscript (ink). 38 pages of music.

- Instrumental parts: clarinet, viola, cello. Ozalid manuscript (ink). 54 pages of music.
- Folder 2 *Triptych* (1989; revised 1991). For solo organ.
Score. Fair copy (pencil). 11 pages of music.
- See also Box 6, Folder 8 (“*Virtù*”).
- Folder 3 *Two Celtic Choruses for Women’s Voices* (undated). For women’s chorus and piano.
“I. It is not the Tear.” Text by Thomas Moore. Full score. Fair copy (pencil). 1 page of text (title page); 6 pages of music.
- Folder 4 *Two Variations for Organ on the chorale Jesu, meine Frende* (1957). For manuals only.
Score. Ozalid manuscript (ink). 3 pages of music.
Score. Manuscript facsimile (facsimile from Ozalid master). 4 copies. 3 pages of music, each.
- Folder 5 *Upon Electra’s Teares* (undated). For SATB chorus with rehearsal piano. Text by Robert Herrick.
Full score. Ozalid manuscript (ink). 11 pages of music.
- Folder 6 *Veni Redemptor* (1962). Music by Redford. Transcribed for violas and cellos.
Full score. Ozalid manuscript (pencil). 2 pages of music.
- Folder 7 *Vietnamese Lullaby* (undated). For solo voice with treble voices.
Full score. Manuscript facsimile, with annotations in ink. 2 pages of music.
- Folder 8 *Virtù* (1989; revised 1991). For solo piano.
Includes: I. Causerie; Two Portraits by Thomas Eakins: II. The Red Shawl, III. Self-portrait (1902); IV. Orison; V. Triptych.
Score. Manuscript facsimile, bound. 1 page of text (title page); 33 pages of music.
“I. Causerie.” Score. Fair copy (pencil). 1 page of text (title page); 4 pages of music.
- See also Box 3, Folder 16 (“*The Red Shawl*”); Box 3, Folder 19 (“*Self-portrait [1902]*”); Box 3, Folder 5 (“*Orison*”); Box 6, Folder 2 (“*Triptych*”).
- Folder 9 *Voluntaries for the Organ* (undated). For solo organ.
Manuscript sketches (pencil). 1 page of music.
“Voluntaries for the Organ. I.” Draft of score (incomplete; consists of first page only). Manuscript facsimile, with annotations in pencil. 1 page of music.
“Voluntary.” 3 items:

- Score. Fair copy (pencil). 2 pages of music.
- Score. Fair copy (pencil). 3 pages of music.
- Score. Manuscript facsimile (facsimile of fair copy of score). 3 pages of music.

Untitled. Score (incomplete; consists of pages numbered 5-7 only).
Manuscript facsimile. 3 pages of music.

- Folder 10 *We in this whirl are caught* (1951). For SATB chorus with rehearsal piano. Text by Rainer Maria Rilke. Translation by Lewisohn. Full score. Ozalid manuscript (ink). 8 pages of music.
- Folder 11 *Where it Shines* (undated). For low voice and piano or organ. Text by William Cowper. Full score. Ozalid manuscript (pencil). 4 pages of music.
- Folder 12 *The Wishing-Caps* (undated). For voice and piano. Text by Rudyard Kipling. Draft of score (pencil and ink). 31 pages of music.
- Folder 13 *The Work* (1962). For SATB chorus. Text by Neill Weiss. Full score. Ozalid manuscript (pencil). 4 pages of music.
- Folder 14 “(Xtras)” (undated). For solo piano. Score (incomplete; consists of page numbered 2 only). Manuscript facsimile. 3 copies. 1 page of music, each.
- Folder 15 *Yaddo Phoenix* (1960). For SATB chorus. Vocal parts, in choir book format. Manuscript facsimile. 1 page of music.
- Folder 16 Miscellaneous Fragments (undated). Unidentified, untitled, or incomplete loose sketches, drafts, and scores. 86 pages of music.

Series 2: Printed Music

Box 6 [cont.]

- Folder 17 *Ad te Levavi* (1962). For SATB chorus, a cappella. Published vocal score (New York: Associated Music Publishers, Inc., 1962). 8 pages.
- Folder 18 *Alleluia for St. Francis* (1969; 1977). For two part men’s or women’s voices and organ. Published score (New York: Boosey & Hawkes, 1969). 7 pages. For medium voice and piano. Published score (New York: Boosey & Hawkes, 1977). 6 pages.

- Folder 19 *Amazing Grace* (1981). For SATB chorus, with divisi. Text by John Newton.
Published score (New York: Boosey & Hawkes, 1981). 16 pages.
- Folder 20 *And I am Old to Know* (1957). For voice and piano. Poem by Pauline Hanson.
Published score (New York: Boosey & Hawkes, 1957). 10 pages.
- Folder 21 *and viva sweet love* (1970). For men's voices and piano four hands. Text by e.
e. cummings.
Published score (New York: Boosey & Hawkes, 1970). 28 pages.
- Folder 22 *At Sea* (1992). Music by Brahms (from op. 106, no. 2). Transcribed for solo
piano.
Typescript score, with annotations in ink (© Samizdat Publications, 1992).
6 pages.
- Folder 23 *Autumn Flowers* (1968). For SSATB chorus with rehearsal piano. Poem by
Jones Very.
Published score (New York: Boosey & Hawkes, 1968). 23 pages.
- Folder 24 *Ave Maria* (1963). For SATB chorus with rehearsal piano.
Published score (New York: Boosey & Hawkes, 1963). 6 pages.
- Folder 25 *Battle, The* (Capriccio sopra la Battaglia) (1973). Music by Girolamo
Frescobaldi. Freely transcribed by Gordon Binkerd for brass and percussion.
Published score (New York: Boosey & Hawkes, 1973), labeled
"corrected." 18 pages.
- Accompanied by letter from Gordon Binkerd to "Arnold"
(pertaining to errata in instrumental parts). 1 letter (typescript);
dated November 29, 1973. 1 page.
Instrumental parts: 1st trumpet, 2nd trumpet, 1st cornet, 2nd cornet, 1st
horn, 2nd horn, 3rd horn, 1st trombone, 2nd trombone, 1st bass
trombone, 2nd bass trombone, percussion (4 copies). 52 pages.
- Folder 26 *Battle, The* (Capriccio sopra la Battaglia) (1973). Music by Girolamo
Frescobaldi. Freely transcribed by Gordon Binkerd for brass and percussion.
Facsimile of published score (New York: Boosey & Hawkes, 1973), with
annotations in ink. 2 copies. 17 pages, each.
- Folder 27 *Beautiful Changes, The* (1969). For SSAA chorus with rehearsal piano. Text
by Richard Wilbur.
Published score (New York: Boosey & Hawkes, 1969). 16 pages.
- Folder 28 *Birthday, A* (1971). For SATB chorus with rehearsal piano. Poem by Christina
Rossetti.

