Jan DeGaetani with unidentified Eastman Student. Photograph from ESPA 30-88 (8x10).
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DESCRIPTION OF COLLECTION

Shelf Location: A3B 2, 1–3
Extent: 7.5 linear feet

Biographical Sketch

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 Vocal Chamber Music Collection was a gift to the Sibley Music Library from the late Ms. DeGaetani’s husband, Philip West; the collection was received in April 1996.

Later, an additional 17 scores and performing sets were added to this collection; these items were the gift of Dawn Haines Denham, a student of Ms. DeGaetani, and were received by the library in October 2016. The provenance of these 17 items has been specifically noted in the inventory and on the individual folders (i.e., “Gift of Dawn Haines”).

**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).

This portion of the collection—the Jan DeGaetani Vocal Chamber Music Collection—comprises fourteen boxes of music in various formats used by Professor Jan DeGaetani for teaching and performance over the course of her career. At the time that the music was processed in 1999, it was found to have been segregated from the bulk of Ms. DeGaetani’s performing library, suggesting that it had been maintained as a discrete collection in and of itself for specific teaching or performing purposes.

A wide variety of vocal chamber works are represented, ranging in date of composition from the early Renaissance to the late twentieth century. In addition to standard repertory, the collection includes many works composed expressly for Ms. DeGaetani by colleagues, students, and admirers. Scoring includes unaccompanied voice(s), voice(s) and tape, voice(s) and piano, and voice(s) with instrumental components ranging from a single wind or string instrument to full orchestra. Lieder, cantatas, and operatic excerpts are all included. Many of the items are xerographic reproductions, not original manuscripts or publishers’ imprints. The music is generously annotated with performance markings by Ms. DeGaetani and others, and in many
cases, the items bear annotations that transmit the professor’s personal insights or preferences regarding interpretation.

The collection also contains one noteworthy folder of pedagogical material (e.g., handouts, student expectations, essays) that Ms. DeGaetani employed in her Vocal Chamber Music course at Eastman.

**Restrictions on use**

Philip West placed no restrictions upon the use of the materials of the Jan DeGaetani Vocal Chamber Music Collection; reproduction of its contents will, however, be provided to patrons only in accordance with the provisions of the United States Copyright Law.

**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 Collection (Music Library), which is comprised of nearly 500 additional scores and performing sets of various genres from Ms. DeGaetani’s personal and performing library. Like the scores contained in the Vocal Chamber Music Collection, many of the items in the Music Library are copiously annotated with performance markings, and often, the items bear annotations that transmit the professor’s personal insights or preferences regarding interpretation. Beyond standard repertory, the music library includes works composed expressly for Ms. DeGaetani by colleagues, students, and admirers. 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. Each body of material has been processed as a separate collection to recognize their distinct provenance.

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 the present collection of vocal chamber music; accordingly, the collections of Samuel Adler, Warren Benson, and Alec Wilder may also be of interest.
DESCRIPTION OF SERIES

The fourteen boxes that comprise the Jan DeGaetani Vocal Chamber Music Collection contain a wide variety of vocal chamber works, ranging in date of composition from the early Renaissance to the late twentieth century. Scoring includes unaccompanied voice(s), voice(s) and tape, voice(s) and piano, and voice(s) with instrumental components ranging from a single wind or string instrument to full orchestra. Lieder, cantatas, and operatic excerpts are all included. Many of the items are xerographic reproductions, not original manuscripts or publishers’ imprints, and are heavily annotated by Ms. DeGaetani and others.

When the collection was first processed in 1999, the works were arranged in a single series, organized alphabetically by composer’s last name. Later, the collection’s arrangement was revised to mirror that of the Jan DeGaetani Collection (Music Library) so as to facilitate more efficient comparison of their contents while also highlighting the diverse genres and instrumentations of the compositions contained therein.

Thus, as outlined below, the materials in the collection have been arranged into seven series: the first five series contain manuscripts and published imprints of various genres/instrumentations, series 6 contains a single folder of papers from Ms. DeGaetani’s studio, and a seventh series (Oversized Manuscripts and Imprints) was created for ease of filing. As described below, series 3 and 4, which contain songs and song collections from before 1960 (Series 3) and after 1960 (Series 4) are further subdivided according to the languages (e.g., French, Italian, English, etc.). This somewhat idiosyncratic organization was adopted directly from that of the Jan DeGaetani Collection (Music Library). Within each series and sub-series, the works are arranged alphabetically by composer surname.

