Sydney Hodkinson and Jan DeGaetani in rehearsal, Kilbourn Hall, Eastman School of Music. Photograph from ESPA 30-90 (8x10).
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DESCRIPTION OF COLLECTION

Shelf location: A3B 1,1–1,6; 2,3
Extent: 24 linear feet

Biographical Sketch

Jan DeGaetani rehearsing in Kilbourn Hall (1980s). Photograph from ESPA 30-93 (8x10).

Although her repertoire encompassed works from the entire historical spectrum of Western classical music, Jan DeGaetani (1933–1989) achieved worldwide prominence as an interpreter of twentieth-century vocal music. She earned a bachelor’s degree from the Juilliard School, where she was a scholarship student of Sergius Kagen. Over the course of her career, DeGaetani appeared as soloist with such ensembles as the New York Philharmonic, San Francisco Symphony, London Symphonietta, New York Pro Musica, the Waverly consort, the
Fine Arts Quartet, the American and New York Brass Quintet, and the Aspen Festival orchestra. George Crumb, Jacob Druckman, Peter Maxwell Davies, Gyorgy Ligeti, and Pierre Boulez all composed important works for Jan DeGaetani.

In addition to her activities as a performer, DeGaetani taught voice at various institutions including the Juilliard School, the Aspen Music Festival, and the Eastman School of Music (1973–89). While at Eastman, DeGaetani won the school’s most prestigious accolades for her teaching, including appointment as a Kilbourn Professor and receipt of the Edward Peck Curtis Award for Excellence in Undergraduate Teaching.

Ms. DeGaetani’s husband, the oboist Philip West, was professor of chamber music at Eastman and founder-director of the Eastman InterMusica ensemble. A memorial tribute to DeGaetani, presented in New York under the aegis of the Fritz Reiner Center for Contemporary Music, featured such performers as Pamela Coburn, Renee Fleming, Stephen Oosting, William Sharp, Lucy Shelton, Dawn Upshaw, Gilbert Kalish, Paul O’Dette, Murry Sidlin, Leo Smit, Robert Spillman, Michael Webster, and Philip West.

**Provenance**

The Jan DeGaetani Collection was a gift to the Sibley Music Library from Professor Philip West, husband of the late Professor DeGaetani.

**Scope and Content**

The Jan DeGaetani Collection is comprised of five distinct components: (1) her working library; (2) her collection of vocal chamber music (maintained separately); (3) her personal papers; (4) a collection of recordings; and (5) a later accession of scores, papers, and recordings (including several commercial LPs).

The present collection, namely her Music Library, comprises Ms. DeGaetani’s personal performing collection, containing scores of oratorios and other choral works, symphonic works, operas, and songs. (N.B. A separate collection of vocal chamber music has been processed separately and maintained as a discrete collection; see the Jan DeGaetani Vocal Chamber Music Collection.) The music is generously annotated with performance markings, and in many cases, the items bear annotations that transmit the professor’s personal insights or preferences regarding interpretation. In addition to standard repertory, the collection includes works composed expressly for Ms. DeGaetani by colleagues, students, and admirers.

**Restrictions on use**

The collection donor, the late Professor Philip West, placed no restrictions on the use of the materials of the Jan DeGaetani Collection. Reproduction of its contents will, however, be
provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.

**Associations**

As mentioned, the present collection is one of five separately processed collections associated with Jan DeGaetani. Of these, the most closely related to the present collection is the Jan DeGaetani Vocal Chamber Music Collection, which encompasses Ms. DeGaetani’s performing library of vocal chamber music totalling more than 400 items. In addition, the Sibley Music Library possesses a collection of Ms. DeGaetani’s personal and professional papers; a collection of recordings; and a final, smaller accession of scores, recordings, and papers relating to Ms. DeGaetani’s career. To recognize the distinct provenance of each body of material, each has been processed as a separate collection.

Moreover, RTWSC houses the papers of several other performing faculty members, including other former professors from Eastman’s vocal department. Of particular interest are the papers of Tom Paul, a colleague, frequent collaborator, and close friend of Jan DeGaetani; in fact, among Paul’s papers is a file of documents relating to Jan DeGaetani, consisting of programs and press clippings from her performances, obituaries, programs from memorial concerts, two photographs, and drafts of Paul’s eulogy for Ms. DeGaetani. Separately, the Leonard Treash Collection contains a large corpus of opera scores preserving the longtime ESM opera director’s interpretive markings. The Josephine Antoine Collection preserves the papers of another noted soprano who preceded Ms. DeGaetani on the Eastman faculty. Additional collections preserve the papers of Ms. DeGaetani’s Eastman colleagues in other divisions, including the violinist John Celentano and the harpist Eileen Malone. Finally, the department houses the manuscripts of several composers who are represented in Ms. DeGaetani’s music library; accordingly, the collections of Samuel Adler, Warren Benson, Sydney Hodkinson, John La Montaine, and Alec Wilder may also be of interest.
DESCRIPTION OF SERIES

The Jan De Gaetani Collection has been organized into two major sub-groups: the library and correspondence. These are further divided into series, and sub-series as described below.

SUB-GROUP 1: LIBRARY

Ms. De Gaetani maintained an extensive music library of vocal works representing diverse genres, historical periods, and instrumentations. This library contains published scores and performance sets, facsimiles of published scores and parts (often containing layers of performance markings), and MS repro scores and parts. The sub-group is organized into seven main series according to genre/instrumentation, and an eighth series (oversized scores) was created for ease of filing. As described below, series 4 and 5, which contain songs and song collections from before 1960 (Series 4) and after 1960 (Series 5), are further subdivided according to the language (e.g., French, Italian, English, etc.). It is presumed that this somewhat idiosyncratic organization preserves Ms. De Gaetani’s original arrangement.

Series 1: Oratorios, Masses and Cantatas

This series consists of published vocal scores arranged alphabetically by composer and then alphabetically by title.

Series 2: Symphonies and Ballets

This series consists of published vocal and miniature orchestral scores arranged alphabetically by composer.

Series 3: Operas

This series consists of published vocal scores arranged alphabetically by composer. (N.B. Individual numbers from operas, including performance photocopies, are included in Series 4.)

Series 4: Songs and Song Collections, Pre-1960

Sub-series A: Solo songs

This sub-series is comprised of works for solo voice and piano as well as a few works for solo voice, piano, and obligato instrument. Published scores (including single imprints and song collections) and performance photocopies (i.e., photocopies from a
published score with performance markings) are present. Within this sub-series, the individual works have been divided by language in the following order: French, Italian, English, German and other languages; the latter contains works in Hungarian, Russian, Norwegian, and Spanish. Within each grouping, the scores are arranged alphabetically by composer and then alphabetically by title.

**Sub-sub-series 1: French solo songs**

**Sub-sub-series 2: Italian solo songs**

**Sub-sub-series 3: English solo songs**

**Sub-sub-series 4: German solo songs**

**Sub-sub-series 5: Songs in other languages**

**Sub-series B: Multivoice Works**

This sub-series contains published vocal duets (including performance photocopies) as well as one collection of Brahms’s waltzes for four voices (*Liebeslieder und Neue Liebeslieder*). The works are arranged alphabetically by composer.

**Sub-series C: Vocalises**

This sub-series, which embraces one folder, consists of 20 single, published imprints of vocalises from the series *Répertoire Moderne des Vocalises-Etudes* (edited by E. Hettich; published by Alphonse Leduc). The imprints are filed alphabetically by composer surname.

**Series 5: Late 20th Century Songs, 1960s-1980s**

This series consists of published and unpublished music for solo voice and piano; a few works with small instrumental ensemble accompaniments are also included in this series. The works have been divided into two sub-series according to the language of the text, as indicated below. Many of the works in this series were written for JDG. Within each sub-series, the works are arranged alphabetically by composer and title.

**Sub-series A: Works in English**

**Sub-series B: Works in Other Languages**

The works in this sub-series feature texts in French, German, Greek, and Italian.
Series 6: Performance Copies as Filed

Among Ms. DeGaetani’s music library were 14 manila folders labeled “performance copies” that contained photocopies of individual songs from a variety of published and manuscript sources. The folder labels and accompanying notes suggest that many of the folders preserve scores intended for discrete recital programs or recording projects. The works represented in this series are primarily songs for solo voice and piano; five folders contain duets for two voices with piano.

Ms. DeGaetani’s original folder labels have been preserved in the current folder headings, and the contents of the folders have been preserved in their original order.

Series 7: Chamber and Symphonic Scores

This series consists of published and unpublished full scores for voice(s) and instrumental ensemble. The works are arranged alphabetically by composer and then alphabetically by title.

Series 8: Instrumental Works

This series is comprised of two scores: Farewell to Stromness and Yesnaby Ground (a solo piano piece by Peter Maxwell Davies) and Epitaffio (a solo guitar piece by Rudy Shackelford). Both scores are inscribed to Ms. DeGaetani by the respective composer.

Series 9: Oversized Scores

This is not a discrete series but rather was created for ease of filing to accommodate scores whose oversized dimensions require special housing considerations. This series consists primarily of oversized chamber and symphonic scores that otherwise would have been accounted for within series 7 (Chamber and Symphonic Scores).

SUB-GROUP 2: PAPERS

This series consists of one box containing the programs from the JDG Tribute Concerts (Columbia University, 1992) and one box containing the official correspondence for Eastman School of Music’s Pi Kappa Lambda Chapter for the years 1966–70, 1972, 1973, 1976, 1977, 1978, 1980 through 1984, and 1986–1988. Also present is one folder of correspondence and related documents pertaining to Ms. DeGaetani’s Nonesuch American Songs project.
George Crumb, Ancient Voices of Children. Song cycle for soprano, boy soprano, oboe, mandolin, harp, electric piano, and percussion. Page 1 of MS repro score, annotated by Jan DeGaetani. From Jan DeGaetani Collection (Music Library), Box 35, Folder 3.
INVENTORY

SUB-GROUP 1: LIBRARY

**Series 1: Oratorios, Masses and Cantatas**

**Box 1**

**folder 1** Alfonzo X, King of Castille and Leon. *Cantigas de Santa Maria.*
Vocal line and texts (English translations) only. Performance photocopies from unidentified source(s). 36 pp.
Accompanied by note: “Cantigas de Santa Maria / recording with Waverly Ensemble.”

**folder 2** Bach, C. P. E. *Magnificat.* For soli, chorus, and orchestra.

**folder 3** Bach, J. S. *Christmas Oratorio.* For chorus, soli, and orchestra.

**folder 4** Bach, J. S. *Christmas Oratorio, BWV 248.* For four solo voices, chorus, and orchestra.

**folder 5** Bach, J. S. *Mass in B Minor.* For soli, chorus, and orchestra.

**folder 6** Bach, J. S. *Messe in H Moll, BWV 232.* For soli, mixed chorus, and orchestra.

**folder 7** Bach, J. S. *The Passion According to St. John.* For soli, chorus, and orchestra.
folder 8  Bach, J. S. *Passionsmusik nach dem Evangelisten Johannes.* For soli, chorus, and orchestra.

folder 9  Bach, J. S. *The Passion of Our Lord According to St. Matthew.* For soli, chorus, and orchestra.

Box 2

folder 1  Bach, J. S. *Matthäus-Passion, BWV 244.*

folder 2  Bach, J. S. *The Passion of Our Lord According to St. Matthew.*

folder 3  Bach, J. S. *Wär Gott nicht mit uns diese Zeit, BWV 14.* Cantata for soli, chorus, and orchestra.


<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Composer/Author</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td><em>In the Beginning</em></td>
<td>Copland, Aaron</td>
<td>For mixed chorus a cappella with mezzo-soprano solo. Vocal score. English text. [New York]: Boosey &amp; Hawkes, c1947. 56 pp.</td>
</tr>
<tr>
<td>Box 3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
folder 4  Handel, G. F. Jephtha. Oratorio.

folder 5  Handel, G. F. The Messiah.

folder 6  Handel, G. F. The Messiah.

folder 7  Handel, G. F. Semele. Opera [“after the manner of an oratorio”]. Libretto by William Congreve.

Box 4

folder 1  Haydn, Joseph. Missa Solemnis in B-Flat. For four-part chorus of mixed voices with organ or piano accompaniment.


folder 3  Haydn, Joseph. Die sieben Worte. For chorus and orchestra.


folder 5  Marcello, Alessandro. Serenata ad Irene. Chamber cantata for soprano and continuo
Vocal score. Italian text. Performance photocopy from unidentified source (pp. 49–76). [s.l.: s.n., s.d.]. No pl. no. 28 pp.


folder 8  Mozart, W. A. *Coronation Mass*, K. 317. For four-part chorus of mixed voices with soprano, alto, tenor, and bass soli.


folder 10  Mozart, W. A. *Requiem Mass*.

folder 11  Mozart, W. A. *Requiem*.

folder 12  Mozart, W. A. *Vesperae Solennes de Confessore*, K. 339. For four voices, two violins, bassoon, two trumpets, three trombones, timpani, bass, and organ.