- Published score (New York: Boosey & Hawkes, 1971). 8 pages.
- Folder 29 *Cantilena for Organ* (1957).
Published score (New York: Highgate Press, 1957). 5 pages.
- Folder 30 *Chimes* (1978). Canon by Antonio Salieri. Arranged for two-part treble voices and bell-lyra.
Published score (New York: Boosey & Hawkes, 1986). 8 pages.
- Folder 31 *Choral Stands* (1977).
“I. Last Light.” For SATB chorus with rehearsal piano. Poem by Rudy Shackelford. Published score (New York: Boosey & Hawkes, 1977). 2 copies. 8 pages, each.
“II. The City Child.” For three-part mixed chorus with rehearsal piano. Poem by Alfred, Lord Tennyson. Published score (New York: Boosey & Hawkes, 1977). 2 copies. 8 pages, each.
“III. O Darling Room.” For SATB chorus with soprano solo, with rehearsal piano. Poem by Alfred, Lord Tennyson. Published score (New York: Boosey & Hawkes, 1977). 2 copies. 8 pages, each.
“IV. What Does Woman Want?” For SATB chorus with rehearsal piano. Published score (New York: Boosey & Hawkes, 1977). 2 copies. 12 pages, each.
- Folder 32 *Christ-Child, The* (1977). For SATB chorus and piano. Text by Gilbert K. Chesterton.
Published score (New York: Boosey & Hawkes, 1977). 16 pages.
Harp accompaniment part (New York: Boosey & Hawkes, 1977). 3 copies. 4 pages, each.
Facsimile of harp accompaniment part, with annotations for transposition to piano. 4 pages. Accompanied by manuscript note: “About Mary’s score ...” 1 page.
- Folder 33 *Christmas Day* (1973). For SATB chorus, unaccompanied. Text by Christina Rossetti.
Published score (New York: Boosey & Hawkes, 1973). 4 pages.
- Folder 34 *Christmas Caroll, A* (1970). For mixed chorus a cappella. Poem by Robert Herrick.
Published score (New York: Boosey & Hawkes, 1970). 76 pages.
- Folder 35 *Compleynt, Compleynt* (1969). For SATB chorus with rehearsal piano. Poem by Ezra Pound.
Published score (New York: Boosey & Hawkes, 1969). 24 pages.
- Folder 36 *Confitebor Tibi* (1968). For SATB chorus a cappella, with rehearsal piano. Text from the *Liber Usualis*.

Published score (New York: Boosey & Hawkes, 1968). 8 pages.

Folder 37 *Dolorosi martir, fieri Tormenti* (undated). Music by Luzzasco Luzzaschi. For SATB chorus. Edited by Gordon Binkerd.

Typescript score, with annotations in pencil. 6 pages. Stamp on first page of score: "University of Illinois Music Library."

Folder 38 *Dum Medium Silenium* (1967). For TTBB chorus with rehearsal piano. Text from the *Liber Usualis*.

Published score (New York: Boosey & Hawkes, 1967). 16 pages.

Folder 39 *Duo* (1971). For flute and oboe.

Published score and parts (New York: Boosey & Hawkes, 1971), with corrections in ink. 36 pages.

Folder 40 *Dusk on Conaniut* (1997). For chorus of mixed voices with soprano solo, with rehearsal piano. Poem by Eleanor A. Fay.

Typescript score (publisher's proof), unbound (Urbana, IL: Samizdat Publications, 1997). 29 pages.

Folder 41 *Ebb and Flow, The* (1967). For SATB chorus with rehearsal piano. Text by Edward Taylor.

Published score (New York: Boosey & Hawkes, 1972). 17 pages.

Folder 42 *Epitaphs* (1970). For SATB chorus with rehearsal piano. Text by Ezra Pound.

Published score (New York: Boosey & Hawkes, 1970). 12 pages.

Folder 43 *Es ist ein Ros entsprungen* (Now blooms a rose so tender) (1979). Adapted from Johannes Brahms' Organ Chorale Prelude (op. 122, no. 8). For SATB chorus with rehearsal piano. English translation of text by Gordon Binkerd.

Published score (New York: Boosey & Hawkes, 1979). 7 pages.

Folder 44 *Eternitie* (1971). For SSATB with rehearsal piano. Poem by Robert Herrick.

Published score (New York: Boosey & Hawkes, 1971). 20 pages.

Folder 45 *Feast of St. Francis of Assisi* (1969). For SA or TB and organ.

Published score (New York: Boosey & Hawkes, 1969). 12 pages.

Box 7

Folder 1 *Five Transcriptions for String Orchestra* (1974). For string orchestra with optional trumpet in C.

Includes transcriptions of: 1. Veni Redemptor by John Redford; 2. Lucem Tuam by John Redford; 3. Toccata per l'elevatione I by Girolamo Frescobaldi; 4. Toccata per l'elevatione II by Girolamo Frescobaldi; 5. Capriccio by Girolamo Frescobaldi.

- Published score and parts (New York: Boosey & Hawkes, 1974). 54 pages.
- Folder 2 *Folk Song* (1992). For TTBB chorus with rehearsal piano. Text by Rainer Maria Rilke.
Typescript score (publisher's proofs?) (Urbana, IL: Samizdat Publications, 1992). 10 pages.
Published score (Urbana, IL: Samizdat Publications, 1992). 10 pages.
- Folder 3 *For the Infant Michael* (1976). For SATB chorus with rehearsal piano. Text by Babette Deutsch.
Published score (New York: Boosey & Hawkes, 1976). 8 pages.
- Folder 4 *Four Chorale-Preludes* (1973). Transcribed for symphony orchestra.
Includes transcriptions of: 1. Es ist das Heil uns kommen her; 2. Allein zu dir, Herr Jesu Christ by Johann Pachelbel; 3. Es ist das Heil uns kommen her by Dietrich Buxtehude; 4. In dulci júbilo by Johann Sebastian Bach.
Published full score and parts (New York: Boosey & Hawkes, 1973). 107 pages.
- Folder 5 *Four Chorale Preludes* (1962). Music by Dietrich Buxtehude. Arranged for orchestra by Gordon Binkerd.
Published full score (New York: Associated Music Publishers, 1962). 70 pages.
- Folder 6 *Four Songs by Johannes Brahms* (1992). Transcribed for solo piano by Gordon Binkerd.
Published score (Urbana, IL: Samizdat Publications, 1992). 21 pages.
- Folder 7 *Fourth Piano Sonata* (1992). Transcribed for solo piano by Gordon Binkerd.
Published score (Urbana, IL: Samizdat Publications, 1992). 2 copies. 37 pages, each.
- Folder 8 *From Your Throne, O Lord* (1968). For unison male choir with organ accompaniment.
Published score (New York: Boosey & Hawkes, 1968). 16 pages.
- Folder 9 *Frost on the Linden Tree* (1992). Music by Johannes Brahms (op. 106, no. 3). Transcribed for solo piano.
Published score (publisher's proofs?) (Urbana, IL: Samizdat Publications, 1992), with annotations in pencil and ink. 5 pages.
- Folder 10 *Garden* (1970). For SATB chorus with rehearsal piano. Poem by Carlton Lowenberg.
Published score (New York: Boosey & Hawkes, 1970). 7 pages.

- Folder 11 *A Good-Night* (1992). For SATB chorus with organ. Text by Francis Quarles.
Typescript score (publisher's proofs?) (Urbana, IL: Samizdat Publishing, 1992. 11 pages.
Published score (Urbana, IL: Samizdat Publishing, 1992. 11 pages.
- Folder 12 *Green be the Turf Above Thee* (undated). For unison male chorus and piano.
Poetry by Fitz-Green Halleck.
Published score (Urbana, IL: Samizdat Publishing, n.d.). 10 pages.
- Folder 13 *Her Definition* (1968). For voice and piano. Text by Thomas Hardy.
Published score (New York: Boosey & Hawkes, 1968). 2 copies. 6 pages, each.
- Folder 14 *Hope is the Thing with Feathers* (1971). For SSAA chorus with rehearsal piano. Poem by Emily Dickinson.
Published score (New York: Boosey & Hawkes, 1971). 16 pages.
- Folder 15 *How Sleep the Brave* (1992). For TTBB chorus with rehearsal piano. Text by William Collins and Thomas Carew.
Publisher's proof, labeled "1st proof" (Urbana, IL: Samizdat Publications, 1992). 7 pages.
Published score (Urbana, IL: Samizdat Publications, 1992). 4 copies. 8 pages, each.
- Folder 16 *Huswifery* (1970). For SATB chorus with rehearsal piano. Poem by Edward Taylor.
Published score (New York: Boosey & Hawkes, 1970). 12 pages.
- Folder 17 *I'd Mourn the Hopes that Leave Me* (1982). For SATB chorus with rehearsal piano. Text by Thomas Moore.
Published score (New York: Boosey & Hawkes, 1982). 11 pages.
- Folder 18 *If Thou Wilt Ease Thine Heart* (1971). For voice and piano. Poem by Thomas L. Beddoes.
Published score (New York: Boosey & Hawkes, 1971). 8 pages.
- Folder 19 *In a Whispering Gallery* (1969). For SATB chorus with rehearsal piano. Text by Thomas Hardy.
Published score (New York: Boosey & Hawkes, 1969), with annotations in pencil. 19 pages.
- Folder 20 *In Dulci Jubilo* (1963). Chorale prelude by Dietrich Buxtehude. Arranged for wind ensemble.
Published score (New York: Associated Music Publishers, 1963). 11 pages.