Series 1: Oratorios, Masses, and Cantatas

This series contains sacred and secular cantatas, motets, and sacred compositions for one or more voices and accompaniment. The scores are arranged alphabetically by composer surname.

Series 2: Operas

This series consists of opera excerpts (i.e., multiple numbers), including piano vocal scores and sets of instrumental parts. Most of the scores are xerographic copies that may have been used for concert performances.

N.B. Imprints of individual songs from various operas are included in Series 3 (Songs and Song Collections).
Series 3: Songs and Song Collections

Sub-series A: Solo songs

This sub-series is comprised of works for solo voice, solo voice and piano (or other instrument), and solo voice with piano and obbligato instrument. The songs have been further sub-divided by language as indicated below:

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: Multi-voice works

This sub-series contains works for two or more voices and accompaniment. The majority of the materials are published vocal scores (or xerographic copies of published scores), and they are arranged alphabetically by composer.

Series 4: Late 20th-century Songs, 1960s–1980s

This series consists of published and unpublished music for one or more voices that was produced after 1960. This includes works for solo voice (unaccompanied), voice(s) and one or two instruments (e.g., piano and obbligato instrument), and voice and tape. The works in this series are divided into two sub-series:

Sub-series A: Works in English

Sub-series B: Works in other languages

N.B. Scores for voice(s) and chamber ensemble (defined here as three or more instruments) are included in Series 5 (Chamber and Symphonic Scores).

Series 5: Chamber and Symphony Scores

The works in this series are for voice(s) and three or more instruments; this includes a few items for voice and orchestra. Most are represented in full score, and a few folders also contain sets of instrumental parts. The works are arranged alphabetically by composer surname.
**Series 6: Papers**

This series is comprised of a single folder containing several dozen typescript pages of pedagogical material employed by Ms. DeGaetani, primarily in her Vocal Chamber Music course, including student expectations, class goals, outlines, and discussion questions, as well as nuggets of advice concerning vocal technique, the professional life of a singer, and teaching philosophy.

**Series 7: Oversized Manuscripts and Imprints**

This is not a discrete series itself but rather was created for ease of filing. As such, the series is comprised of scores that require special housing consideration on grounds of their oversized dimensions.
INVENTORY

Series 1: Oratorios, Masses, and Cantatas

Box 1


  *Gift of Dawn Haines (2016/10/24).*
  Score. Facsimile from unidentified published source. [s.l.: s.n., s.d.]. 2 copies.
  1 p. of text, 18 pp. of music, each.
  Instrumental parts (3 parts: oboe, cello, harp). Consist of excerpts (photocopies) from published score, emended score excerpts, and MS repro insertions. 41 pp. of music, total.

directory 27  Buxtehude, Dietrich. *Aperite mihi portas justitiae* [Open to me gates of justice]. Cantata for alto, tenor, bass, two violins, and basso continuo.

directory 28  Buxtehude, Dietrich. *Herr, wenn’ ich nur dich hab; Singet dem Herrn.* For soprano, one or two violins, and continuo.
  Score. Facsimile of published score from unidentified imprint. [s.l.: s.n., s.d.].
  8 pp. of music, total.
  Also in directory: concert program (“Buxtehude in Rochester”); dated October 18, 1988.

directory 29  Carissimi. Miscellaneous cantatas (1 of 2).
  Includes: V. *Piu non ti chieggi* (2 copies); VI. *Voglio andara* (2 copies); VII. *Stelle, stele chi fu da voi*; VIII. *Non piangete*.
  For soprano(s) and continuo. Piano vocal scores. Facsimiles of transcriptions from manuscripts at Christ Church Library, Oxford (MS repro).

*Box 2*

directory 1  Carissimi. Miscellaneous cantatas (2 of 2).
  Includes: XII. *Coronata di splendori* (2 copies); untitled.
  For soprano(s) and continuo. Piano vocal scores. Facsimiles of transcriptions from manuscripts at Christ Church Library, Oxford (MS repro).


directory 3  Handel, G. F. *Delirio amoroso.* Cantata for voices with orchestra.
  Score. Facsimile from unidentified published source. [s.l.: s.n., s.d.]. Pl. no. H. W. 52A. 23 pp. of music.