Box 5

   Vocal score. Edited by Richard Buchmayer. Latin text. Performance photocopy. [s.l.]: Breitkopf & Härtel, c1906. 2 copies. 15 pp., each.
   Full score. Latin text. Ink MS, bound. 77 pp.
   String parts (5 parts: violin I, violin II, viola, cello I, cello II). Ink MS, with emendations. 31 pp, total.

folder 2  Scarlatti, Alessandro. [Two chamber cantatas.]
   From folder labeled “Chamber / A. Scarlatti / Cantatas.”

<table>
<thead>
<tr>
<th>Folder</th>
<th>Composer</th>
<th>Title</th>
<th>Medium</th>
<th>Edition Details</th>
</tr>
</thead>
</table>
**Series 2: Symphonies and Ballets**

**Box 5 [cont.]**

**folder 12**  Berg, Alban. *Lyrische Suite*. For string quartet (alternate version of movement 6 includes vocal line).

  Transcription of vocal line from movement 6 (mm. 12–40). German text. MS repro. 3 pp. MS Repro of the vocal line from Movement VI (measures 12-40).

**Box 6**

**folder 1**  Berlioz, Hector. *La Damnation de Faust*. For soli, chorus, and orchestra.

  Vocal score. New reduction by Charles Malherbe. French text. Paris: Costallat, [s.d.]. Handmade cover is inscribed [author unidentified].


**folder 3**  Britten, Benjamin. *Spring Symphony*, Op. 44. For soprano, alto, and tenor soli; mixed chorus; boys’ choir; and orchestra.


**folder 5**  Hindemith, Paul. *When lilacs last in the door-yard bloom’d*. A requiem “for those we love.” For mezzo-soprano and baritone soli, chorus, and orchestra.


**folder 6**  Mahler, Gustav. *Symphony No. 2*.

  Full score. Wien: Universal, c1952. 209 pp. Title page inscribed with name and address of Esther Hinds.

**folder 7**  Mahler, Gustav. *Symphony No. 3*.

  Score. New York: Kalmus, [s.d.]. 231 pp. Title page has inscription to JDG by Levyin (?); first page of score autographed by Seiji Ozawa.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Composer</th>
<th>Work</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Mahler, Gustav</td>
<td><em>Symphony No. 4</em></td>
<td>Miniature score. New York: International Music Co., [s.d.]. 188 pp. Inscribed by [illegible] “with happy memories of the performances on the Japan Tour of the BBC, 5.23.75.”</td>
</tr>
<tr>
<td>2</td>
<td>Shostakovich, Dmitri</td>
<td><em>Symphony No. 14</em></td>
<td>For soprano, bass, and chamber orchestra. Vocal score. Russian (transliteration) and English texts. MS repro. Rental score from MCA Music. 120 pp. Russian texts and English translations for each movement taped in the margins.</td>
</tr>
</tbody>
</table>

**Series 3: Operas**

**Box 7 [cont.]**

<table>
<thead>
<tr>
<th>Folder</th>
<th>Composer</th>
<th>Work</th>
<th>Description</th>
</tr>
</thead>
</table>
folder 6 Cavalli, Francesco. *Erismena*.  
Score (vocal line with basso continuo). Italian and English texts. MS repro.  
[Transcription in unidentified hand.] 128 pp. Incomplete; missing pp. 1–10 of Act I.

folder 7 Cimarosa, Dominico. *Il Matrimonio Segreto*. Dramma giocoso in two acts.  

Box 8

Full score with piano reduction by Richard Emsley. English text. Rental score from Boosey & Hawkes Rental Library (Oceanside, NY). London: Boosey & Hawkes, c1977. 303 pp. Accompanied by libretto (Boosey & Hawkes, 31 pp.) and handwritten note (1 p.).

folder 2 Donizetti, Gaetano. *L’Elisir d’Amore*. Melodrama in two acts.  

folder 3 Gluck, Christopher. *Orpheus*.  
“Euridice! Consorte! Ah più non vive” (recitative) and “Che farò senza Euridice?” (aria). Vocal score. Facsimile from unidentified published source (pp. 38-43). [s.l.: s.n., s.d.] from a reduced score. 6 pp.

folder 4 Gluck, Christoph. *Orfeo ed Euridice*. Vienna version of 1762.  

folder 5 Goehr, Alexander. *Behold the Sun (Die Wiedertäufer)*. Opera in three acts.  
Libretto by John McGrath and the composer.  

Box 9

folder 1 Handel, G. F. *Acis and Galatea*. Masque.  

folder 2 Menotti, Gian Carlo. *Amahl and the Night Visitors*. Opera in one act.  


folder 5  Monteverdi, Claudio. *L’Orfeo*. For soloists, chorus, and orchestra.

folder 6  Mozart, W. A. *Così fan Tutte*. Opera in two acts. Libretto by Lorenzo da Ponte.

Box 10

folder 1  Mozart, W. A. *Le Nozze di Figaro*. Opera in four acts. Libretto by Lorenzo da Ponte.

folder 2  Mozart, W. A. *Die Zauberflöte*. Opera in two acts.


folder 4  Purcell, Henry. *Dido and Aeneas*. Opera.
Vocal score with basso continuo. New York: Broude Brothers, [s.d.]. 89 pp.

folder 5  Rameau, Jean-Philippe. *Hippolyte and Aricie*. Tragédie lyrique in five acts.
Libretto by l’Abbé Pellegrin.

Box 11

Accompanied by photocopied reproductions of fine line (pencil) drawings of children by A. Ségur. 12 pp.


folder 3  Scarlatti, Alessandro. *Il Trionfo dell’Onore*. Operatic “commedia” in three acts.  

folder 4  Stravinsky, Igor. *Mavra*. Opera buffa in one act after Pushkin by Boris Kochno.  

folder 5  Stravinsky, Igor. *Oedipus Rex*.  


folder 7  Wagner, Richard. *Das Rheingold*.  
Series 4: Songs and Song Collections, Pre-1960

Sub-series A: Solo songs

Sub-sub-series 1: French solo songs

Box 11 [cont.]

folder 8  Bemberg, Henri. “Du Christ avec ardeur” from La Mort de Jeanne d’Arc. For voice and piano.


folder 11  Berlioz, Hector. [Performance photocopies of four songs for voice and piano.]
“Petit Oiseau.” French, German, and English texts. Facsimile from published source (pp. [235]1–6[240]). [s.l.: s.n., s.d.]. 6 pp.
“La Captive.” French, German, and English texts. Facsimile from published source (pp. [93]1–8[100]). [s.l.: s.n., s.d.]. 8 pp.

folder 12  Bizet, Georges. “Chanson Bohême” from Carmen. Aria arranged for voice and piano.

**Box 12**

**folder 1**  

**folder 2**  
Chausson, Ernest. *20 Songs*. Collection of songs for voice and piano. (Folder 1 of 2).  

**folder 3**  
Chausson, Ernest. Pages removed from *20 Songs*. Collection of songs for voice and piano. (Folder 2 of 2).  

**folder 4**  

**folder 5**  

**folder 6**  

**folder 7**  
Performance photocopies of score. French texts. English translations written in the margins. Facsimile from unidentified published source (pp. 63–90). [s.l.: s.n., s.d.]. Pl. no. 1136. 28 pp.

**folder 8**  
Debussy, Claude. *Chansons de Bilitis*. Song cycle for voice and piano.  
folder 9  Debussy, Claude. [Performance group of seven songs from *Fêtes Galantes, Books One and Two*, and *Chansons de Bilitis.*] For voice and piano.
   “En Sourdine” from *Chansons de Bilitis*. French text. Facsimile from unidentified published source (pp. 116–119). [s.l.: s.n., s.d.]. Pl. no. 1136. 4 pp.
   “Clair de lune” from *Chansons de Bilitis*. French text. Facsimile from unidentified published source (pp. 120–123). [s.l.: s.n., s.d.]. Pl. no. 1136. 4 pp.
   “La Chevelure” from *Chansons de Bilitis*. French text. Facsimile from unidentified published source (pp. 161–164). [s.l.: s.n., s.d.]. Pl. no. 1136. 4 pp.


folder 11  Duparc, Henri. [Performance group of four songs. For voice and piano.]
   “Chanson triste.” Photocopy of score. French text. [s.l.: s.n., s.d.]. Pl. no. 1117. 7 pp.
   “Le Manoir de Rosamonde.” Photocopy of score. French text. [s.l.: s.n., s.d.]. Pl. no. 1117. 5 pp.
   “La Vie antérieure.” Photocopy of score. French text. [s.l.: s.n., s.d.]. Pl. no. 1117. 8 pp.
   French texts with English translations. [Appears to be photocopy from concert program.] 2 pp.


Fauré, Gabriel, and Francis Poulenc. [Binder’s collection, hardbound with foil stamp “Jan Ruetz” on cover.]


Messiaen, Olivier. *Poèmes pour Mi*. 1er Livre. Collection of songs for voice and orchestra arranged for voice and piano.


Box 13


Poulenc, Francis. [Performance group of four songs for voice and piano.]
“Les gars qui vont à la fête” [from *Chansons villageoises*]. Photocopy of score. French text. [s.l.: s.n., s.d.]. Pl. no. M.E.6384. 4 pp.
folder 4  Poulenc, Francis. [Performance group of seven songs for voice and piano.]
   From folder labeled “Poulenc recital performance copies.”
   “Avant le Cinéma” from Quatre Poèmes de Guillaume Apollinaire.
   “Attributs” from [Cinq Poèmes de Ronsard. Photocopy of score. French text.
   “Le Tombeau” [from Cinq poèmes de Ronsard]. Photocopy of score. French
   “Ballet” [from Cinq poèmes de Ronsard]. Photocopy of score. French text.
   “Je n’ai plus que les os” [from Cinq poèmes de Ronsard]. Photocopy of score. French
   “A son page” [from Cinq poèmes de Ronsard]. Photocopy of score. French
   “Main dominée par le Coeur.” Photocopy of score. French text. Paris: Rouart,
   Lerolle & Cie, c1947. 4 pp.

   Score. French text. English translation written in ink above staves. Paris:

folder 6  Ravel, Maurice. Shéhérazade. Three poems for voice and piano.

folder 7  Weckerlin, J. B., collected and harmonized. Bergerettes (Pastoral Ditties).
   Twenty romances and songs of the eighteenth century for voice and piano.

Sub-sub-series 2: Italian solo songs

Box 13 [cont.]

folder 8  Bellini, Vincenzo. Composizioni da camera. Collection of songs for voice and
   piano.

folder 9  Handel, G. F. “Mi palpita il cor.” Secular solo cantata arranged for voice and
   basso continuo with oboe obbligato.
   Score. Edited by Doris Ornstein. Italian text. Performance photocopy from
   unidentified source (pp. 11–28). [s.l.: s.n., s.d.]. 18 pp.
   Cello part. Photocopy of part produced by notation software. 4 pp.
folder 10  Handel, G. F. Performance photocopies of three arias for voice with strings and basso continuo.
   From folder labeled “Handel / 3 arias / performance copies.”
   “Frondi tenere...Ombra mai fu” (Serse, Act I, Scene 1). Photocopy from vocal score. German and Italian texts. [s.l.: s.n., s.d.]. 3 pp.
   “Tradir di reggia sposa...Saprà delle mie offese” (Serse, Act I, Scene 13). Photocopy from vocal score. Italian and German texts. [s.l.: s.n., s.d.]. 5 pp.
   “Awake, Saturnia, from thy lethargy!...Hence, hence, Iris, hence away” (Semele, Act II, Scene 21). Photocopy from vocal score. English text. [s.l.: s.n., s.d.]. 11 pp.

folder 11  Haydn, Joseph. Scena di Berenice. Song for soprano and orchestra arranged for voice and piano.


folder 14  Mozart, W. A. “Bella mia fiamma...Resta, oh cara.” Concert aria for voice and piano. Text by Lorenzo da Ponte (?).

folder 15  Mozart, W. A. “Non so più cosa son” from Le Nozze di Figaro. Aria for voice and piano.

folder 16  Mozart, W. A. “Voi che sapete” from Le Nozze di Figaro. Aria for voice and piano.
folder 17  Parisotti, Alessandro, ed. *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*. Book I. [Includes compositions by Vivaldi, Handel, Gluck, Carissimi, and others.]

folder 18  Stefani, Agostino. [Scenes from *Niobe* and *Servio Tullio*.] Opera scenes for voice with continuo and strings.
From folder labeled “Stefani, A. / scenes: Niobe, Servio Tullio.”


*Sub-sub-series 3: English solo songs*

Box 13 [cont.]

folder 21  Beach, Mrs. H. H. A. “Forgotten.” For voice and piano. Words by Cora Fabbri.


folder 24  Chadwick, George. [Performance photocopies of four songs for voice and piano.]