Instrumental parts: piccolo, flute, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, trombone 3 (bass trombone), tuba. Published parts (New York: Associated Music Publishers, 1963). 18 pages.

- Folder 21 *Infant Joy* (1971). For SSAA chorus with rehearsal piano. Poem by William Blake.
Published score (New York: Boosey & Hawkes, 1971). 12 pages.
- Folder 22 *Institutional Canons for Mixed Chorus* (1971).
“I. The Wealth of Illinois.” For SATB chorus with rehearsal piano. Text by Andrew Sloan Draper and Jonathan Baldwin Turner. Published score (New York: Boosey & Hawkes, 1971). 13 pages.
“III. To Thy Happy Children.” For SSATBB chorus with rehearsal piano. Text by Lorado Taft and from Proverbs. Published score (New York: Boosey & Hawkes, 1971). 8 pages.
- Folder 23 *Is it You I Dream About* (1980). For medium voice and piano. Text by Kate Flores.
Published score (New York: Boosey & Hawkes, 1980). 8 pages.
- Folder 24 *Jesus Weeping* (1970). For SATBB chorus with rehearsal piano. Text by Henry Vaughan.
Published score (New York: Boosey & Hawkes, 1970). 24 pages.
- Folder 25 *Lamb, The* (1971). For SATB chorus with rehearsal piano. Poem by William Blake.
Published score (New York: Boosey & Hawkes, 1971). 8 pages.
- Folder 26 *Last Invocation, The* (1970). For SATB chorus with rehearsal piano. Text by Walt Whitman.
Published score (New York: Boosey & Hawkes, 1970). 8 pages.
- Folder 27 *Last Light* (1977). For TBB chorus a cappella. Text by Rudy Shackelford.
Published score (New York: Boosey & Hawkes, 1977). 4 pages.
- Folder 28 *Let my Prayer Come Like Incense* (1968). For TB chorus with organ accompaniment.
Published score (New York: Boosey & Hawkes, 1968). 11 pages.
- Folder 29 *Liebeslied (The Song of Love)* (1967). For TTBB chorus with rehearsal piano. Poem by Rainer Maria Rilke. English translation by Ludwig Lewisohn.
Published score (New York: Boosey & Hawkes, 1967). 13 pages.

- Folder 30 *Madrigal: Eyes of Clear Serenity* (1965). For SATB chorus, a cappella, with rehearsal piano. Text by Gutierre de Cetina. English translation by Kate Flores.
 Published score (New York: Associated Music Publishers, 1965). 16 pages.
- Folder 31 *Maiden's Song, The* (1992). Music by Johannes Brahms (op. 107, no. 5). Transcribed for solo piano.
 Published score (Urbana, IL: Samizdat Publications, 1992). 3 pages.
- Folder 32 *Memorial* (1969). For SATB chorus with piano reduction. Text by Richard Crashaw.
 Published score (New York: Boosey & Hawkes, 1969), labeled "corrected." 2 copies. 20 pages, each.
- Folder 33 *Memory* (1992). For mixed voices, soprano solo, and piano. Text by Coventry Patmore and Richard Le Gallienne.
 Published score (Urbana, IL: Samizdat Publications, 1992). 28 pages.
 Typescript score (publisher's proofs?), with annotations in ink (incomplete; consists of pages 1-16 only). 2 copies. 16 pages, each.
- Folder 34 *Merlin and the Gleam* (1997). For SSAATTBB chorus with rehearsal piano. Text by Alfred Tennyson.
 Typescript score (publisher's proofs) (Urbana, IL: Samizdat Publications, 1997), labeled "Proof #3." 2 copies. 26 pages, each.
- Folder 35 *Minnedienst*. Oberhessen folk-song.
 For SATB chorus with rehearsal piano. Published score (New York: Boosey & Hawkes, 1977), with annotations in pencil. 5 pages.
 For TTBB chorus with rehearsal piano. Published score (New York: Boosey & Hawkes, 1982), with annotations in pencil. 11 pages.
- Folder 36 *Music I Heard with You* (1996). For medium high voice and piano. Text by Conrad Aiken.
 Facsimile of published score (Urbana, IL: Samizdat Publishing, 1996), labeled "master copy." 9 pages.
 Typescript score (publisher's proofs) (Urbana, IL: Samizdat Publishing, 1996), labeled "Proof #1, with annotations in pencil and ink. 6 pages.
 - Accompanied by manuscript note, in pencil. 1 page.
 Page 8 of typescript score, with annotations in ink. 1 page.
 - Accompanied by manuscript note, in ink. 1 page.
- Folder 37 *My Soul, There is a Country* (1973). From *Songs of Farewell*. For SATB chorus, unaccompanied, with rehearsal piano. Poem by Henry Vaughan.
 Published score (New York: Boosey & Hawkes, 1973). 12 pages.

- Folder 38 *Nativitas Est Hodie* (1966). For SATB chorus a cappella, with rehearsal piano.
Published score (New York: Boosey & Hawkes, 1966). 12 pages.
- Folder 39 *Never Weather-Beaten Sail* (1973). From *Songs of Farewell*. For SATB
chorus, unaccompanied, with rehearsal piano. Text by Thomas Campion.
Published score (New York: Boosey & Hawkes, 1973), labeled
“corrected.” 8 pages.
- Folder 40 *Nocturne* (1969). For cello and mixed voices. Poe, by William Carlos
Williams.
Published score (New York: Boosey & Hawkes, 1969), labeled
“corrected.” 24 pages.
Published score, from *Words and Music: The Composer’s View: A Medley
of Problems and Solutions Compiled in Honor of G. Wallace
Woodworth by Sundry Hands*, ed. Laurence Berman (Cambridge, MA:
Department of Music Harvard University, 1972). Facsimile of front
cover of published volume and score of *Nocturne*, excerpted (pp. 17-
31). 3 copies. 15 pages, each.
Cello accompaniment part (New York: Boosey & Hawkes, 1969). 3
copies. 6 pages, each.