**folder 4**  
Haydn, Joseph. *Arianna a Naxos.* For voice and piano.  

**folder 5**  
Haydn, Joseph. *Arianna a Naxos.* Arranged and transcribed by Peter Jaffe.  
Set of 5 instrumental parts for violin I, violin II, viola, and cello/bass (2 copies). MS repro.

**folder 6**  
Haydn, Joseph. *Seven Last Words.*  
Three excerpts: “Fürwahr, ich sag’ es dir” (6 copies); “Vater! ion deine Hände” (5 copies); “Er ist nicht mehr” (3 copies). Piano vocal scores. Facsimile of published score. [s.l.]: Peters, [s.d.]. Pl. no. 8453.

**folder 7**  
Monteclair, Michel Pignolet de. *La Fortune.* Cantata for soprano and continuo.  
Piano vocal score. Edited by Erich Schwandt. MS repro. 19 pp.

**folder 8**  
Monteclair, Michel Pignolet de. *La Mort de Didon.* Cantata for soprano, violin, bass, and harpsichord.  

**folder 9**  
Poulenc, Francis. *Un soir de neige.* A little chamber cantata for SSATBB chorus.  

**folder 10**  

**folder 11**  
Rameau, Jean-Philippe. *Orphée.* Cantata for voice and chamber orchestra.  
*Gift of Dawn Haines (2016/10/24).*  
Score. Published score, extracted from Vol. 3 of the complete works. Paris: Durand & Cie, [s.d.]. 27 pp. of music.

**folder 12**  
Scarlatti, Alessandro. *Su le sponde del Tebro.* Cantata for soprano, trumpet, strings, and continuo.  
Score. In Italian. Facsimile of published score. Heidelberg: Willy Müller, Süddeutscher Musikverlag, c1956. 2 copies. 23 pp. of music, each.
<table>
<thead>
<tr>
<th>Folder</th>
<th>File</th>
<th>Description</th>
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<tbody>
<tr>
<td>13</td>
<td>Scarlatti, Alessandro. Miscellaneous cantata excerpts. For voice and piano. MS repro (transcriptions from Scarlatti manuscripts housed in Sibley Rare Books). 29 pp. of music and text. Accompanied by note from Louise Goldberg. 1 p. of text.</td>
<td></td>
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<tr>
<td>14</td>
<td>Schütz, Heinrich. <em>In te, Domine, speravi</em> (Dir, o Herr, gilt all mein Hoffen). Motet for alto voice, violin, bassoon or trombone, and organ or harpsichord. Score. Facsimile of published score from the complete works, [Vol. 13] (pp. 27–37). [Kassel: Bärenreiter, s.d.]. 11 pp. of music.</td>
<td></td>
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<tr>
<td>15</td>
<td>Schütz, Heinrich. <em>Iß dein Brot mit Freuden</em>. Motet for soprano and bass voices, two violins, and basso continuo (organ and violone); accompanied arranged for chamber orchestra. <em>Gift of Dawn Haines</em> (2016/10/24). Score. Facsimile of published score from unidentified source (pp. 49–57). [s.l.: s.n., s.d.]. 3 copies. 9 pp. of music, each. Instrumental parts (8 parts: violin 1 [2 copies], violin 2 [2 copies], cello, bass, oboe 1, oboe 2, bassoon, bass trombone). Parts consist of lines extracted from published score, produced as performance parts.</td>
<td></td>
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**Box 3**

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<th>Folder</th>
<th>File</th>
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folder 3  Stravinsky, Igor. *Cantata*. For soprano, tenor, female chorus, and a small instrumental ensemble (two flutes, oboe, English horn, cello).
  Piano vocal score by the composer. London: Boosey & Hawkes Ltd., c1952.
  32 pp. of music.

folder 4  Telemann, Georg Philipp. *Ha ha! Wo will wi hüt noch danzen*. Cantata for soprano, violin, and basso continuo.
  Violin part only. Facsimile of published part. Edited by Wolf Hobohm.
  Leipzig: Deutscher Verlag für Musik, c1971. 3 pp. of music.

folder 5  Telemann, Georg Philipp. *Ihr Völker, hört*. Cantata for medium voice, flute, and basso continuo.
  Accompanied by two duplicate photocopies of basso continuo part. 10 pp. of music, total.
  Also in folder: flute part. Published part from different imprint, [s.l.: s.n., s.d.]. Pl. no. E.B. 3036. 5 pp. of music.

folder 6  Vivaldi, Antonio. *In furore*. Motet for voice, strings, and continuo.
  Score. Facsimile of published score. [s.l.: s.n., s.d.]. Pl. no. H.31817. 23 pp. of music.