Box 14

Score. English text. [New York]: Boosey & Hawkes, c1950. 2 copies. 24 pp., each. Copy 1 has interleaved in score Jacopo Peri, “Nel puro ardor” from Euridice, performance photocopy ([s.l.: s.n., s.d.]), 2 pp. Copy 2 has inscription from the composer to JDG on title page.

Score. English text. [New York]: Boosey & Hawkes, c1950. 2 copies. 32 pp., each. Copy 2 has inscription from the composer to JDG on title page.

folder 3  Copland, Aaron. Song Album. Collection of songs for high voice and piano.


folder 6  Dowland, John. [Performance copies of 11 songs for voice, lute, and piano.]
“8. Burst forth my tears.” Photocopy from unidentified source (pp. 16–17). [s.l.: s.n., s.d.]. 2 copies. 2 pp., each.
“17. Come again: Sweet love doth now invite.” Photocopy from unidentified source (pp. 34–35). [s.l.: s.n., s.d.]. 2 copies. 2 pp., each.

“9. Praise blindness eyes.” Photocopy from collection (pp. 20–21). [s.l.]: Stainer & Bell, c1969. Pl. no. St.&B. 3205-9a. 2 copies. 2 pp., each.

“4. If my complaints could passions move.” Photocopy from unidentified source (pp. 8–9). [s.l.: s.n., s.d.]. 2 copies. 2 pp., each.

“2. Flow my tears.” Photocopy from collection (pp. 4–5). [s.l.]: Stainer & Bell, c1969. Pl. no. St. & B. 3205-2a. 2 copies. 3 pp., each.

“11. Come away, come sweet love.” Photocopy from unidentified source (pp. 22–23). [s.l.: s.n., s.d.]. 2 copies. 2 pp., each.

“17. A shepherd in a shade.” Photocopy from collection (pp. 36–37). [s.l.]: Stainer & Bell, c1969. Pl. no. St. & B. 3206-17a. 2 copies. 2 pp., each.

“14. All ye, whom love or fortune.” Photocopy from unidentified source (pp. 28–29). [s.l.: s.n., s.d.]. 2 pp.


“Tread Juno’s steps who list.” Photocopy from unidentified source (p. 31). [s.l.: s.n., s.d.]. SML accession no. 876924. 1 p.


folder 7  Davis, Katherine. “Nancy Hanks.” Song for high voice and piano.

folder 8  Foster, Stephen. [Performance photocopies of 36 songs (separate imprints) and excerpts from a song collection.]
From folder labeled “Foster (library) / keep together (clean copies).”
“Happy Hours at Home.” Score. New York: John J. Daly, c1862. 3 pp.
“The Hour for Thee and Me.” Score. New York: Firth, Pond & Co., c1852. 3 copies. 3 pp., each.
“Kissing in the Dark.” Score. New York: John J. Daly, c1863. 3 pp.
“My Loved One and My Own, or Eva.” Score. New York: Firth, Pond & Co., c1858. 4 pp.
“My Wife is a Most Knowing Woman.” Score. New York: E. A. Daggett, c1863. 3 pp.
“Nell and I.” New York: John J. Daly, c1861. 3 pp.


“Oh! Tell Me of My Mother.” Score. New York: John J. Daly, c1861. 3 pp.


“She Was All the World to Me.” Score. New York: Horace Waters, c1864. 3 pp.


“Sweet Emerald Isle That I Love So Well.” Score. New York: John J. Daly, c1866. 3 pp.


“There are Plenty of Fish in the Sea.” Score. New York: E. A. Daggett, c1863. 3 pp.


“Thou Art the Queen of My Song.” Score. New York: Firth, Pond & Co., c1853. 3 pp.


“When the Bowl goes round.” Score. New York: John J. Daly, c1870. 2 copies. 3 pp., each.


“Why No One to Love?” Score. New York: S. T. Gordon, c1862. 2 copies. 3 pp., each.


*Songs of Stephen Foster.* Excerpts (photocopies), including front matter and select songs (primarily first page only). Pittsburgh: University of Pittsburgh, 1940. 42 pp.
Foster, Stephen. [Performance photocopies of 37 songs (separate imprints).]


“Beautiful Child of Song.” Score. From *Clark’s School Visitor*. [s.l.: s.n., s.d.]. 1 p.


“Come With Thy Sweet Voice Again.” New York: Firth, Pond & Co., c1854. 3 copies (different imprints). 3 pp., each.

“Eulalie.” Score. [s.l.: s.n., s.d.]. Pl. no. 1453. 3 pp.


“The Hour for Thee and Me.” Score. New York: Firth, Pond & Co., c1852. 2 copies. 3 pp., each.


“Jeanie With the Light Brown Hair.” Score (incomplete; consists of pp. 6–7 only). [s.l.: s.n., s.d.]. Pl. no. 2796. 2 pp.


“Linger in the Blissful Respose.” Score (incomplete; consist of p. 5 only). [s.l.: s.n., s.d.]. Pl. no. 4116. 1 p.

“Little Jenny Dow.” Score. New York: Horace Waters, c1862. 2 copies. 4 pp., each.

“Mr. & Mrs. Brown.” Score. New York: Horace Waters, c1862. 2 copies. 3 pp., each.


“Summer Longings.” Score. Baltimore: W. C. Peters, [s.d.]. 2 copies. 3 pp., each.

“That’s What’s the Matter.” Score. [s.l.: s.n., s.d.] Pl. no. 5282. 3 pp.


“Wilt Thou Be Gone Love.” Score. New York: Firth, Pond & Co., [s.d.]. 2 copies. 5 pp., each.
Also in folder: original file folder, with note from Karen to Lucy.

folder 10 Gershwin, George. [Performance photocopies of two songs.]

folder 11 Gottschalk, Louis Moreau. “Pastorella e Cavaliere (The Shepherdess and the Knight).” For voice and piano.

folder 12 Haydn, Joseph. Volksliedbearbeitungen, Nr. 1-100, Schottische Lieder. Reihe 32, Band 1 from complete works. Collection of Scottish songs for voice and piano.

folder 13 Haydn, Joseph. [Performance photocopies of 7 English songs and canzonettas.]
From folder labeled “Haydn / performance copies.”
“The Wanderer.” Score. Photocopy from unidentified collection (pp. 56–58). 2 copies. 3 pp., each.
“She Never Told Her Love.” Score. Photocopy from unidentified collection (pp. 62–63). 2 copies. 2 pp., each.
“A Pastoral Song.” Score. Photocopy from unidentified collection (pp. 62–63). 2 copies. 2 pp., each.
“Piercing Eyes.” Score. Photocopy from unidentified collection (pp. 64–65). 2 copies. 2 pp., each.
“Sympathy.” Score. Photocopy from unidentified collection (pp. 59–61). 2 copies. 3 pp., each.
“The Spirit’s Song.” Score. Photocopy from unidentified collection. 3 pp.

Accompanied by a performance photocopy of “At the River” from the 4th Violin Sonata (pp. 26–27). U.S.A.: Merion. c1933. 2 pp.


folder 18 Ives, Charles. Seven Songs. Collection of songs for voice and piano.

Box 15

folder 1 Ives, Charles. Ten Songs. Collection of songs for voice and piano.


folder 3 Ives, Charles. Twelve Songs. Collection of songs for voice and piano.

folder 4 Ives, Charles. [Performance photocopies of 46 songs for voice and piano.]
From folder labeled “Ives / performance copies.”
“Charles Ives groups for Germany, March, 1988.” Facsimile of ink MS note in JDG’s hand on Eastman stationery. 1 p.
“Songs my Mother taught me.” Score. [s.l.]: Peer International Corp., c1955. 2 copies. 2 pp., each.
“Like a sick eagle.” Score. [s.l.]: Merion Music, c1933. 4 copies. 1 p., each.
“from ‘Paracelsus.’” Score. Performance photocopy from unidentified source (pp. 34–36). [s.l.]: Merion Music, c1935. 3 copies. 3 pp., each.
“The Circus Band.” Score. [s.l.]: Peer International Corp., c1953. 2 copies. 3 pp., each.
“Ann Street.” Score. [s.l.]: Merion Music, c1933. 3 copies. 2 pp., each.
“Afterglow.” Score. [s.l.]: Merion Music, c1933. 1 p.
“Memories.” Score. Photocopy from unidentified source (pp. 11–14). [s.l.]: Peer International Corp., c1953. 2 copies. 4 pp., each.
“The Housatonic at Stockbridge.” Score. Photocopy from unidentified source (pp. 21–25). [s.l.]: Peer International Corp., c1954. 3 copies. 4 pp., each.
“At the River.” Score. Photocopy from unidentified source (pp. 26–27). [s.l.]: Merion Music, c1932. 2 copies. 2 pp., each.
“Thoreau.” Score. [s.l.]: Merion Music, c1933. 1 p.
“A Night Song.” Score. [s.l.]: Peer International Corp., c1952. 2 pp.
“Soliloquy.” Score. Photocopy from unidentified source (p. 16). [s.l.: s.n., s.d.]. 2 copies. 1 p., each.
“Rough Wind.” Score. Photocopy from unidentified source (pp. 54–56). [s.l.]: Merion Music, c1933. 3 pp.
“Majority.” Score. Photocopy from unidentified source (pp. 38–42). [s.l.]: Merion Music, c1935. 2 copies. 5 pp., each.
“In April-tide.” Score. MS repro. 2 copies. 2 pp., each. Copy 2 labeled “[revised copy].” Accompanied by notes and list of revisions based on a study of Ives’s manuscripts. Typescript. 1 p.
“Far in the Wood.” Score. MS repro. 2 pp. Accompanied by notes and list of revisions based on a view of Ives manuscripts. Typescript. 1 p.
“Because Thou Art.” Score. MS repro. 2 pp.
“At Judge’s Walk.” Score MS repro. 4 pp.

Kagen, Sergius. [Folder of 16 songs for voice and piano, including MS and MS repro scores and published imprints.]
From folder labeled “From: J. DeGaetani-West / To: Annalee Kagen …” (see note).
“A Lullaby.” Score. MS repro. 4 pp.
“Mill Doors.” Score. MS repro, with annotations in ink. 3 pp. Accompanied by duplicate photocopy. 3 pp.
“Shadows.” Score. MS repro. 5 pp. Accompanied by duplicate photocopy. 5 pp.
“Hope.” Score. MS repro. 3 pp. Accompanied by duplicate photocopy. 3 pp.

[Three songs: I. Saw a grave upon a hill; II. Body my house my horse my hound; III. I will lie down in autumn.] Vocal line. Pencil MS. 3 pp. Accompanied by duplicate photocopy. 3 pp.


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**folder 6**


Accompanied by a note on Eastman stationery in JDG’s hand that reads: “Recording Project Yes.”

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**folder 7**


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**folder 8**

Moore, Thomas. [Performance photocopies of 7 songs for Irish Melodies Recording Project.]

Correspondence and notes regarding Nonesuch Records recording *Irish Songs*. 2 letters, including historical/performance notes. 7 pp., total.

“Silent, Oh Moyle, Be the Roar of Thy Water.” Score. Photocopy from unidentified source (pp. 50–51). [s.l.: s.n., s.d.]. 2 pp.
“At the mid hour of Night.” Score (quartet version). MS repro. 3 pp.
“The Dirge-How Oft Has the Banshee Cried.” Score (quartet version). Photocopy from unidentified source (pp. 35–37). [s.l.: s.n., s.d.]. 3 pp. Accompanied by transcription of verses 2 and 3 for four voices. MS repro. 1 p.

Also in folder: original envelope with annotation: “Moore’s Irish Melodies recording project.”

folder 9  

folder 10  

folder 11  

folder 12  
From folder labeled: “Cole Porter / performance copies.”  
Leo Smit to JDG. 1 letter; dated February 17, 1983. 2 pp.
Draft of program (concert order and list of performers) for “Red, Hot, and Cole: An evening of Cole Porter Songs” (with JDG and Leo Smit, piano); dated January 6, 1988. MS repro. 5 pp.

“Red, Hot and Blue.” Score. [s.l.]: Chappell & Co., c1936. 5 pp.


“Love for Sale.” Score. [s.l.]: Harms Inc., c1930. 2 copies. 4 pp., each.

[s.l.]: Chappell & Co., c1941. 4 pp.


“It’s Bad for Me.” Score. Photocopy from unidentified source (pp. 30–33).  
[s.l.]: Harms Inc., c1942. 4 pp.

“Just One of Those Things.” Score. [s.l.]: Harms Inc., c1935. 4 pp.

“Art.” Score. MS repro. 10 pp.

“Blow, Gabriel, Blow.” Score. Photocopy from unidentified source (pp. 27–31). [s.l.]: Harms Inc., c1934. 5 pp. On reverse of p. 31: “Don’t Fence Me In” (first page only).

“Trust Your Destiny to a Star.” Score. [s.l.]: [s.n.], c1958. 3 pp.