Box 8

- Folder 1 *Noble Numbers* (1974). Transcriptions based on organ music of the 17th and
18th centuries. For wind ensemble.
*Includes transcriptions of: I. Toccata and Recercar (from “Fiori
Musicali”) by Girolamo Frescobaldi; II. Chorale-Prelude on “Von
Himmel hoch, da Komm ich her” by Johann Pachelbel; III. Chorale-
Fantasie on “Allein Gott in der Höh sei Her” based on settings by
Friedrich Zachau, Nikolaus Vetter, and Johann Gottfried Walther.*
Published score (New York: Boosey & Hawkes, 1974). 51 pages.
Instrumental parts: piccolo, flute 1, flute 2, oboe 1, oboe 2, English horn,
clarinet 1, clarinet 2, bass clarinet, bassoon 1, bassoon 2,
contrabassoon, horn 1, horn 2, trumpet 1, trumpet 2, trombone, bass
trombone, euphonium (treble clef), euphonium (bass clef), tuba,
triangle. Published parts (New York: Boosey & Hawkes, 1974). 79
pages.
- Folder 2 *Now Our Meeting’s Over* (1982). American folk song arranged for mixed
voices, with rehearsal piano.
Published score (New York: Boosey & Hawkes, 1982). 16 pages.
- Folder 3 *Nun freut euch (Now Dance and Sing)* (1963). Music by Matthias Weckmann.
Arranged by Gordon Binkerd for oboe, English horn, bassoon, and two
trombones.
Published score (New York: Associated Music Publishers, 1963). 4 pages.

Instrumental parts: oboe, English horn, bassoon, trombone 1, trombone 2.
Published parts (New York: Associated Music Publishers, 1963). 5 pages.

- Folder 4 *Nursery Ode* (1971). For voice and piano. Poem by Ambrose Philips.
Published score (New York: Boosey & Hawkes, 1971). 10 pages.
- Folder 5 *O Darling Room* (1977). For voice and piano. Poem by Alfred, Lord Tennyson.
Published score (New York: Boosey & Hawkes, 1977). 6 pages.
- Folder 6 *O God of Earth and Altar* (1997). For TTBB chorus with piano. Poetry by Gilbert C. Chesterton.
Published score (Urbana, IL: Samizdat Publications, 1997). 16 pages.
- Folder 7 *O Sweet Jesu* (1974). For SATB chorus with rehearsal piano. Poem by Christina Rossetti.
Published score (New York: Boosey & Hawkes, 1974). 18 pages.
- Folder 8 *Omnes Gentes* (1968). For SATB chorus, a cappella, with rehearsal piano. Text from the *Liber Usualis*.
Published score (New York: Boosey & Hawkes, 1968). 10 pages.
- Folder 9 *On the King's Highway* (1979). For children's chorus and chamber orchestra. Poems by James Stephens.
Published piano vocal score (New York: Boosey & Hawkes, 1979). 31 pages.
Published vocal score (New York: Boosey & Hawkes, 1979). 2 copies. 12 pages, each.
- Folder 10 *One Foot in Eden* (1977). For voice and piano. Text by Edwin Muir.
Published score (New York: Boosey & Hawkes, 1977). 11 pages.
- Folder 11 *Part of Heaven, A* (1974). For violin and orchestra.
Published piano reduction (New York: Boosey & Hawkes, 1974). 32 pages.
Published violin part (New York: Boosey & Hawkes, 1974). 10 pages.
- Folder 12 *Peace* (1968). For high voice and piano. Poem by Henry Vaughan.
Published score (New York: Boosey & Hawkes, 1968). 5 pages.
- Folder 13 *Portrait Intérieur* (1973). For mezzo-soprano, violin, and cello. Poems by Rainer Maria Rilke.
Published miniature score (New York: Boosey & Hawkes, 1973). 28 pages.
Published score (New York: Boosey & Hawkes, 1973). 28 pages.

- Published violin and cello parts (New York: Boosey & Hawkes, 1973). 28 pages.
- Folder 14 *Promises Like Pie-Crust* (1978). For SATB chorus with rehearsal piano. Texts by Christina Rossetti and Dante Gabriel Rossetti.
Published score (New York: Boosey & Hawkes, 1978). 20 pages.
- Folder 15 *Psalm 23* (1972). For chorus of mixed voices, tenor solo, and organ.
Published score (New York: Boosey & Hawkes, 1972). 15 pages.
- Folder 16 *Psalm 93* (1961). For SATB chorus and organ.
Published score (New York: C. F. Peters, 1961). 2 copies. 19 pages, each.
- Folder 17 *Quasi Modo* (1973). For SATB chorus, unaccompanied, with rehearsal piano.
Published score (New York: Boosey & Hawkes, 1973). 22 pages.
- Folder 18 *Recommendation, The* (1967). For SATB chorus with rehearsal piano. Poem by Richard Crashaw.
Published score (New York: Boosey & Hawkes, 1967). 19 pages.
- Folder 19 *Remember Now Thy Creator* (1967). For soprano solo, mixed chorus, and organ.
Published score (New York: Boosey & Hawkes, 1967). 16 pages.
- Folder 20 *Santa Teresa's Book-Mark* (1992). For TTBB chorus and piano. Text by Santa Teresa de Avila. Translated from the Spanish by Henry Wadsworth Longfellow.
Published score (Urbana, IL: Samizdat Publications, 1992). 11 pages.
Typescript score (publisher's proofs?) (Urbana, IL: Samizdat Publications, 1992). 11 pages.
- Folder 21 *Salutis Humanae Sator* (1970). For SATB chorus with rehearsal piano. Text from the *Liber Usualis*.
Published score (New York: Boosey & Hawkes, 1970). 11 pages.
- Folder 22 *Scapulis suis* (1964). For SSAA chorus a cappella, with rehearsal piano.
Published score (New York: Associated Music Publishers, 1964). 8 pages.
- Folder 23 *Scotch Mist, A* (1977). For men's voices with rehearsal piano. Texts by Robert Burns.
"1. Wilt Thou be my Dearie." Published score (New York: Boosey & Hawkes, 1977). 7 pages.
"2. Clout the Cauldron." Published score (New York: Boosey & Hawkes, 1977), with annotations in pencil. 11 pages.
"3. Ay Waukin O." Published score (New York: Boosey & Hawkes, 1977). 7 pages.

- Folder 24 *Shut Out that Moon* (1968). Song cycle for voice and piano. Poems by Thomas Hardy.
Includes: 1. She, to Him; 2. Shut out the Moon; 3. A Bygone Occasion; 4. The Riddle.
 Published score (New York: Boosey & Hawkes, 1968). 28 pages.
- Folder 25 *Sleepwalker, The* (1990). Song by Johannes Brahms (*Nachtwandler*, op. 86, no. 3). Arranged for mixed chorus and piano. Text by Max Kalbeck. English translation by Gordon Binkerd.
 Published score (Urbana, IL: Samizdat Publications, 1990). 2 copies. 11 pages, each.
 Also in folder: *The Sleepwalker*. Music by Johannes Brahms (op. 86, no. 3). Transcribed for solo piano. Typescript score (publisher's proofs?) (Urbana, IL: Samizdat Publications, 1992). 5 pages.
 - Accompanied by manuscript note (pencil). 1 page.
- Folder 26 *Snowfall* (1990). For SATB chorus with rehearsal piano. Text by Lois Bogue.
 Published score (Urbana, IL: Samizdat Publications, 1990). 3 copies. 12 pages, each.
- Folder 27 *Somewhere I Have Never Travelled* (1969). For voice and piano. Poem by e. e. cummings.
 Published score (New York: Boosey & Hawkes, 1969). 10 pages.
- Folder 28 *Sonatina for Flute and Piano* (1972).
 Published score (New York: Boosey & Hawkes, 1972), annotation in ink. 15 pages.
 Published flute part (New York: Boosey & Hawkes, 1972). 4 pages.
- Folder 29 *Song of Praise and Prayer* (1972). Children's hymn. Poem by William Cowper.
 For unison chorus and piano or organ. Published score (New York: Boosey & Hawkes, 1972). 6 pages.
 For voice and piano. Published score (New York: Boosey & Hawkes, 1972). 6 pages.
- Folder 30 *Song of Songs* (1981). For double mixed chorus and obbligato horn solo, with rehearsal piano. Text by Wilfred Owen.
 Published score (New York: Boosey & Hawkes, 1981). 36 pages.
- Folder 31 *Sonnet XLVI* (1993). For mixed voices with rehearsal piano. Text by Dante Gabriel Rossetti.
 Publisher's proofs (Urbana, IL: Samizdat Publications, 1993). 2 versions, with annotations in pencil and ink. 23 pages, each.