  Score. Facsimile of published score. [s.l.: s.n., s.d.]. Pl. no. H.31817. 32 pp. of music.

  Score. Facsimile of published score. [s.l.: s.n., s.d.]. Pl. no. H.31817. 21 pp. of music.
  *Oversized photocopy (duplicate) separated; see Box 14/10.*

Series 2: Operas

Box 3 [cont.]


folder 12 Gluck, Christoph W. [Excerpts from Orfeo.] Includes: “Sweet Affection, Heavenly Treasure” (trio); “Come, On My Trueness Relying” (Duet); “A Change How Deceiving!” (aria and duet). For voice and piano. Piano vocal score. Facsimile from published score. [s.l.: s.n., s.d.]. 17 pp. of music, total.


folder 16 Handel, G. F. Miscellaneous excerpts. Includes scenes from Ariodante (Act I, scenes 8–9), Orlando (Act II, scene 9), and Serse (Act I, scenes 8 and 14). Facsimiles from three unidentified published sources. [s.l.: s.n., s.d.]. 33 pp. of music, total.

folder 17 Mussorgsky, Modest. Boris Godunov. Excerpts from piano vocal score. Facsimile from published score. [s.l.: s.n., s.d.]. Pl. no. 6452. 35 pp. of music.
Box 4

folder 1  Purcell, H. *The Indian Queen*. Excerpts (Act III and “Trumpet Overture”).

*Gift of Dawn Haines (2016/10/24).*

Instrumental parts (15 parts, most unlabeled). Parts consist of lines extracted from published score, produced as performance parts.

folder 2  Purcell, H. *The Indian Queen*. Excerpt (Act III).

Instrumental parts (6 parts, most unlabeled). Parts consist of lines extracted from published score, produced as performance parts. 13 pp. of music total.


Piano vocal score. Facsimile of three pages from score (pp. 192–194). [s.l.: s.n., s.d.]. 3 pp. of music.

Series 3: Songs and Song Collections

*Sub-series A: Solo songs*

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

Box 4 [cont.]

folder 4  Berlioz, Hector. *La Captive*. For contralto or mezzo-soprano, cello, and piano.


folder 5  Berlioz, Hector. *Le jeune Pâtre bretton*. For soprano or tenor, horn, and piano.

Full score. French, German, and English texts. Facsimile of published score (photocopy). Leipzig: Breitkopf & Härtel, [s.d.]. 2 copies. 6 pp. of music, each.


Score. French, German, and English texts. Facsimile of published score (photocopy). Leipzig: Breitkopf & Härtel, [s.d.]. 2 copies. 8 pp. of music, each.

folder 7  Britten, Benjamin. *Les Illuminations de Rimbaud*. For soprano or tenor and string orchestra. Poems by A. Rimbaud.

Piano vocal score by the composer. French text. London: Boosey & Hawkes, c1944. 43 pp. of music.


folder 18 Emmanuel, Maurice. *Trois Odelettes Anacréontiques*. For voice, flute, and piano.

Score. French text. Facsimile of published score. [s.l.: s.n., s.d.] Pl. no. E. & C. 6904. 6 pp. of music.

folder 20 Godard, Benjamin. *Lullaby from Jocelyn*. For alto or baritone and piano.


folder 22 Loeffler, Charles M. *Harmonie vois*. For voice, treble instrument, and piano.
Score. French text. MS repro. 28 pp. of music.

folder 23 Loeffler, Charles M. *[Quatre poèmes pour voix, alto et piano, Op. 5]*.
Viola parts. MS repro transcription of part for “La cloche fêlée”; facsimile of published parts for other three songs. New York: G. Schirmer, c1904. 2 + 8 pp. of music, total.
Also in folder: biography of Charles Martin Loeffler. Facsimile from unidentified published source. 1 p. of text.


Lyrics by E. Blau, P. Milliet, and G. Hartmann.

folder 26 Messiaen, Olivier. *La mort du nombre*. For soprano, tenor, violin, and piano.
Also in folder: English translation of text. MS repro. 1 p. of text.

Score. French text. [s.l.]: Canadian Music Centre, [s.d.]. 11 pp. of music.


Also in folder: publicity pamphlet for published compositions by Tcherepnin. 2 leaves.