“Night and Day.” Score. [s.l.]: Harms Inc, c1932. 4 pp.

[Selections from *Kiss Me Kate.*] Photocopies from piano vocal score. [s.l.: s.n., s.d.]. Pl. no. 974. 46 pp., total. Includes: “Another Op’nin’, Another Show”; “Why Can’t You Behave?”; “So In Love”; “I Hate Men”; “Encore-I Hate Men”; “Too Darn Hot”; “Always True to You in My
“Fashion”; “1st Encore-Always True to You in My Fashion”; “2nd Encore-
Always True to You in My Fashion.”
“Begin the Beguine.” Score. [s.l.]: Harms Inc., c1935. 6 pp.
“I Am In Love.” Score. Photocopy from unidentified source (pp. 266–270).
[s.l.]: Chappell & Co., c1953. 5 pp.
“Most Gentlemen Don’t Like Love.” Score. [s.l.]: Chappell & Co., c1938. 4 pp.
“I Concentrate on You.” Score. Photocopy from unidentified source (pp. 121–
“Ev’ry Time We Say Goodbye.” Score. Photocopy from unidentified source
“From This Moment On.” Score. Photocopy from unidentified source (pp. 10–
“I Happen to Be In Love.” Score. [s.l.]: Chappell & Co., c1939. 4 pp.
“In the Still of the Night.” Score. Photocopy from unidentified source (pp. 83–
“No Lover.” Score. Photocopy from unidentified source (pp. 242–245). [s.l.]:
Chappell & Co., c1950. 2 copies. 4 pp., each.
“Just One of Those Things.” Score. Photocopy from unidentified source (pp.

Box 16

folder 1 Purcell, Henry. Ten Selected Songs. Collection of songs for voice and piano.

Soprano or Tenor keys. Collection of songs for voice and piano.

Contralto or Baritone keys. Collection of songs for voice and piano.

Score. [London]: Novello, [s.d.]. 51 pp.

Score. [London]: Novello, [s.d.]. 51 pp.

folder 6 Purcell, Henry. 40 Songs. Volume 1, high keys. Collection of songs for voice and piano.
Score. Realization of the figured bass and editing by Sergius Kagen. New
Accompanied by photocopies of parts of the Queen’s music from Handel’s

folder 7
Score. Performance photocopy from unidentified source (pp. 45–48). [s.l.:
s.n., s.d.]. Pl. no. 15281. 4 pp.

folder 8
Score. Performance photocopy. [s.l.]: Associated Music Publishers, c1956. 5
pp.

folder 9

folder 10
Sondheim, Stephen. [Two songs for voice and piano.]
“The Miller’s Son.” (Original key.) Photocopy of published score. [s.l.]:
Accompanied by 2 photocopies of transposed score. 6 pp., each.
“Send in the Clowns.” Photocopy of published score. [s.l.]: Rilting Music,

folder 11
for voice and piano.

folder 12
Weber, Ben. Four Songs, Op. 40. Collection of songs for soprano or tenor with
solo cello.

folder 13
Wilder, Alec. [Performance group, photocopies of six songs for voice and piano.]
“The Wrong Blues.” Score. MS repro (property of Regent Music Corp.). 2
copies. 2 pp., each.
“Is You A Fool, You?” Score. MS repro. 3 pp.
“Simple as A-B-C.” Score (incomplete; pp. 1–3 only). MS repro. 2 copies. 3
pp., each.
“Here Beside Me.” Score. MS repro. 2 copies. 4 pp., each.
“It’s So Peaceful in the Country.” Score. New York: Regent Music, c1941. 4
pp.
Co., c1947. 4 pp.
folder 14  Work, Henry. “Grandfather’s Clock.” Song for voice and piano.  

folder 15  Unidentified (Peter Slav?). Arabeque. Cycle of three songs for voice and piano.  
Three movements: “They Walk on Cat’s Paws”; “Amen”; “Evening Harmony.”  
Score. MS repro. 21 pp. Accompanied by typescript texts. 2 pp.

Sub-sub-series 4: German solo songs

Box 16 [cont.]

folder 16  Bach, J. S. Alt Arien aus Kantaten. Collection of arias from cantatas for voice and keyboard.  
Score. Selected by Karl Straube. Edited by Max Schneider. German text.  

folder 17  Bach, J. S. [Performance photocopies of five arias for voice and piano (basso continuo).]  
From folder labeled: “Bach arias / performance copies ...”  
“Es ist vollbracht.” German text. Photocopy from unidentified source (pp. 108–111). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8909. 2 copies. 4 pp., each.  
“Flosst, mein Heiland.” German text. Photocopy from unidentified source (pp. 174–179). [s.l.: s.n., s.d.]. Pl. no. 43. 3 pp.  
“Stirb in mir.” German and English texts. Photocopy from unidentified source (pp. 18–21). [s.l.: s.n., s.d.]. Pl. no. J.S.B.I.169. 4 pp.  


Box 17


  Score. German and English texts. English text by Mrs. John P. Morgan.


folder 5  Brahms, Johannes. *Brahms Album, Band I.* Collection of songs for middle voice and piano.

  Score. German text. Wiesbaden: Breitkopf & Härtel, [s.d.]. Interleaved in score: performance photocopies of “Sapphische Ode” and “Steig auf, geliebter Schatten” (from same collection) and a text and translation page for “Mi palpita il cor” by G. F. Handel.

folder 7  Brahms, Johannes. [Performance photocopies of Nos. 1–4 from *Fünf Gesänge.*]
  From folder labeled: “Brahms songs / performance copies.”
  “Alte Liebe.” Score. German text. [s.l.: s.n., s.d.]. Pl. no. J.B.156. 5 pp.
  “Sommerfäden.” Score. German text. [s.l.: s.n., s.d.]. Pl. no. J.B.156. 2 pp.
  “O kühler Wald.” Score. German text. [s.l.: s.n., s.d.]. Pl. no. J.B.156. 2 pp.
  “Verzagen.” Score. German text. [s.l.: s.n., s.d.]. Pl. no. J.B.156. 5 pp.

  Score and parts (2 parts: voice, viola). German text. London: N. Simrock, [s.d.]. 2 copies of voice part taped into binding of score (3 voice parts total). Very fragile condition.
English horn part for “Geistliches Wiegenlied” (number 2 in the set).

**folder 9**

**folder 10**
Haydn, Joseph. *Canzonettas and Songs*. Collection of twelve English canzonettas and two English songs (also with German words) and twenty-one German songs.

**folder 11**

**folder 12**

**folder 13**
Mahler, Gustav. *Kinder-Totenlieder*. Cycle of songs for voice and piano in the original key.

**folder 14**
Fragile condition.

**Box 18**

**folder 1**

**folder 2**

43

“Wer hat dies Liedlein erdacht?” German and English texts. Photocopy from unidentified [G. Schirmer?] source (pp. 18–22). [s.l.: s.n., s.d.]: Pl. no. 46488. 5 pp.
“Wo die schönen Trompeten blasen.” German and English texts. Photocopy from G. Schirmer edition, Pl. no. 46489 (pp. 53–58). [s.l.]: G. Schirmer, c1968. 2 copies. 6 pp., each.


<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
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</table>
| 7      | Mozart, W. A. [Performance photocopies of four Mozart Lieder for voice and piano.]  
From folder labeled: “Mozart recital / performance copies.”  
“The Violet/Das Veilchen.” English and German texts. Photocopy from unidentified source (pp. 4–7). [s.l.: s.n., s.d.]. Pl. no. 9461. 4 pp.  
“Abendempfindung an Laura.” German text. Photocopy from unidentified source (pp. 42–45). [s.l.: s.n., s.d.]. 4 pp.  
“Die betrogene Welt.” German text. Photocopy from unidentified source. [s.l.: s.n., s.d.]. 2 pp. |
| 8      | Schoenberg, Arnold. *Das Buch der Hängenden Gärten*. Cycle of songs for voice and piano.  
Score. German text. [Wien]: Universal Edition, c1940. 2 copies. 15 pp., each. |
| 11     | Schostakowitsch, Dimitri. *Gesänge nach Hebräischen Volksdichtungen*. Op. 79. Collection of five solos, four duets, and two trios for voice(s) and piano.  


Box 20

Folder 1

Schubert, Franz. [Performance photocopies of 46 songs for voice and piano.]
From Concordia College folder labeled “Schubert / performance copies.”
“Im Frühling.” Photocopy of score from unidentified source (pp. 227–230).
[s.l.]: Edition Peters, [s.d.]. Pl. no. 9309. 4 pp. Accompanied by text and English translations for “Wehmut” and “Im Frühling” (excerpt from concert program). 1 p.
“Wehmut.” Photocopy of score from unidentified source (p. 15). [s.l.: s.n., s.d.]. 1 p.
“Wehmut” (transposed). Photocopy of score from unidentified source (p. 81).
[s.l.: s.n., s.d.]. Pl. no. 2013. 2 copies. 1 p., each.
“Willkommen und Abschied.” Photocopy of score from unidentified source
(pp. 25–29). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8602. 5 pp.
“Blondel zu Marien.” Photocopy of score from unidentified source (pp. 200–201). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8796. 4 copies. 2 pp., each.
“Im Abendrot.” Photocopy of score from unidentified source (pp. 219–220).
[s.l.]: Edition Peters, [s.d.]. Pl. no. 9309. 2 pp.
“An den Mond.” Photocopy of score from unidentified source (pp. 116–117).
[s.l.]: Edition Peters, [s.d.]. Pl. no. 9309. 2 copies. 2 pp., each.
“Der Wachtelschlag.” Photocopy of score from unidentified source (pp. 134–135). [s.l.]: Edition Peters, [s.d.]. Pl. no. 9309. 4 copies. 2 pp., each.
“Der Musensohn” (transposed). Photocopy of score from unidentified source
(pp. 253–256). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8846. 4 pp.
“An die Musik” (transposed). Photocopy of score from unidentified source
“Heidenröslein” (transposed). Photocopy of score from unidentified source
(pp. 182–183). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8846. 3 copies. 2 pp., each.
“Die Forelle” (transposed). Photocopy of score from unidentified source (pp. 197–200). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8846. 2 copies. Copy 2 missing first page of score. 4 + 3 pp.
“Ermunterung.” Photocopy of score from unidentified source (pp. 46–48).
[s.l.]: Edition Peters, [s.d.]. Pl. no. 7732. 3 pp.


“An mein Herz.” Photocopy of score from unidentified source (pp. 73–77). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8796. 5 pp.

“Abschied von einem Freund.” Photocopy of score from unidentified source (p. 169). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8796. 2 copies. 1 p., each.

“Lied der Mignon.” Photocopy of score from unidentified source (pp. 214–215). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8846. 2 copies. 2 pp., each.


“Ständchen.” Photocopy of score from unidentified source (pp. 135–137). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8846. 3 pp.


“Bei Dir!” Photocopy of score from unidentified source (pp. 66–69). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8602. 2 copies. 4 pp., each.

“Am See.” Photocopy of score from unidentified source (pp. 2[74]–[75]3). [s.l.]: s.n., s.d.). Pl. no. F.S.779. 2 pp.

“Die Männer sind mechant!” Photocopy of score from unidentified source (pp. 88–90). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8725. 2 copies. 3 pp., each. (3 copies)

“Die junge Nonne.” Photocopy of score from unidentified source (pp. 201–205). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8846. 2 copies. 5 pp., each.


“Sehnsucht.” Photocopy of score from unidentified source (pp. 100–103). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8725. 4 pp.


“Grenzen der Menschheit.” Photocopy of score from unidentified source (pp. 144–147). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8602. 4 pp.


Heimliches Lieben.” Photocopy of score from unidentified source (pp. 104–108). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8725. 2 copies. 5 pp., each.

Ganymed.” Photocopy of score from unidentified source (pp. 11–14). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8602. 4 pp.

Das Geheimniss.” Photocopy of score from unidentified source (pp. 109–113). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8774. 5 pp.


Augenlied.” Photocopy of score from unidentified source (pp. 80–81). [s.l.]: Edition Peters, [s.d.]. Pl. no. 8774. 2 pp.

[“Erlafsee.”] Incomplete score (last page only). Photocopy from unidentified source (p. 21). [s.l.]: Edition Peters, [s.d.]. Pl. no. 9309. 1 p.

Folder 2

Score. Revised by Alfred Dörffel. German text. Frankfurt: C. F. Peters, [s.d.].
215 pp.

Folder 3

Score. Revised by Alfred Dörffel. German text. Frankfurt: C. F. Peters, [s.d.].
215 pp.

Folder 4

Score. German text. Photocopy from unidentified source (pp. 28–49). [s.l.: s.n., s.d.]. 22 pp.