- Folder 32 *Sorrow Hath a Double Voice* (1978). For solo high voice, unison male or female chorus, and harp. Text by Christina Rossetti.
Published score (New York: Boosey & Hawkes, 1978). 11 pages.
Facsimile of published harp accompaniment (New York: Boosey & Hawkes, 1978). 6 pages.
- Folder 33 *Sung Under the Silver Umbrella* (1977). For children's voices and accompaniment.
"1. The Christ-Child." For SA chorus and piano or harp. Text by Gilbert K. Chesterton. Published score (New York: Boosey & Hawkes, 1977). 12 pages.
"2. Song of Innocence." For three-part children's chorus with rehearsal piano. Text by William Blake. Published score (New York: Boosey & Hawkes, 1978). 8 pages.
"4. The Merry Man of Paris." For unison children's voices and piano. Text by Stella Mead (after Béranger). Published score (New York: Boosey & Hawkes, 1978). 11 pages.
"5. Child's Song." For three-part children's chorus and piano. Text by Thomas Moore. Published score (New York: Boosey & Hawkes, 1978). 11 pages.
"6. White Fields." For SA chorus and piano. Words by James Stephens. Published score (New York: Boosey & Hawkes, 1978). 8 pages.
- Folder 34 *Sunset of the Year, The* (1994). For TTBB chorus with rehearsal piano.
- Folder 35 *String Quartet No. 1* (1968).
Published parts (New York: Boosey & Hawkes, 1968), labeled "corrected." 39 pages.
Parts. Printed Copy. 39 pages.
- Folder 36 *String Quartet No. 2* (1970).
Published miniature score (New York: Boosey & Hawkes, 1970). 38 pages.
Published parts (New York: Boosey & Hawkes, 1970), labeled "corrected." 36 pages.

Box 9

- Folder 1 *Sunset of the Year, The* (1994). Inspired by arrangement by Burton Garlinghouse. For TTBB chorus with rehearsal piano.
Typescript score (publisher's proofs, revised version) (Urbana, IL: Samizdat Publications, 1994). 2 copies. 9 pages, each.
Typescript score (publisher's proofs, edited version) (Urbana, IL: Samizdat Publications, 1994), with annotations in pencil and ink. 2 copies. 11 pages, each.
- Copy 1 accompanied by manuscript note: "G. B. corrections on this copy." 1 page.

- Copy 2 accompanied by manuscript booklet outlining layout for published score.
 - Typescript score (publisher's proofs, edited version 2) (Urbana, IL: Samizdat Publications, 1994), with annotations in pencil and ink. 8 pages. Score incomplete (page 9 of score missing).
 - Typescript score (strophic). 2 copies. 3 pages, each.
- Folder 2 *Sweet Day* (1991). For SATB chorus with piano. Text by George Herbert. Typescript score (publisher's proofs/master copy) (Urbana, IL: Samizdat Publishing, 1991). 12 pages.
Published score (Urbana, IL: Samizdat Publishing, 1991). 12 pages.
- Folder 3 *Symphony No. 1* (1969). For symphony orchestra.
Published full score (New York: Boosey & Hawkes, 1969). 96 pages.
- Folder 4 *Symphony No. 2* (1970). For symphony orchestra.
Published full score (New York: Boosey & Hawkes, 1970). 78 pages.
- Folder 5 *Symphony No. 3* (1972). For symphony orchestra.
Published full score (New York: Boosey & Hawkes, 1972). 83 pages.
- Folder 6 *There is a Garden in Her Face* (1972). For TTB chorus unaccompanied, with rehearsal piano. Text by Thomas Campion.
Published score (New York: Boosey & Hawkes, 1972), with annotations in ink. 8 pages.
- Folder 7 *They Lie at Rest* (1973). For TTB chorus with piano reduction. Text by Christina Rossetti.
Published score (New York: Boosey & Hawkes, 1973). 7 pages.
- Folder 8 *Things Near and Far: Four Folk Songs of Wales* (1992). Arranged for voice(s) and piano.
Includes: I. Mine Own (Pe Cawn I Hon), English text by A. P. Graves; II. The Old Weaver (Y Gwydd), text by Kate Moffat; III. Mountain Wedding Song (Hobad O Hilion), text by Gordon Binkerd; IV. Bury Me, For Love and Pity (Breuddwyd Y Frenhines), text by Alfred Moffat.
For low voice and piano. Published score (Urbana, IL: Samizdat Publications, 1992). 21 pages. Pages 11-14 missing.
"I. Mine Own." For low voice and piano. Typescript score (publisher's proofs) (Urbana, IL: Samizdat Publications, 1992). 3 pages.
Mountain Wedding. For SATB chorus with piano. Typescript score (publisher's proofs?) (Urbana, IL: Samizdat Publications, 1992). 9 pages. Page 15 missing.
- Accompanied by manuscript note (pencil). 1 page.

- Folder 9 *Third Mass of Christmas and Octave Day of Christmas* (1967). For SATB chorus with organ accompaniment.
Published score (New York: Boosey & Hawkes, 1967). 27 pages.
- Folder 10 *Third Piano Sonata* (1932).
Typescript score (publisher's proofs?) (Urbana, IL: Samizdat Publications, 1932). 25 pages.
Published score (Urbana, IL: Samizdat Publications, 1932). 25 pages.
- Folder 11 *This Harp which I Wake Now* (1982). For SATB chorus with rehearsal piano.
Text by Thomas Moore.
Published score (New York: Boosey & Hawkes, 1982). 20 pages.
- Folder 12 *Three Canzonas* (1969). For B-flat trumpets, horns in F, trombones, and tuba.
Published score (New York: Boosey & Hawkes, 1969), with annotations in ink. 24 pages.
Instrumental parts: 1st trumpet, 2nd trumpet, 3rd trumpet, 1st horn, 2nd horn, 3rd horn, 1st tenor trombone, 2nd tenor trombone, trombone (bass trombone), tuba. Published parts (New York: Boosey & Hawkes, 1969), with annotations in ink. 30 pages.
- Folder 13 *Three Dorset Songs* (1996). For high voice and piano. Poetry by William Barnes.
Includes: Published score (Urbana, IL: Samizdat Publications, 1996), labeled "master copy." 17 pages.
"I. Trees." 2 items:
- Full score. Typescript proof ("Proof #1"), with annotations in ink. 4 pages.
- Full score. Typescript proof ("Proof #2"), with annotations in ink. 1 page of text (title page); 4 pages of music.
"II. Life." 2 items:
- Full score. Typescript proof ("Proof #1), with annotations in ink. 7 pages.
- Full score. Typescript proof ("Proof #2), with annotations in ink.
"III. Green." 1 item:
- Full score. Typescript proof ("Proof #1), with annotations in pencil and ink. 4 pages.
"Barnes odds + ends." Assorted extra pages, including:
- Title page for "I. Trees." Ink and pencil. 1 page.
- Facsimile of text for "I. Trees." Typescript. 1 page.
- "III. Green." First page of score. Typescript proof (?). 1 page.
- Folder 14 *Three Slumber Songs* (1982). For SATB chorus with rehearsal piano.
Includes: 1. *On Slumber Tree* (text by A. P. Graves); 2. *Lullaby of the Boat People* (Southeast Asian folk song); 3. *Golden Slumbers* (text by Thomas Dekker).

Published score (New York: Boosey & Hawkes, 1982). 16 pages.

Folder 15 *Three Songs for Mezzo-Soprano* (1971). For mezzo-soprano and piano.
Includes: I. Never the Nightingale (text by Adelaide Crapsey); II. How Lillies Came White (text by Robert Herrick); III. Upon Parting (text by Robert Herrick).

Published score (New York: Boosey & Hawkes, 1971). 24 pages.

Folder 16 *Three Songs for Mezzo-Soprano and String Quartet* (1971).
Includes: I. Never the Nightingale (text by Adelaide Crapsey); II. How Lillies Came White (text by Robert Herrick); III. Upon Parting (text by Robert Herrick).

Published miniature score (New York: Boosey & Hawkes, 1973), with annotations in ink, labeled “errata.” 32 pages.

Instrumental parts: violin I, violin II, viola, cello. Published parts (New York: Boosey & Hawkes, 1973). 68 pages.

Folder 17 *To Electra Set 1* (1970). For mixed chorus with rehearsal piano. Poems by Robert Herrick.

“1. Love Looks for Love.” For SSSAA chorus with rehearsal piano.

Published score (New York: Boosey & Hawkes, 1970). 8 pages.

“2. I Dare Not Ask A Kisse.” For SSATB chorus with rehearsal piano.

Published score (New York: Boosey & Hawkes, 1970). 2 copies. 8 pages, each.

“3. ‘Tis Ev’ning, My Sweet.” For STB chorus with rehearsal piano.

Published score (New York: Boosey & Hawkes, 1970). 2 copies. 11 pages, each.

“4. Upon Electra’s Teares.” For SSATB with rehearsal piano. Published score (New York: Boosey & Hawkes, 1970). 3 copies. 15 pages, each.

“5. More White then Whitest Lillies Far.” For SSSAATBB with rehearsal piano. Published score (New York: Boosey & Hawkes, 1970). 2 copies. 19 pages, each.

Folder 18 *To Electra Set 2* (1974). For mixed chorus with rehearsal piano. Poems by Robert Herrick.

“6. Ile Come to Thee in All Those Shapes.” For SATB chorus with rehearsal piano. Published score (New York: Boosey & Hawkes, 1974). 16 pages.

“7. A Conjuraton, to Electra.” For SSSAATB with rehearsal piano. Published score (New York: Boosey & Hawkes, 1974). 19 pages.

“8. The Vision to Electra.” For SATB chorus with soprano and tenor solos, with rehearsal piano. Published score (New York: Boosey & Hawkes, 1974). 33 pages.

“9. Let not thy Tomb-Stone.” For SATBB with rehearsal piano. Published score (New York: Boosey & Hawkes, 1974). 9 pages.

- Folder 19 *Trio for Clarinet in B-flat, Viola, and Cello* (1970).
Published score (New York: Boosey & Hawkes, 1970), labeled
“corrected.” 32 pages. Errata list written on inside front cover (pencil).
Published parts (New York: Boosey & Hawkes, 1970). 34 pages.
- Folder 20 *Trio for Strings* (1977).
Published miniature score (New York: Boosey & Hawkes, 1979). 24
pages.
Published parts (New York: Boosey & Hawkes, 1979). 25 pages.
- Folder 21 *Two Celtic Choruses for Male Voices* (1991). For male chorus with piano
reduction.
Includes: I. The Blackbird (TTBB); II. Let Now the Harp (TB).
Typescript score (publisher’s proofs?) (Urbana, IL: Samizdat Publications,
1991). 18 pages.
Published score (Urbana, IL: Samizdat Publications, 1991). 2 copies. 18
pages, each.
- Folder 22 *Two Celtic Choruses for Mixed Voices* (1992). For SATB chorus and piano.
Includes: I. Mine Own; II. Mountain Wedding Song.
Typescript score (publisher’s proofs?) (Urbana, IL: Samizdat Publications,
1992). 19 pages.
Published score (Urbana, IL: Samizdat Publications, 1992). 2 copies. 19
pages, each. Copy 1 has annotations in pencil.

Box 10

- Folder 1 *Two Celtic Choruses for Women’s Voices* (1991). For women’s chorus and
piano.
Includes: I. It Is Not the Tear (SSAA); II. The Mistletoe (SA).
Typescript score (publisher’s proofs?) (Urbana, IL: Samizdat Publications,
1991). 14 pages.
Published score (Urbana, IL: Samizdat Publications, 1991). 14 pages.
- Folder 2 *Two Salieri Canons* (1978). Music from a scherzo by Antonio Salieri.
Arranged by Gordon Binkerd.
*Includes: I. Milton, for TTB chorus with rehearsal piano, with text by
Alfred, Lord Tennyson; II. Das Glockenspiel, for TB chorus and bell-
lyra.*
Published score (New York: Boosey & Hawkes, 1978). 11 pages.
- Folder 3 *What Sweeter Music* (1968). For SATB chorus with piano or organ
accompaniment. Poem by Robert Herrick.
Published score (New York: Boosey & Hawkes, 1971). 8 pages.

- Folder 4 *What Sweeter Musick* (1968). For high voice and piano. Poem by Robert Herrick.
Published score (New York: Boosey & Hawkes, 1971). 6 pages.
- Folder 5 *Wiegenlied* (1977). Music by Johannes Brahms (from Intermezzo for piano, op. 117, no. 1). Arranged for mixed chorus and piano four hands.
Published score (New York: Boosey & Hawkes, 1977). 11 pages.
- Folder 6 *Wir sind die Treibenden (We in this whirl are caught)* (1970). For SATB chorus with rehearsal piano. Text by Rainer Maria Rilke. English translation by Ludwig Lewisohn.
Published score (New York: Boosey & Hawkes, 1970). 11 pages.
- Folder 7 *Wishing-Caps, The* (1971). For voice and piano. Poem by Rudyard Kipling.
Published score (New York: Boosey & Hawkes, 1971). 18 pages.
- Folder 8 *Work, The* (1970). For SATB chorus with rehearsal piano. Text by Neil Weiss.
Published score (New York: Boosey & Hawkes, 1970). 7 pages.

Series 3: Publicity and Press Materials

Box 10 [cont.]

- Folder 9 Press clippings, 1932-1949.
Press clippings; dated between April 1932 and February 1949. 3 items.
- Folder 10 Press clippings, 1950s.
Newspaper and magazine clippings; dated 1950-1959. 20 items.
- Folder 11 Press clippings, 1960s.
Newspaper and magazine clippings and facsimiles; dated 1960-1969. 20 items.
- Folder 12 Press clippings, 1970s.
Newspaper and magazine clippings and facsimiles; dated 1970-1979; 8 undated. 46 items.
- Folder 13 Press clippings, 1980s.
Newspaper and magazine clippings, newsletters, and facsimiles; dated 1980-1987. 22 items.
- Folder 14 Press clippings, 1990s.
Newspaper clippings and facsimiles; dated 1990-1996; 1 undated. 12 items.