Folder 5

Schumann, Robert. [Performance photocopies of 27 songs for voice and piano.] From folder labeled “Schumann / performance copies.”
Lieb’ Liebchen, leg’s Händchen” (incomplete; first page only). Photocopy of score from unidentified source (p. 8). [s.l.]: Edition Peters, [s.d.]. Pl. no. 9310. 1 p.
Ich wandelte unter den Bäumen.” Photocopy of score from unidentified source (pp. 6–7). [s.l.]: Edition Peters, [s.d.]. Pl. no. 9310. 2 pp.
Es treibt mich hin.” Photocopy of score from unidentified source (pp. 4–5). [s.l.]: Edition Peters, [s.d.]. Pl. no. 9310. 2 pp.
Morgens steh’ ich auf und frage.” Photocopy of score from unidentified source. [s.l.]: Edition Peters, [s.d.]. Pl. no. 9310. 1 p.

“Berg’ und Burgen schau’n herunter.” Photocopy of score from unidentified source (pp. 18–19). [s.l.:] Edition Peters, [s.d.]. Pl. no. 9310. 2 pp.

“Anfangs wollt’ ich fast verzagen” and “Sag’an, o lieber Vogel mein.” Photocopy of score from unidentified source (p. 20). [s.l.:] Edition Peters, [s.d.]. Pl. no. 9310. 1 p.

No. 9 [“Mit Myrthen und Rosen”]. Photocopy of score from unidentified source (pp. 18–21). [s.l.: s.n., s.d.]. 4 pp.


“Er ist’s.” Photocopy of score from unidentified source (pp. 204–205). [s.l.:] Edition Peters, [s.d.]. Pl. no. 9559. 2 pp.


“Singet, nicht in Trauertönen.” Photocopy of score from unidentified source (pp. 94–97). [s.l.:] Edition Peters, [s.d.]. Pl. no. 10020. 4 pp.

“Zwielicht.” Photocopy of score from unidentified source (pp. 78–79). [s.l.:] Edition Peters, [s.d.]. Pl. no. 9307. 2 pp.

“In a Fair and Foreign Land (Schöne Fremde).” Photocopy of score from unidentified source (pp. 70–72). [s.l., s.n., s.d.]. 3 pp.

“Memories (In der Fremde).” Photocopy of score from unidentified source (pp. 73–75). [s.l., s.n., s.d.]. 3 pp.

“In the Forest (Waldesgespräch).” Photocopy of score from unidentified source (pp. 63–66). [s.l.,] Oliver Ditson Co., c1902. Pl. no. ML-417-4. 4 pp.


“Rose, Meer und Sonne.” Photocopy of score from unidentified source (pp. 103–107). [s.l.:] Edition Peters, [s.d.]. Pl. no. 9310. 5 pp.


“Spring Night (Frühlingsnacht).” Photocopy of score from unidentified source (pp. 76–78). [s.l.:] Oliver Ditson Co., c1903. Pl. no. ML-421-3. 3 pp.
   From folder labeled “Schuman / Liederkreis Op. 39 / performance copies.”
   Score. German text. Photocopy from unidentified source (pp. 58–83).

folder 7  Schütz, Heinrich. [Performance photocopies of two solo cantatas for voice and basso continuo.]
   From folder labeled “Schütz / performance copies.”
   “Was hast du verwirket.” Score. German text. Photocopy from unidentified source (pp. 16–18). [s.l.: s.n., s.d.]. 3 pp.
   “Bringt her dem Herren.” Score. German text. Photocopy from unidentified source (pp. 8–10). [s.l.: s.n., s.d.]. 3 pp.

   Score and parts (2 parts: violin, basso continuo). Edited by Dietz Degen.

folder 9  Thym, Jurgen, ed. *100 Years of Eichendorff Songs*. Collection of songs for voice and piano. All songs are Eichendorff poetry; many composers included.

folder 10 Wagner, Richard. *Wesendonk-Lieder*. Collection of songs for high voice (a woman’s voice) and piano.


Box 22


Score. German and English texts. English translations by Lily Henkel. New York: International Music Co., [s.d.]. 35 pp. Interleaved in score: two typed pages of titles that divide the Italienisches Liederbuch songs into those for “he” and those for “she.”


*Sub-sub-series 5: Songs in other languages*

**Box 21 [cont.]**


Score. Edited by Bradley Ellingboe. Self-produced volume consisting of photocopies from various imprints, edited, and spiral bound. Norwegian (with IPA) and English texts. 216 pp. Editor’s introduction expresses thanks JDG for her enthusiasm for the project.


Rachmaninoff, Serge. [Performance photocopies of three songs for voice and piano.]
From folder labeled: “Recital / Russian performance copies / Rachmaninoff.”


folder 19 Tchaikovsky, Peter. [Performance photocopies of nine songs for voice and piano.]


“Nyet, tol’ko tot, kto znal…” Photocopy of score from unidentified source (pp. 39–42). [s.l.: s.n., s.d.]. 4 pp.


“Ni slova.” Incomplete (first page missing). Photocopy of score from unidentified source (pp. 21–23). [s.l.: s.n., s.d.]. 3 pp.

“Ia li b pole da ne travushka byla…” Photocopy of score from unidentified source (pp. 288–295). [s.l.: s.n., s.d.]. 8 pp.


“Kanareika.” Photocopy of score from unidentified source (pp. 120–124). [s.l.: s.n., s.d.]. 5 pp.

“Glazki vesny golubeye.” Photocopy of score from unidentified source (pp. 95–99). [s.l.: s.n., s.d.]. 5 pp.


“To bylo ranneiv vesnoi.” Photocopy of score from unidentified source (pp. 219–223). [s.l.: s.n., s.d.]. 5 pp.

English translations of texts. Typescript. 9 pp.
folder 20  Wallach, Joelle. *Soñando Sueños de Tango*. Song for voice and piano.  
Score. Spanish text. Unpublished [MS repro], composers’s copyright (c1985).  
7 pp.

Score. Spanish text. Unpublished [MS repro], composer’s copyright (c1985).  
7 pp.

*Sub-series B: Multi-Voice Works*

**Box 22**

folder 1  Beethoven, Ludwig van. Duets from the *Irische Lieder*, WoO 152: Nos. 2, 19, 20, 9, and 18. For voice, piano, violin and cello.  
From folder labeled “Beethoven / 5 Folk Songs / performance copies /from Irische Lieder, WoO 152.”  
No. 2: “Gesangsmacht.” English and German texts. Photocopy of score from unidentified source (pp. 6–9). [s.l.: s.n., s.d.]. Pl. no. B.261. 4 pp.  
No. 20: “Lieb’und Glück fahrt hin auf immer.” English and German texts.  
Photocopy of score from unidentified source (pp. 54–55). [s.l.: s.n., s.d.]. Pl. no. B.261. 2 pp.  
No. 9: “Schau her, mein Lieb, der Wälder Grün.” English and German texts.  
Photocopy of score from unidentified source (pp. 25–27). [s.l.: s.n., s.d.]. Pl. no. B.257. 3 pp.  
No. 18: “Von Dermot heisst man lassen mich.” English and German texts.  
Photocopy of score from unidentified source (pp. 48–50). [s.l.: s.n., s.d.]. Pl. no. B.261. 3 pp.


folder 4  Brahms, Johannes. *Liebeslieder und Neue Liebeslieder*. Waltzes for four voices and piano, four hands.  
Score. German text. Frankfurt: C. F. Peters, c1956. 89 pp. One song (pp. 44–45) has the English translation written in the margin.


folder 7  Handel, G. F. *Sechs Duette*. Collection of duets in Italian and German for soprano and alto. Piano setting by Johannes Brahms.


folder 8  Schumann, Robert. *Duette*. Collection of duets in German for various combinations of voices with piano.


*Sub-series C: Vocalises*

**Box 22 [cont.]**


Filed alphabetically by composer’s surname. Composers included:
- Georges Auric, No. 41.
- Joseph Canteloube, No. 42.
- Aaron Copland, No. 71.
- Vincent D’Indy, No. 18.
- Paul Dukas, No. 14.
- Gabriel Fauré, No. 1. (accompanied by duplicate photocopy)
- Arthur Honegger, No. 73.
- Jacques Ibert, No. 123.
- Joseph Jongen (1ère), No. 75.
- Charles Koechlin, No. 4.
- Raoul LaParra, No. 19.
- Bohuslav Martinů, No. 112.
- Olivier Messiaen, No. 151.
- Darius Milhaud, No. 88.
- Gabriel Pierné, No. 39.
- Francis Poulenc, No. 89.
- Albert Roussel, No. 99.
- Florent Schmitt, No. 8.
Alexandre Tansman, No. 120.
Alexandre Tchérépnine, No. 60.

**Series 5: Late 20th-century Songs, 1960s-1980s**

*Sub-series A: Works in English*

**Box 22 [cont.]**

**folder 10**  
Score. MS repro. 16 pp. Taped to inside front cover: texts of the poems used in the cycle.

**folder 11**  

**folder 12**  
Alpher, David. [Collection of six songs for voice and piano.]  
Score. MS repro. 18 pp. Includes: “She Wears her Face”; “Harbingers”; “Loves”; “Something Was Left Unsaid”; “Little Box House”; “Last Night a Foreign Thing.”

**folder 13**  
Score. MS repro, bound. 14 pp.

**folder 14**  
Amlin, Martin. *A Lasting Spring*. Five songs for soprano and piano.  
Score. MS repro. 19 pp.

**folder 15**  
Armer, Elinor. *A Season of Grief*. Seven songs for baritone and piano.  
Score. MS repro. 25 pp.  
Accompanied by an audiocassette tape of the songs, typescript program notes (1 p.), and texts (7 pp.).

**folder 16**  
Accompanied by duplicate photocopy of the first page of the Afterword and three songs from the collection ("The Unseen Soul”; “World, Take Notice”; “Lingering Last Drops”).

**folder 17**  
Scores. MS repro. 10 pp., total.
Box 23

Score. Bryn Mawr, PA: Theodore Presser, c1984. 23 pp. Title page inscribed to JDG by the composer. The work was commissioned for, dedicated to, and premiered by Bonita Boyd, flute, and JDG.

Photocopy of score produced by notation software, bound. 7 pp. Title page inscribed to JDG by the composer.

folder 3  Benson, Warren. “Shylum Song” and “Interdependence.” Two songs for voice and piano.
Scores. MS repro. 2 + 1 pp. Both inscribed to JDG by the composer.

Score. MS repro, bound. 6 pp. Inscribed to JDG by the composer.

folder 5  Barry, Wallace. [Performance copies of six works for voice and piano.]
Score. MS repro. 22 pp.
“Lament for a Sailor,” No. 1 from *Three Songs from “Paean from the Grave.”*
Score. MS repro. 5 pp.
“The Dug-Out,” No. 2 from *Three Songs from “Paean from the Grave.”*
Score. MS repro. 4 pp.
“A Forsaken Garden.” Score. MS repro. 5 pp.

Score. MS repro. 10 pp.

Score. MS repro. 11 pp.

folder 8  Biggs, Hayes. *Northeast Reservation Lines*. Song for soprano and piano.
Accompanied by a bio of the composer on Margun Music stationery. 1 p.
folder 9  Black, Arnold. *African Plain Songs*. Song cycle for SATB soloists with piano and chorus.
   Score. MS repro, bound. 40 pp.


   Score. MS repro. 20 pp.

   Words by Tennessee Williams.

   Song cycle originally for soprano and ten instruments


   Texts by e. e. cummings.

folder 16  Convery, Robert. *Night in Disguise*. Cycle of ten songs for medium voice and piano.
   Poems by William Blake.
   Score. MS repro, bound. 26 pp.
   Also in folder: resumé for Robert Convery. Typescript. 1 p.


   Score. Published score produced from MS repro (facsimile of composer’s manuscript?). London: Joad Press/Chappell & Co., c1976. 40 pp.
   Interleaved in score: composer’s bio on Joad Press stationery. 1 p.
     Score. Published score produced from MS repro (facsimile of composer’s manuscript?). London: Joad Press/Chappell & Co., c1977. 15 pp.

folder 20  Crumb, George. *Apparition*. Elegiac songs and vocalises for soprano and amplified piano.

     Score. Photocopy of score produced by music notation software. 12 pp.
     Score. MS repro. 11 pp.

folder 22  Davies, Peter Maxwell. *Dark Angels*. Three songs for voice and guitar.
     Score. MS repro. Rental score from Boosey & Hawkes Rental Department. 2 copies. 15 pp., each.


   Score. Published score produced from MS repro (composer’s manuscript?).

folder 28  Felding, Catherine. [Songs by Catherine Boettcher Felding for Mildred Petrie. Six songs for voice and piano.]
   “Serenade.” Score. MS repro. 2 pp.
   “Song.” Score. MS repro. 2 pp.
   “Far in a Western Brookland.” Score. MS repro. 4 pp.
   “Porto Bello Bridge.” Score. MS repro. 3 pp.
   “Stranger.” Score. MS repro. 1 p.
   Original envelope with addresses for Catherine Felding and Mildred Petrie.


   Score. MS repro. 7 pp.

   Score. MS repro, bound. 51 pp.

folder 32  Gach, Jay. Excerpts from *Spoon River Anthology*. Songs for medium, female voice and piano.
   From folder labeled “Gach, Jay Anthony / Excerpts from *Spoon River Anthology*.”
   “Edith Conant.” Photocopy of score produced by notation software. 8 pp.
   “Amanda Barker.” Photocopy of score produced by notation software. 3 pp.
   “William and Emily.” Photocopy of score produced by notation software. 5 pp.
   “Knowlt Hoheimer.” Printout of score produced by notation software, with annotations in ink. 6 pp.
   Accompanied by duplicate photocopy. 6 pp.
   “Hod Putt.” Photocopy of score produced by notation software. 5 pp.

   Score. MS repro. 15 pp.
Box 24

Folder 1

Folder 2

Folder 3

Folder 4

Folder 5

Folder 6

Folder 7

Folder 8

Folder 9
Kernis, Aaron. *Stein Times Seven*. Collection of songs for five solo singers and piano or five-part mixed chorus and piano. Score. Published score produced from MS repro (composer’s manuscript?). [Copenhagen]: Wilhelm Hansen, [s.d.]. 25 pp.
folder 10  La Montaine, John. “Stopping by Woods on a Snowy Evening.” Song for medium voice and piano.


folder 12  Lee, Noël. “Stand on the Highest Pavement.” Song for mezzo-soprano and piano.
   Text by T. S. Eliot.
   Score. MS repro. 6 pp.

   Score. MS repro. 26 pp.

folder 14  Levines, Thomas. *Images*. Five Haiku for soprano and piano.
   Score. MS repro. 13 pp.
   Accompanied by composer’s bio and a list of his compositions. 2 pp.

folder 15  Liptak, David. *Seven Songs*. Collection of songs for voice and piano.
   Score. MS repro. produced by American Composers Alliance, New York. 2 copies. 23 pp., each.

folder 16  Lister, Rodney. *As You Know*. Five songs for voice and piano.
   Score. MS repro. 16 pp.

folder 17  Lister, Rodney. *A Motion Not My Own*. Six songs for voice and piano.
   Score. MS repro. 25 pp.

folder 18  Lister, Rodney. *Song Book*. Seven songs for voice and piano.
   Score. MS repro. 24 pp.

folder 19  Mackey, Steven. *Two Dances from William Carlos Williams*. Two songs for mezzo-soprano and piano.
   Score. MS repro. produced by American Composers Alliance, New York. 17 pp.

folder 20  McDaniel, William J. *From Aesop’s Fables*. Song cycle for voice and piano.
   Score. MS repro. 19 pp.
   Accompanied by a letter to JDG from the composer.

folder 22  Marks Music Corp. *New Vistas in Song*. Collection of songs for high voice and piano.
Accompanied by a photocopy of Earl Kim’s “Letters Found Near a Suicide” (pp. 27–34). 7 pp.

folder 23  Mumford, Jeffrey. *Low anchored cloud*. Song for voice and piano.
Score. MS repro. 6 pp. Inscribed to JDG by the composer.

Accompanied by performance photocopies of #8 (“The Heart asks Pleasure—first—”) and #5 (“Beauty—be not caused—It is.”) 7 pp.

Score. MS repro. 31 pp.

folder 26  Premru, Raymond. *Songs from Seasons*. Collection of songs for voice and piano.
Score. MS repro. 23 pp.

folder 27  Qualliotine, Armand. [Two songs for voice and piano.]
“What potions have I drunk.” Text by Shakespeare. Score. MS repro. 4 pp.

Box 25

Score. MS repro. 24 pp.
Accompanied by typed pages of the texts used for the work. 3 pp.


   Score. MS repro. 7 pp. Dedicated to JDG and inscribed to her by the composer.

   Score. MS repro. 10 pp. Inscribed to JDG by the composer. The last song is dedicated to JDG.

folder 6  Sanders, Greg. *Songs of Experience*. Five songs for soprano and oboe (with English horn on the 4th song).
   Also in folder: Audiocassette tape of *Songs of Experience*.


folder 8  Schuman, William. “Orpheus with his Lute.” Song for medium voice and piano.


folder 10  Shatin [probably Judith Shatin, no first name listed]. *Love song to M. S. A*. Song for voice and English horn. Text by Shakespeare.
   Score. MS repro. 5 pp.

   Score. MS repro. 40 pp. Dedicated to JDG.
   Accompanied by note to JDG from the composer. Ink MS; dated April 4, 1988. 1 p.
   Copy of the texts used in the cycle. Photocopies from published source, with annotations by the composer. 6 pp.
           Score. MS repro. 5 pp. Interleaved in score: text of the poem used for the song
           (photocopy from unidentified published source). 1 p.

           Score. MS repro. 4 pp.

folder 14  Smit, Leo. “Per Piano.” Song for voice and piano. Words by Charles Olsen. Piano
           part based on Zero Hour by Pete Johnson.
           Score. MS repro. 16 pp. Interleaved in score: handwritten note to JDG from
           the composer; dated November 7, 1988. 2 pp.

           Score. MS repro. 5 pp. Inscribed to JDG by the composer.

           Score. MS repro. 7 pp.

folder 17  Smit, Leo. Trumpeter Swan. Five songs for “a little girl” for voice and piano.
           Score. MS repro. 13 pp.

           Score. MS repro. 17 pp.

           Score. MS repro. 59 pp.
           Accompanied by a typed note from Marilyn Stephan on WQXR stationery
           and text of poems used in the cycle; dated October 21, 1988. 11 pp., total.

folder 20  Taggart, Mark Alan. Serenade for Mezzo-Soprano, Cello, and Piano. Collection
           of songs.
           Score. MS repro. 64 pp. Inscribed to JDG by the composer.

folder 21  Taylor, Bernard, comp. and ed. Contemporary American Art Songs. Collection of
           songs for voice and piano.
           Contents: V. Persichetti, “Thou child so wise”; N. Rorem, “Spring and fall”;
           E. Bacon, “Stars”; V. Persichetti, “Out of the morning”; D. Diamond,
           “Brigid's song”; J. Duke, “When slim Sophia mounts her horse”; G.
           baffled by this wall”; H. Weisgall, “I looked back suddenly”; L. Calabro,
           “It is forbidden”; E. Bacon, “The lamb”; G. Rochberg, “Night piece”; C.
           Ives, “The light that is felt”; W. Watts, “The poet sings”; N. Rorem, “The
lordly Hudson”; M. Howe, “Great land of mine”; S. Kagen, “How pleasant it is to have money.”


folder 22

Thomas, Andrew. Spring. Five songs for tenor voice and piano.

folder 23


folder 24

Ulehla, Ludmilla. “Gargoyles.” Song for soprano, bassoon and piano.
Score. MS repro. 13 pp.

folder 25

Walden, Stanley. Ruth. Song for mezzo-soprano, oboe and piano.
Score. English text. MS repro. 5 pp.

folder 26

Walden, Stanley. Three Ladies. Three songs for mezzo-soprano and piano.
Score. MS repro. 2 copies. 36 pp., each. Written for JDG and Gilbert Kalish.

folder 27

Walden, Stanley. Two Songs for Antonia. Song for bass-baritone and piano. Texts by George Tabori.
Score. MS repro. 11 pp.

folder 28


folder 29

Score. MS repro. 32 pp.

Box 26

folder 1

Score. MS repro. 11 pp.

folder 2

Weisberg, Arthur. Dream Sequence. For voice and piano.
Score. MS repro. produced by American Composers Alliance, New York. 40 pp. Written for JDG and Gilbert Kalish.
folder 3  Welcher, Dan. *Five Songs on poems of e. e. cummings*. Songs for voice and piano. Score. MS repro. 32 pp. Inscribed to JDG by the composer.


folder 6  Wernick, Richard. “I, too (a song for Jan).” Song for voice and piano. Words by Charles Lee. Score. MS repro. 4 pp. Dedicated to JDG.


*Sub-series B: Works in Other Languages*

**Box 26 [cont.]**


folder 13  Gilbert, Pia. “Vociano.” Song for mezzo-soprano and piano.  
Score. Text is nonsensical in the style of Viennese, Japanese, French and  
English languages. MS repro. 2 copies. 13 pp., each. Dedicated to JDG  
and Gilber Kalish.

folder 14  Halffter, Cristobal. Brecht-lieder. For voice and two pianos.  

Poetry by Eugenio Montale.  

folder 16  Hawley, William. Sappho Songs. Five songs for mezzo-soprano and piano.  
Score. Greek text. MS repro. 9 pp.

folder 17  Qualliotine, Armand. Giorno per giorno. Song for soprano and piano. Text by  
Giuseppe Ungaretti.  
Score. Italian text. MS repro. 6 pp.

folder 18  Rihm, Wolfgang. Lenzfragmente. Five songs for voice and piano.  
Score. German text. Published score produced from MS repro. Wien:  
card from Klaus Lauer.

folder 19  Schuller, Gunther. Six Early Songs. For voice and piano.  
Score. German text. Newton Centre, MA: Margun Music, c1976. 2 copies. 22  
pp., each. Copy 1 inscribed to JDG by the composer.

mezzo-soprano and piano.  
Score. Published score produced from composer’s autograph, and images of  
sketches interlayed before front matter and at end of imprint. Stuttgart:  
Accompanied by Boosey & Hawkes folder containing (4 items): composer bio  
and works list, an introductory article, a photograph of the composer, and  
a packet containing English translations of the text and a review of the  
premiere of the work.

by Rainer Maria Rilke.  

Friedrich Nietzsche.  
Vermeulen, Matthijs. “Le Balcon.” Song for mezzo-soprano or tenor voice and piano.
Score. French text. Published score produced from MS repro. Amsterdam: Donemus, c1952. 15 pp.

Vermeulen, Matthijs. “La Veille.” Song for mezzo-soprano or alto voice and piano.
Score. French text. Published score produced from MS repro. Amsterdam: Donemus, c1951. 20 pp.

Welcher, Dan. *Abeja Blanca.* For voice, English horn, and piano.
Score. Spanish text. MS repro. 26 pp. Dedicated to JDG and Philip West.

Accompanied by a handwritten note from Cheryl Seltzer on Continuum stationery regarding the songs included. 2 pp.

**Series 6: Performance Copies as Filed**

**Box 27**

**folder 1** “American Group: Carter, Seeger, Schuman, Benson, Crumb.” Performance photocopies of six songs for voice and piano (for recital program).

**folder 2** “Duet Group: Cornelius, [Mendelssohn,] Schumann, Shostakovitch, Brahms, Tchaikovsky and Dvořák—performance copies.” Performance photocopies of 17 duets in German or Russian for various voice combinations.


folder 3 “Dvořák duets: performance copies.” Performance photocopies of five duets for soprano and alto voices and piano in Czech (with German and English texts).

“Vdobrým sme se sešli.” Photocopy from published source (pp. 35–37). [s.l.: s.n., s.d.]. Pl. no. H. 337 II. 3 pp.


“Skromná.” Photocopy from published source (pp. 50–52). [s.l.: s.n., s.d.]. Pl. no. H. 337 II. 3 pp.
“Prsten.” Photocopy from published source (pp. 53–59). [s.l.: s.n., s.d.]. Pl. no. H. 337 II. 7 pp.

“Zajatá.” Photocopy from published source (pp. 70–73). [s.l.: s.n., s.d.]. Pl. no. H. 337 II. 4 pp.

Folder 4

[Early Music – M. Cara, C. Monteverdi, J. Mauduit, J. Dowland, G. Dufay, J. Dunstable, et al.] Works for various instrument combinations, including solo with basso continuo, discantus with tenor, and three or four part pieces.

From folder labeled “Miscellaneous / early music / not performance copies.”


Monteverdi, Claudio “O Primavera” (2 copies).

Wolkenstein, Oswald. #100 “Kum liebster man!” and #101 “Mein herz das ist versert.” Photocopy from published source (p. 193). [s.l.: s.n., s.d.]. 4 copies. 1 p.

Wolkenstein, Oswald. #92 “Freuntlicher blick” and #93 “Fröleich geschraio so well wir Machen.” Photocopy from published source (pp. 187–188). [s.l.: s.n., s.d.]. 2 pp.

Cascia, Donato da. XXIX “Sovran uccello se’fra tutti gli altri (Madrigale)” and XXX “Un bel girfalco” (Madrigale).” Photocopy from published source (pp. 36–37). [s.l.: s.n., s.d.]. Pl. no, CMM 83. 2 pp.

Cascia, Donato da. XIX “Come ‘l potestu far (Madrigale)” Photocopy from published source (pp. 24–25). [s.l.: s.n., s.d.]. Pl. no. CMM 83. 2 copies. 2 pp., each.