- Folder 15 Press clippings, 2000s.
Newspaper clipping (obituary); dated September 7, 2003. 1 item.
- Folder 16 Concert posters.
Concert posters; dated May 1988 and May 1991. 2 items.
- Folder 17 Journals and bulletins, 1960s-1970s
American Composers Alliance Bulletin, vol. 10, no. 3 (September 1962).
Includes feature article on Gordon Binkerd (Dorothy Veinus Hagan, "Gordon Binkerd," pp. 1-6).
The Choral Journal, vol. 13, no. 6 (February 1973). Includes two-page advertisement for the choral works of Gordon Binkerd (pp. 10-11).
- Folder 18 Journals and bulletins, 1995-1996.
Choral Journal, vol. 35, no. 9 (April 1995). Includes interview with Gordon Binkerd (David Saladino, pp. 33-41).
The MacDowell Colony News, vol. 25, no. 1 (Spring 1996). Gordon Binkerd listed in "Fellows in the News" article (p. 14).
Sonorities: Publication for Alumni and Friends of the School of Music, University of Illinois at Urbana-Champaign, Spring 1996. Gordon Binkerd listed in "Emeriti Faculty News" article (p. 22).
- Folder 19 Journals and bulletins, 2002-2003.
Pan Pipes, vol. 94, no. 2 (Winter 2002). Gordon Binkerd listed in "53rd Annual American Composers Update" (prepared by Dorothy Gross, pp. 21-22).
Choral Journal, vol. 44, no. 4 (November 2003). Includes "In Memoriam" article (by David Saladino, p. 47).
- Folder 20 Other publicity.
"Gordon Binkerd," *Who's Who in the Midwest*, 18th ed. Typescript proof of biography (from *Who's Who in America*, 41st ed.), under consideration for *Who's Who in the Midwest*. 3 pages.
Publicity brochures and facsimiles. 4 items.
- Box 11**
- Folder 1 Programs, 1937 – 1949.
Concert and recital programs; dated between June 1937 and December 1949. 4 items.
- Folder 2 Programs, 1950 – 1955.
Concert, recital, and festival programs; dated between January 1950 and March 1955. 21 items.
- Folder 3 Programs, 1956 – 1959.

Concert, recital, and festival programs and related publicity materials;
dated between November 1956 and December 1959. 24 items.

- Folder 4 Programs, 1963 – 1969.
Concert and recital programs; dated between October 1963 and December 1969.
- Folder 5 Programs, 1970 – 1979.
Concert, recital, and festival programs and facsimiles; dated between March 1970 and October 1979; 2 undated. 41 items.
- Folder 6 Programs, 1980 – 1989.
Concert, recital, festival, and tour programs; related publicity materials; and facsimiles; dated between January 1980 and December 1989; 4 undated. 38 items.
- Folder 7 Programs, 1990s.
Concert, recital, and festival programs and facsimiles; invitations; related publicity materials; and facsimiles; dated between January 1990 and May 1999; 3 undated. 35 items.
- Program dated October 22, 1995, accompanied by correspondence from W. Stuart Pope to Gordon Binkerd. 1 letter (ink); dated October 23, 1995. 2 pages.
- Folder 8 Programs, 2000 – 2003.
Concert programs; dated between May 2000 and May 2003. 6 items.
- Folder 9 Performances in 1977.
Manuscript note, titled “Performances in 1977” (ink). 1 page.
- Folder 10 Foellinger Hall—Piano Recitals (1993).
Concert ticket (“Piano Music of Gordon Binkerd,” William Heiles, piano) and enclosing folder; dated February 25, 1993. 2 items.
Krannert Center for the Performing Arts January-February 1993 brochure. 1 item.
- Folder 11 WFBF-92.5. Xerox Concert Series Schedule.
Facsimile of concert series schedule; dated “April.” 2 pages.

Series 4: Personal Papers

Box 11 [cont.]

Sub-series A: Correspondence

- Folder 12 French, Richard (Harvard University, Department of Music).

Richard French to Gordon Binkerd. 3 letters (3 typescript); dated October 16, 1947; October 21, 1947; May 12, 1948. 3 pages.

- Folder 13 Swarthout, Evelyn (Mrs. Patrick Hayes).
Evelyn Swarthout to Gordon Binkerd. Facsimile of 1 letter (manuscript); dated May 18, 1970. 3 pages.
- Folder 14 Villamil, Ms.
Mrs. Villamil from Gordon Binkerd. Facsimile of 1 letter (typescript); dated July 15, 1991. 2 pages.
- Folder 15 Ware, Clifton.
Clifton Ware to Gordon Binkerd. 1 letter (ink); dated July 11, 1978. 1 page.
- Folder 16 Woodworst, G. W. (Harvard University, Department of Music).
G. M. Woodworst to Gordon Binkerd. 2 letters (2 typescript); dated February 12, 1946; February 10, 1947. 2 pages.
- Folder 17 Wynne, Marjorie G. (Librarian, Rare Book Room, Yale University Library).
Marjorie G. Wynne to Gordon W. Binkerd. 1 letter (typescript); dated June 4, 1957. 1 page.
- Folder 18 Greeting Cards.
Cards, including birthday cards, holiday cards, and various other correspondence, from assorted correspondents. 11 cards.
- Card dated October 31, 2002 (from "Margaret [and Stuart]") accompanied by:
 o 2 photographs of Margaret and Stuart with family. 2 color photographs, 4" x 6".
 o 8 photographs of Margaret and Stuart's house. 8 color photographs, 4" x 6".

Sub-series B: Papers and Ephemera

Box 11 [cont.]

- Folder 19 *Music and Artists*, vol. 5, no. 3 (June-July 1972). 32 pages.
"Contemporary Music: Observations from Those Who Create It" includes quotation by Gordon Binkerd (pp. 14-15).
- Folder 20 Binkerd, Gordon. Review of *Orchestration* by Walter Piston, *Journal of the American Musicological Society*, pp. 138-140.
Published review. 3 pages.
- Folder 21 *Colloquy: Alumni Quarterly* (Fall 2001).

Magazine from the Graduate School of Arts and Sciences, Harvard University. 21 pages.

- Folder 22 Miscellaneous poems.
Wendell Berry, "An Invocation." Facsimile of typescript poem. 1 page.
"Translations." Typescript document, with translations of various unattributed poems. 1 page.
- Folder 23 Miscellaneous programs.
Concert, recital, and memorial programs by various musicians; dated between November 1976 and 1990. 9 items.
- Folder 24 "Gordon's Gala: October 28, 1986." Napkin, laminated. 2 items.
- Folder 25 "Sun Singer" by John Von Wicht.
Photograph of oil painting. 1 black and white photograph, 7.25" x 9".
Inscription on reverse: "Gordon, this print is for you."
- Folder 26 WWII dog tags.
Dog tags for Gordon Binkerd, from naval service during WWII. 3 tags.
- Box 10 [cont.]**
- Folder 21 Cradle Roll Certificate.
Certificate from the Methodist Episcopal Sunday School, awarded to Gordon Binkerd; dated February 7, 1917. 1 item.
- Folder 22 Certificate of Award for Excellence in Spelling.
Certificate from the Nance County Spelling Contest, awarded to Gordon Binkerd; dated March 27, 1929. 1 item.
- Folder 23 Fullerton Promotion Certificate.
Certificate of promotion to the high school, issued by the Fullerton, NB, Board of Education to Gordon Binkerd; dated May 31, 1929. 1 item.
- Folder 24 High School Diploma, Gregory Public Schools.
Diploma from Gregory High School, Gregory, SD; dated May 26, 1933. 1 item.
Commencement program; dated May 26, 1933. 2 pages.
- Folder 25 *Tumbleweed* [yearbook from Dakota Wesleyan University] (1936).
Gordon Binkerd appears on pages 72 and 74.
- Folder 26 Bachelor of Music diploma from Dakota Wesleyan University.
Diploma issued to Gordon Binkerd, enclosed in diploma cover; dated June 8, 1937.