Cascia, Donato da. XXXII “Facchia chi de’ se’l po (Caccia)” and XXXIII “Senti tu d’amor, donna? (Ballata).” Photocopy from published source (pp. 39–41). Pl. no. CMM 83. [s.l.: s.n., s.d.]. 3 pp.

Mauduit, Jacques. “Vous me tuez si doucement – 1.” Photocopy from published source (pp. 2–5). [s.l.]: Broude Brothers, [s.d.]. 5 pp.


Dufay, Guillaume. #11 “Resvellies vous et faites cheire lye.” Photocopy from published source (pp. 25–26). [s.l.: s.n., s.d.]. 2 pp.

Dufay, Guillaume. #12 “La belle se siet au piet de la tour.” Photocopy from published source (p. 59). [s.l.: s.n., s.d.]. 1 p.

Dufay, Guillaume. #39 “Ce moys de may soyons lies et joyeux.” Photocopy from published source (pp. 25–26). [s.l.: s.n., s.d.]. 2 pp.

Dufay, Guillaume. #48 “Pour l’amour de ma douce amye.” Photocopy from published source (pp. 67–68). [s.l.: s.n., s.d.]. 2 pp.

Dufay, Guillaume. #82 “Du tout m’estoie abandonné” and #83 “Vostre bruit et vostre grant fame.” Photocopy from published source (pp. 96–97). [s.l.: s.n., s.d.]. 2 pp.

Dufay, Guillaume. #70 “Donnes l’assault a la fortresse.” Photocopy from published source (pp. 86–87). [s.l.: s.n., s.d.]. 2 pp.

Dufay, Guillaume. #1 “En triumphant.” Photocopy from published source (pp. 4–5). [s.l.]: Oxford University Press, c1975. 2 pp.

“Elizabethan performance copies / Program with Paul O’Dette, Lute.”

Performance photocopies of songs for voice and lute.

Campion, Thomas. #27 “Never love unless you can.” Photocopy from published source (pp. 50–51). London: Stainer & Bell, c1926. Pl. no. S.&B. 3475. 2 pp.


Campion, Thomas. “Oft have I sigh’d.” Photocopy from published source (pp. 17–18). [s.l.: s.n., s.d.]. 2 pp.


Dowland, John. #2 “Who ever thinks or hopes of love.” Photocopy from published source (pp. 4–5). [s.l.: s.n., s.d.]. 2 pp.

Dowland, John. #10 “Think’st thou then by thy feigning?” Photocopy from published source (pp. 20–21). [s.l.: s.n., s.d.]. 2 pp.


Morley, Thomas. “April is in my mistress’ face.” Photocopy from published source (pp. 24–26). [s.l.: s.n., s.d.]. 3 pp.


Hume, Tobias. “Fain would I change that note.” Photocopy from published source (p. 5). [s.l.: s.n., s.d.]. 1 p.

Dowland, John. #4 “If my compliants could passions move.” Photocopy from published source (pp. 8–9). [London: Stainer & Bell, s.d.] Pl. no. St. & B, 3201-4a. 2 pp.

Caccini, Giulio, or Anonymous. “Miserere my maker.” MS repro. 1 p.

Morley, Thomas. #27 “Now is the month of Maying.” Photocopy from published source (pp. 190–191). [s.l.: s.n., s.d.]. 2 pp.

[No composer listed.] “The Devil is an Ass.” Text by Ben Johnson. Photocopy from published source (pp. 54–55). [s.l.: s.n., s.d.]. 2 copies. 2 pp., each.


Caccini, Giulio. #9 “Sfogava con le stele.”

Five pages of notes on the pieces and their locations. Photocopy from published source (pp. 115–119). [s.l.: s.n., s.d.]. 3 copies. 5 pp., each.

**folder 6**

“French Duets / Berlioz, Fauré, Saint-Saëns, Chausson / Performance copies.” Performance photocopies of ten duets in various combinations of voices, all with French texts.


Fauré, Gabriel. “Pleurs d’Or.” [s.l.: s.n., s.d.]. 5 pp.


**folder 7**

“Italian Duets / Clari, Colonna, Lotti, Durante / performance copies.”

Performance photocopies of four duets for various combinations of voices, all with Italian texts.


Colonna, Giovanni. “O splendida dies.” Photocopy from published source (pp. 84–88). [s.l.: s.n., s.d.]. Pl. no. 46014. 5 pp.


Durante, Francesco. “Andante, o miei spospiri.” Photocopy from published source (pp. 53–58). [s.l.: s.n., s.d.]. Pl. no. 46014. 6 pp.
folder 8
“Miscellaneous Duets / Albert, Purcell, Schubert / performance copies.”
Performance photocopies of three duets (two in German, one in English) for various voice combinations.
Purcell, Henry. “No, Resistance is but vain.” Photocopy from published source (pp. 23–31). [s.l.: s.n., s.d.]. 9 pp.

folder 9
“Recording Project Maybe.” Group of 22 songs for voice and piano.
Accompanied by note: “(Recording) Songs – keep together / many composers.”
Davidovsky, Mario. “Song.” Poem by Carl Sandburg. MS repro. 5 pp.
Dedicated to JDG and Gil Kalish.
Kernis, Aaron Jay. No. 6 [from Six Fragments of Gertrude Stein.] MS repro. 3 pp.
Rorem, Ned. [“Interlude” from Poems of Love and the Rain.] Photocopy of published score. [s.l.]: Boosey & Hawkes, c1965. 1 p.
Walden, S. “Grandma (Millie).” No. 2 from unidentified collection. MS repro. 8 pp.
Clarke, Rebecca. “Lethe.” Score. MS repro. 4 pp.


folder 10 Renaissance program with Calliope (A Renaissance Band). Performance photocopies of songs for voice and Middle Age or Renaissance instruments.

Also in folder: 2 concert programs for performances by JDG with Calliope.

(1) program from Kilbourn Concert Series (JDG with Calliope); dated October 3, 1979; (2) program from Mohawk Trail Concerts, New York Benefit program; dated May 15, 1980.

Morley, Thomas. “It was a lover and his lasse” from The First Booke of Ayres 1600. Photocopy of score from published source (pp. 204–207). [s.l.: s.n., s.d.]. 2 leaves.


Henry VIII. #64 “Without discord.” Printed with: Anonymous. #65 “I am a jolly foster.” Photocopy from published source (pp. 50–51). [s.l.: s.n., s.d.]. 2 pp.


Dufay, Guillaume. “Vergene bella, che di sol vestita.” Photocopy from published source (pp. 7–9). [s.l.: s.n., s.d.]. Pl. no. CMM 1 C. 3 pp.

Extract of tenor line from Dufay’s “Lamentatio sanctae matris ecclesiae constantinopolitanae.” Ink MS. 1 p.


Dufay, Guillaume. #39 “Ce moys de may soyons lies et joyeux.” Photocopy from published source. [s.l.: s.n., s.d.]. 1 p.

Campion, Thomas. “So quicke, so hot, so mad.” Photocopy from published source (pp. 58–59). [s.l.: s.n., s.d.]. 1 leaf.

Campion, Thomas. “Faire, if you expect admiring.” Photocopy from published source (pp. 26–27). [s.l.: s.n., s.d.]. 1 leaf.
“Schumann duets and soli / program/recording with L. Guinn / performance copies.” Performance photocopies of 12 works for one or two voices and piano.


“Como poden per sas culpas.” No. 166 from Cantigas de Santa Maria. Photocopy from unidentified source. MS repro. 1 p.

“Gran dereit’é de seier.” No. 56 from Cantigas de Santa Maria. Photocopy from unidentified source. MS repro. 1 p.


Guillaume d’Amiens. “Prendês I garde” and “C’est la fins.” Nos. 23a–23b from unidentified source (p. 38). [s.l.: s.n., s.d.]. 1 p.


Machaut, Guillaume. “Comment qu’a moy.” Vocal melody. MS repro. 1 p.

“Una hija tiene el rey.” MS repro. 2 copies. 1 p., each.
“Una matica de ruda.” MS repro. 2 copies. 1 p., each.
“Como la rosa.” MS repro. 2 copies. 1 p., each.
“Ah, el novio le quiere dinero.” MS repro. 2 copies. 1 p., each.
Gaucelm Faidit. “Fort cho’s oiatz.” Photocopy of vocal line and text from unidentified source (pp. 18–19). [s.l.: s.n., s.d.]. 2 pp. Accompanied by 2 pencil MS pages with settings of verses 2, 3, 5, and 6.
Translation page with English texts for Machaut’s “Rose, liz, printemps,” “Se j’aim mon loyal ami,” “Je sui aussi,” and “Quant je sui mis.” 1 p.
Cooper, Robert. “Gloria in excelsis.” MS repro. 2 pp.
Anonymous. #23 “When May is in his prime.” Photocopy from published source (pp. 40–42). [s.l.: s.n., s.d.]. 3 pp.
Raïmbaut de Vaqueiras. #8 “Kalenda maya Ni fuelas de faya.” Photocopy from published source (p. 17). [s.l.: s.n., s.d.]. 1 p.
Bernard de Ventadour. “Quan l’erba fresq’.” Photocopy from published source (pp. 8–9). Nice: Georges Delrieu & Cie, c1967. 1 leaf.
Photocopied pages from book on medieval song (pp. 236–243) (section on music of the troubadours and trouvères). Includes melodies and text by and about Bernard de Ventadour, Gautier d’Épinal, and Colin Muset. 4 leaves.
“O que pola Virgen leix a” [No. 124] from Cantigas de Santa Maria. MS repro. 1 p.
Photocopied pages from book on medieval song (pp. 254–257) (section on music of the Minnesinger). Includes melodies and text by and about Vogelweide, Wizlav von Rügen, Neidhart von Reuenthal. 2 leaves.
“Diu süezen wort hant mir getan.” MS repro. 1 p.
“Christ ist erstanden von der Marter alle.” MS repro. 1 p.
#3A “I have loved.” Printed with: #4A “Nowell, nowell: Tidings true.”
Photocopy from published source. [s.l.: s.n., s.d.]. Pl. no. S.&B. 5304. 1 p.

“Two Recital Programs with Gil [Gilbert Kalish] (mixed groups) / German / performance copies.” Performance photocopies of songs for voice and piano in German.

Draft of concert program titled “Songs of Love and Death” to be performed at the University of Pennsylvania on October 11, 1987. Typescript. 1 p.
List of song sets apparently put together for a program of all German music. Typescript. 1 p.
Mozart, W. A. “Das Veilchen.” Photocopy from published source (pp. 4–7). [s.l.: s.n., s.d.] Pl. no. 9461. 4 pp.
Brahms, Johannes. “Verzagen.” Photocopy from published source (pp. 10[72]–14[76]). [s.l.: s.n., s.d.]. 5 pp.

folder 14 [Unlabeled binder of songs.] Performance photocopies of 15 songs for voice(s) and piano, originally housed in blue three-ring binder.


**Series 7: Chamber and Symphonic Scores**

**Box 28**


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<table>
<thead>
<tr>
<th>Folder</th>
<th>Composer</th>
<th>Work Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Adler, Samuel</td>
<td><em>Symphony No. 5: We Are The Echoes</em></td>
<td>For mezzo-soprano and orchestra. Full score. English text. New York: Boosey &amp; Hawkes, c1986. 77 pp. Inscribed to JDG by the composer.</td>
</tr>
<tr>
<td>4</td>
<td>Amlin, Martin</td>
<td><em>Passions of Singleness: Five Poems by Charles Pratt</em></td>
<td>For mezzo-soprano, viola, vibraphone, and harp. Full score. English text. MS repro. 31 pp. Written for JDG.</td>
</tr>
<tr>
<td>7</td>
<td>Benson, Warren</td>
<td><em>Nara</em></td>
<td>For soprano, flute, piano and two percussion. Full score. English text. MS repro. Rental score from Carl Fischer, Inc. 10 pp.</td>
</tr>
</tbody>
</table>


Inscribed: “For Jan, with many special memories. –Lee”


Full score. Spanish text. MS repro. Rental score from Mills Music, Inc. 6 pp.


Davidovsky, Mario. *Romancero*. For soprano, flute, clarinet, violin, and cello.

Full score. Spanish text. MS repro. 24 pp.

Davidovsky, Mario. *Scenes from Shir Ha-Shirim*. For soprano, two tenors, bass (voice), flute, oboe, clarinet/bass clarinet, string quartet, and percussion.


Davies, Peter Maxwell. *Black Pentecost*. For mezzo-soprano and baritone (voice) with orchestra.


Davies, Peter Maxwell. *Fiddlers at the Wedding*. For voice, alto flute, mandolin, guitar, and percussion.


Davies, Peter Maxwell. *Stone Litany*. For mezzo-soprano and orchestra. Runic text from a “house of the dead.”

folder 6 Davies, Peter Maxwell. *Stone Litany*. For mezzo-soprano and orchestra. Runic text from a “house of the dead.”
   Full score. Published score produced from MS repro. London: Boosey & Hawkes, c1975. 64 pp. Inscribed to JDG by the composer.

folder 7 Druckman, Jacob. *Dark Upon the Harp*. Psalms for mezzo-soprano, brass, and percussion.
   Full score. English text. MS repro. 68 pp.

folder 8 Druckman, Jacob. *Lamia*. For soprano and orchestra.

folder 9 Fauré, Gabriel. *La Bonne Chanson*. For voice with string quartet.

   Full score. English text. MS repro. 100 pp. Dedicated to JDG. Inscribed to JDG by the composer.

   Piano reduction. English text. MS repro. 33 pp. Dedicated to JDG.

folder 12 Flippo, David. *Four Songs of Man*. For mezzo-soprano, English horn, cello, and two percussionists.
   Full score. English text. MS repro. 34 pp. Dedicated to JDG.
   Four instrumental parts. MS repro. 26 pp., total.

   Poem by Virginia Hommel.

   Full score. English text. MS repro. 105 pp. Commissioned for JDG and dedicated to her and Paul Fromm.

**Box 30**

   Full score. English text. MS repro. 70 pp. Commissioned by JDG and Philip West.
          Full score. English text. MS repro. 43 pp.
          Flute/piccolo part. MS repro. 12 pp.

folder 3  Hodkinson, Sydney. *Roethke Lieder*. Book 3. For high voice (soprano/tenor), flute (alto flute/piccolo), and harpsichord (piano).
          Full score. English text. MS repro. 31 pp.

folder 4  Kernis, Aaron. *American (Day) Dreams*. Full score of five scenes and an epilogue for mezzo-soprano and chamber ensemble. Texts by May Swenson.
          Score. Published score produced from MS repro. [Copenhagen]: Wilhelm Hansen, c1987. Accompanied by two photocopied pages of texts used in the work.

folder 5  Martin, Frank. *Quatre Sonnets (à Cassandre)*. Collection of songs for mezzo-soprano, flute, viola, and cello.

folder 6  Penderecki, Krzysztof. *Strophen*. For soprano, speaker (baritone), flute, percussion, piano, violin, viola, and contrabass.

folder 7  Picker, Tobias. *Symphony*. For soprano and orchestra.
          Full score. German text. Photocopy of published score. [s.l.: s.n., s.d.]. 29 pp.

folder 8  Schuman, William. *In Sweet Music*. For flute, viola, voice, and harp.

          Accompanied by a promotional pamphlet for the composer including bio and descriptions of several works.

folder 10 Varèse, Edgard. *Offrandes*. For soprano and chamber orchestra.
**folder 11**  Walden, Stanley. *Coronach; a Kaddish*. For mezzo-soprano, English horn, and chant.

Full score. The syllabic notation in the mezzo-soprano part is left to the discretion of the singer. The chanted part is the Kaddish (which is in Aramaic). MS repro. 3 copies. 13 pp., each. Written for JDG and Philip West. Copies 1–2 inscribed by the composer.

**folder 12**  Walden, Stanley. *Fandangle*. A tomfoolery for actors, dancers, voices, and chamber orchestra.

Libretto. Typescript. 21 pp.

**folder 13**  Walden, Stanley. *Some Changes*. “Song theatres for mezzo (or soprano) and electric clarinet” (also includes percussion instruments). Texts by June Jordan.

Full score. English text. MS repro. 29 pp. Written for JDG.

Performance score. English text. MS repro, with insertions in pencil and photocopies of pages to facilitate page turns. 28 pp., total.


Full score. Hebrew text (phonetic realization.) MS repro. Rental score from Theodore Presser. 13 pp. Written for JDG.

**folder 16**  Wernick, Richard. *Songs of Remembrance*. For mezzo-soprano and shawm/English horn/oboe (one player for the winds).

Full score. Greek, Latin, and English texts. MS repro. 13 pp. Written for Philip West.


**Series 8: Instrumental Works**

**Box 30 [cont.]**

**folder 18**  Davies, Peter Maxwell. *Farewell to Stromness and Yesnaby Ground*. For solo piano.

Score. New York: Boosey & Hawkes, c1980. 5 pp. Inscribed to Phil [West] and JDG by the composer.
folder 19  Shackelford, Rudy. *Epitaffio*. For solo guitar.  
Score. Milano: Edizioni Suvini Zerboni, c1979. 3 pp. Inscribed to JDG by the composer.

**Series 9: Oversized Scores**

**Box 33**

item 1  Argento, Dominick. *Casa Guidi*. Five songs for mezzo-soprano and orchestra.  
Full score. English text. MS repro. Rental score, from Boosey and Hawkes Rental Library. 66 pp.

Score. English text. MS repro. 2 copies. 19 pp., each. Dedicated to Bonita Boyd and JDG by the composer. Copy 1 inscribed to JDG by the composer.

folder 4  Clarke, Rebecca. “God Made a Tree” and “The Donkey.” Two songs for voice and piano.  
Scores. MS repro. 8 pp., total.

folder 5  Crumb, George. *Apparition*. Elegiac songs and vocalizes for soprano and amplified piano. Texts from Walt Whitman’s *When Lilacs Last in the Dooryard Bloom’d*.  
Score. MS repro. 16 pp.

folder 6  Crumb, George. *Lux Aeterna*. For five masked musicians (soprano, bass flute doubling soprano recorder, sitar, and two percussionists).  
Full score. Latin text. MS repro. 7 pp.

folder 7  Crumb, George. *Three Madrigals (Book II)*. For soprano, alto flute (doubling flute in C and piccolo), and percussion.  
Full score. Spanish texts. MS repro. 7 pp.

folder 8  Crumb, George. *Madrigals (Book III)*. For soprano, harp, and percussion.  
Full score. Spanish texts. MS repro. 6 pp.

folder 9  Crumb, George. *Madrigals (Book IV)*. For soprano, flute (doubling piccolo and alto flute), harp, contrabass, and percussion.  
Full score. Spanish texts. MS repro. 6 pp.
folder 10  Dallapiccola, Luigi. *Divertimento in Quattro Esercizi*. For flute, oboe, clarinet, soprano, viola, and cello.
   Instrumental and vocal parts. Six performance parts, created from strips extracted from the full score (photocopies) pasted on file folders. 20 leaves.

folder 11  Davies, Peter Maxwell. *Stone Litany*. For mezzo-soprano and orchestra. Runic text from a “house of the dead.”

   Score. English and Hebrew texts. MS repro. 23 pp.

   Score. French text. MS repro. 25 pp. Housed in file folder with text affixed to inside front cover.

   Full score. English text. MS repro. 105 pp. Commissioned for JDG.
   Typescript text affixed to inside front cover. 4 pp.

item 15  Harvey, Jonathan. *Nachlied*. For soprano, piano, and tape.
   Full score. German text. MS repro. Rental score, from Faber Music Ltd. Hire Library. 23 pp.

item 16  Harvey, Jonathan. *Song Offerings*. For soprano and eight instrumentalists.

item 17  Levinson, Gerald. *Black Magic/White Magic*. Song cycle for soprano and seven players.
   Full score. English text. MS repro. 49 pp. Inscribed to JDG by the composer.

Box 34

item 1  Lewin, Frank. *Variations of Greek Themes*. Song cycle for contralto (or mezzo-soprano), flute, viola, harp, and piano.
   Instrumental parts (3 parts: flute, viola, harp). MS repro.
items 2–3  Lewin, Frank. Variations of Greek Themes. Song cycle for contralto (or mezzo-soprano), flute, viola, harp, and piano.  
  Full score. English text. MS repro, bound. Produced by American Composers Alliance, New York. 2 copies. 71 pp., each.

item 4  Matthews, Colin. Night’s Mask. For voice and seven instrumentalists.  
  Full score. English text. MS repro. Rental score from Faber Music Hire Library. 41 pp.

  Full score. English text. MS repro. 3 copies. 15 pp., each. Copy 1 accompanied by letter to JDG from the composer (dated November 17, 1986), reviews, a program of the work, and a publicity booklet for the Wasteland Company Music Theater.

folder 8  Peaslee, Richard. Three Songs. Songs for voice and piano.  
  Score. MS repro. 8 pp. Accompanied by a handwritten letter to JDG from the composer; dated February 21, 1980.

item 9  Penderecki, Krzysztof. Passio et mors domini nostri Iesu Christi secundum Lucam. For soprano, baritone, bass and spoken soli, three SATB choruses, SA children’s chorus, and orchestra.  

  Score. English text. MS repro, bound (copyright MKS Music Co., 1983). 2 copies. 15 pp., each. Commissioned for and dedicated to JDG.

folder 12  Rouse, Christopher. Mitternachtlieder. For baritone voice and eleven instrumentalists.  
  Full score. In English. MS repro. No imprint.

item 13  Stalvey, Dorrance. Pound Songs. For soprano, flute, clarinet, percussion, piano, violin, and cello.  
  Full score. English text. MS repro. 47 pp.

  Full score. German and Latin texts. (The tape is of the Hebrew Kaddish.) MS repro. 19 pp.

  Full score. English text. MS repro. 13 pp. Inscribed to JDG by the composer.
folder 16

[Two songs for solo voice, composer unidentified.]

Texts for “Oh Rosa Bella” and “Song of the Basket Dancers.” Typescript. 1 p.

Box 35

folder 1

Adler, Samuel. *We Are the Echoes: Symphony No. 5*. For mezzo-soprano and orchestra.

Full score. English text. MS repro. 78 pp.

item 2

Birtwistle, Harrison. *Nenia: The Death of Orpheus*. For soprano, three bass clarinets, and crotales.

Full score. English text. MS repro. 26 pp.

folder 3

Crumb, George. *Ancient Voices of Children*. Song cycle for soprano, boy soprano, oboe, mandolin, harp, electric piano, and percussion.

Full score (incomplete). Spanish text. MS repro. 6 pp. Missing pp. 7–8.
Excerpts from full score (duplicates/photocopies). Spanish text. MS repro.
Includes pp. 3–4, p. 1, and p. 4.4 pp., total.

item 4

Crumb, George. *Night of the Four Moons*. For alto, alto flute (doubling piccolo), banjo, electric cello, and percussion.


item 5

Davies, Peter Maxwell. *Black Pentecost*. For mezzo-soprano and baritone with orchestra.

Full score. English text. MS repro. Rental score from J. & W. Chester Orchestral Hire Library. 189 pp.

item 6


Full score (chamber orchestra). In various languages. Published music produced from MS repro copy. New York: Boosey & Hawkes, [s.d.]. Rental score. 64 pp.

folder 7

Druckman, Jacob. *Lamia*. For soprano and orchestra.

Full score (full orchestra). In various languages. Published music produced from MS repro copy. New York: Boosey & Hawkes, [s.d.]. 63 pp.
Excerpts from full score (photocopies): pp. 23–26 and pp. 29–51. MS repro. 27 pp., total.
   Full score. English text. MS repro, produced by American Composers Alliance, New York. 61 pp.

   Full score. Hebrew text. MS repro. Rental score from Theodore Presser Co. 104 pp.
SUB-GROUP 2: PAPERS

Box 31

contents  “A Tribute to Jan De Gaetani” concerts program, Columbia University, January–March 1992. 42 copies. 24 pp., each.

Box 32

Includes installation instructions, meeting minutes, membership rosters, letters, memos, receipts, convention minutes, treasury reports, addresses, and a 1971 Pi Kappa Lambda handbook.

folder 2  Pi Kappa Lambda, 1972.
Includes receipts, letters, memos, convention notes, tax forms and related materials, candidate lists, and membership rosters.

Includes letters, memos, candidate lists, convention notes, and treasury reports.

Includes convention notes, candidate lists, letters, receipts, memos, membership rosters, and membership transfer and acceptance forms.

folder 5  [Pi Kappa Lambda.] 1977 Initiation.
Includes acceptance forms, letters, memos, membership transfers, candidate lists, receipts, convention notes, treasury reports, and acceptance forms.

Includes membership transfer, letters, chapter guidelines, memos, and candidate lists.

folder 7  Pi Kappa Lambda, 1980.
Includes tax forms and relevant information, letters, memos, candidate lists, and acceptance forms.

folder 8  Pi Kappa Lambda, 1981.
Includes letters, memos, procedures for induction of new members, a receipt, candidate lists, and acceptance forms.

folder 9  Pi Kappa Lambda, 1982.
Includes letters, memos, candidate lists, acceptance forms, and a receipt.
folder 10  Pi Kappa Lambda, 1983.
   Includes receipts, transfers of membership, letters, candidate lists, and acceptance forms.

   Includes receipts, letters, procedures for the induction of new members, candidate lists, and acceptance forms.

folder 12  Pi Kappa Lambda, 1986-88.
   Includes letters, acceptance forms, memos, and candidate lists.

folder 13  Nonesuch American Project folder.
   Includes letters, repertoire lists, resume, and other correspondence regarding the repertoire choices for the Nonesuch American Songs project.