- Folder 27 Class of 1937 Address List.
Typescript document, with annotations in ink and pencil. 2 pages.
- Folder 28 *Franklin College Bulletin*, vol. 31, no. 4 (July 1940). 20 pages.
- Folder 29 National Institute of Arts and Letters Grant.
Douglas Moore (Chairman, Committee on Grants for Music) to Gordon Binkerd. 1 letter (typescript); dated February 21, 1964. 1 page.
Malcolm Cowley (President, National Institute of Arts and Letters).
Commendation to Gordon Binkerd; dated May 20, 1964. 1 page.
Invitation to annual ceremonial. 4 pages.
Ceremonial program booklet; dated May 20, 1964. 2 copies. 8 pages, each.
- Folder 30 Documents pertaining to Dakota Wesleyan University's Alumnus of the Year Award.
Correspondence. 6 items.
President [James] Beddow (Dakota Wesleyan University) from Gordon Binkerd. 1 letter (ink); dated July 12, 1987.
Barbara Horton (Alumni Secretary, Dakota Wesleyan University) to/from Gordon Binkerd. 4 letters (4 typescript); dated March 6, 1987; 1 undated (March 1987); April 15, 1987; April 22, 1987. 4 pages.
Daryl Thuringer (Media/Publications Coordinator) to Gordon Binkerd. 1 letter (typescript); dated June 23, 1987.
- Accompanied by photograph of the Dakota Wesleyan University 50-year reunion class. 1 black and white photograph, 5" x 7".
- Papers.
Dakota Wesleyan University Alumni Day 1987 program. 12 pages.
Statement from Gordon Binkerd regarding his education at Dakota Wesleyan University (typescript). 1 p.
- Accompanied by composition list (typescript). 4 pages.
"Gordon Binkerd: Alumnus of the Year." Statement from President James Beddow (typescript). 4 copies. 1 page, each.
Dakota Wesleyan University World, vol. 81, no. 2 (July 1987).
Manuscript note (ink). 1 page.
- Folder 31 Documents pertaining to the Honorary Doctorate of Fine Arts from Dakota Wesleyan University.
Commencement program; dated May 5, 1996.
Certificate of Congratulations from "Your Proud First Cousins"; dated May 5, 1996. 1 item.
"Gordon Binkerd: Honorary Doctorate of Fine Arts." Statement from President John L. Ewing, Jr.; dated May 5, 1996. 4 copies. 1 page, each. Copy 4 mounted, in shrink-wrap.

- Folder 32 MacDowell Colony documents.
 Mary Carswell (Executive Director, MacDowell Colony) to Gordon Binkerd. 1 letter (typescript); dated October 4, 1996. 1 page.
 Brochure for the MacDowell Colony (April 1995-March 1996). 33 pages.
 Publicity brochure and flyer for the MacDowell Colony; undated [1960s].
 3 items.
- Folder 33 Brewbaker, Daniel. *The Irish Cliffs of Moher*. For treble and mixed chorus, uilleann pipes, bodhran, and string orchestra. Presented to Gordon Binkerd on his 86th birthday.
 Typescript full score (2002). 17 pages.
 Dan Brewbaker to Gordon Binkerd. 1 postcard (ink); dated August 7, 2002. 1 item.
- Folder 34 Saladino, David, arr. *The Drunken Sailor*. For SAATBB unaccompanied, with rehearsal piano.
 Published score (Urbana, IL: Samizdat Publications, 1990). 14 pages.

Series 5: Dissertations

Box 12

- Item 1 Duda, Theodor. "What Sweeter Music: An Examination of Selected Later Songs of Gordon Binkerd (with Suggestions for Performance)." DMA diss., University of Illinois at Urbana-Champaign, 1995.
 Facsimile of dissertation, in binder. 120 pages. Inscription on front cover to Gordon Binkerd (ink).
- Item 2 Griffith, Patricia Barnes. "The Solo Piano Music of Gordon Binkerd." DMA diss., Peabody Conservatory of Music, Johns Hopkins University, 1984.
 Bound volume, reproduced from UMI microfilm. 134 pages.

Box 13

- Item 1 Hawthorne, Loyd Furman. "The Choral Music of Gordon Binkerd." DMA diss., University of Texas at Austin, 1973.
 Bound volume. 143 pages.
- Item 2 Paulin, Carolyn Ruth. "The Treble Choral Music of Gordon Binkerd: A Survey." DMA diss., University of Illinois at Urbana-Champaign, 1989.
 Bound volume (with comb binding). 325 pages. Inscription on copyright page: "Many thanks, Carolyn."
- Item 3 Saladino, David A. "Influence of Poetry on Compositional Practices in Selected Choral Music of Gordon Binkerd." PhD diss., Florida State University, 1984.

Bound volume. 443 pages. Front cover embossed: "To Gordon Binkerd."

Series 6: Oversized Items

Box 14

- Folder 1 *And I am Old to Know* (1957). For voice and orchestra. Poem by Pauline Hanson.
Separated from Series 1 (Manuscript Music).
Full score (incomplete; consists of pages 1-5 only). Ozalid manuscript (pencil). 5 pages of music.
- Folder 2 *Psalm 93* (1961). For SATB chorus with symphony orchestra.
Separated from Series 1 (Manuscript Music).
Full score. Manuscript facsimile, bound. 39 pages of music.
- Folder 3 *Somewhere I Have Never Travelled* (undated). For voice and symphony orchestra. Text by e. e. cummings.
Separated from Series 1 (Manuscript Music).
Full score. Ozalid manuscript (pencil). 23 pages of music.
- Folder 4 *Sun Singer* (1952). For symphony orchestra.
Separated from Series 1 (Manuscript Music).
Full score. Fair copy (ink), with annotations and performance markings in colored pencil. 80 pages of music.
- Interleaved in score: manuscript sketches (pencil). 5 sheets.
- Folder 5 *Symphony No. 1* (1955). For symphony orchestra.
Separated from Series 1 (Manuscript Music).
Full score. Ozalid manuscript (ink). 167 pages of music.
- Folder 6 [Untitled fragments] (undated).
Separated from Series 1 (Manuscript Music).
Untitled manuscript sketches (pencil). 3 sheets of music.
Untitled score for symphony orchestra. Draft of full score (fragment); pages numbered 22, 78-94. Ozalid manuscript (pencil). 18 pages of music.
Untitled score for symphony orchestra. Fragment of full score; pages numbered 1-21. Ozalid manuscript (pencil). 21 pages of music.
- Folder 7 *Sonnet XLVI of Dante Gabriel Rossetti* (1993). For mixed voices with rehearsal piano.
Separated from Series 2 (Printed Music).
Typescript score (publisher's proofs?) (Urbana, IL: Samizdat Publications, 1993). 23 pages.

- Folder 8 Oversized press clippings.
Separated from Series 3 (Publicity and Press Materials).
Newspaper clippings and newsletters; dated between May 1981 and Fall 1996. 6 items.
- Folder 9 Oversized concert posters.
Separated from Series 3 (Publicity and Press Materials).
Concert posters; dated April 1987 and February 1993. 2 items.
- Folder 10 Certificate of Baptism.
Separated from Series 4 (Personal Papers), Sub-series B (Papers and Ephemera).
Certificate of Baptism; dated July 4, 1926. 1 item.
- Folder 11 Honorary Doctorate of Fine Arts.
Separated from Series 4 (Personal Papers), Sub-series B (Papers and Ephemera).
Honorary diploma from Dakota Wesleyan University, issued to Gordon Binkerd, enclosed in folder; dated May 1996.
- Folder 12 Shackelford, Rudy. *Exfoliations* (1986). For solo guitar.
Separated from Series 4 (Personal Papers), Sub-series B (Papers and Ephemera).
Score. Manuscript facsimile. 9 pages of music.