**folder 37**  

**folder 38**  
Villa-Lobos, Heitor. *Bachianas Brasileiras No. 5*. For voice and piano.  

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

**Box 4 [cont.]**

**folder 39**  
Gluck, Christoph W. “Che farò senza Euridice.” From *Orfeo*. For voice and piano.  

**folder 40**  
Gluck, Christoph W. “O del mio dolce ardor.” [From *Paride ed Elena.*] For voice and piano.  

**folder 41**  
Handel, G. F. “O numi eterni.” From *Lucrezia*.  
Score. Italian text. Facsimile from unidentified published source. [s.l.: s.n., s.d.]. Pl. no. H.W.51. 11 pp. of music.

**folder 42**  
Handel, G. F. *Sechs italienische Arien*. For soprano, violin, and piano. In two volumes.  

**folder 43**  

**folder 44**  

Box 5


Sub-sub-series 3: English solo songs

Box 5 [cont.]


folder 12  Copland, Aaron. *As It Fell Upon a Day*. For soprano, flute, and clarinet. Words from Richard Barnefield. Score and two instrumental parts. [s.l.]: Boosey & Hawkes, c1956. 12 + 4 + 4 pp. of music.


| Folder 18 | Handel, George Frederic. “Hence, hence, Iris, hence away.” From *Semele*. For voice and piano.  
*Gift of Dawn Haines (2016/10/24).*  
Score. English and German texts. Facsimile of published score. [s.l.: s.n., s.d.]. Printed for the German Handel Society. Pl. no. H.W.7. 5 pp. of music. |
| Folder 21 | Jacobs-Bond, Carrie. [Three songs for voice and piano.]  
*The Falling of the Leaves*. Piano vocal score. MS repro. 4 pp. of music.  
| Folder 22 | Jones, Charles. *On a Lady Singing to her Lute*. For voice and piano. Text by Alexander Pope.  
Piano vocal score. MS repro. 5 pp. of music. |
Accompanied by file folder with note: “for Jan De Gaetani with admiration Wendell Keeney.” |
| Folder 26 | Mussorgsky, Modest. *Songs and Dances of Death*. For low voice and piano.  
folder 27  Mussorgsky, Modest. *Sunless*. Six songs for mezzo-soprano or baritone and piano.


folder 29  Penney, George Barlow. *Eastman Our Home*. For unison voices and piano.
   Score. MS repro (mimeograph). 1 p. of music.


folder 31  Purcell, Henry. [Assorted pieces.]
   Contains excerpts of published works and transcriptions of solos from various works by Purcell. Collected in folio labeled “Assorted Purcell.” MS repro and ink MS. 30 leaves, total.

   Published vocal instrumental score. [s.l.]: Bomart Music Publications, c1950. 4 pp. of music.

   Vocal-instrumental score. Facsimile of score. [s.l.: s.n., s.d.]. E.C.S. Vocal Music, No. 135. 9 pp. of music.

folder 34  Wilda, Bela. “A Dish of Peaches in Russia.” For voice and piano. Words by Wallace Stevens.
   Piano vocal score. MS repro. 12 pp. of music.
   Also in folder: letter from the composer pertaining to the work.

   Piano vocal score. MS repro. 12 pp. of music.

   Piano vocal score. MS repro. 4 pp. of music.

folder 37  Wilda, Bela. *Summer the Lovely*. For voice and piano. Words by Edna St. V. Millay.
   Piano vocal score. MS repro. 5 pp. of music.
folder 38  Wolpe, Stefan. *O Captain, My Captain!* For voice and piano. Poem by Walt Whitman.

folder 39  [Unidentified.] “Columbine to Fennel (Sonnet)”; “Rosemary Sonnet (Columbine).” For voice and piano.
           Piano vocal scores. MS repro. 8 pp. of music.

folder 40  [Unidentified.] *Ye Gentle Muses*. For voice and piano.
           Piano vocal score. MS repro. 9 pp. of music.

Sub-sub-series 4: German solo songs

Box 5 [cont.]

folder 41  Bach, Johann Sebastian. *Arias from Church Cantatas*. Vol. I. For contralto with obbligato instruments and piano or organ.

folder 42  Blacher, Boris. *Francesca da Rimini*: Text from Dantes’s *Göttliche Komödie*. For soprano and solo violin.

folder 43  Brahms, Johannes. *Unüberwindlich*. For voice and piano.
           Piano vocal score. German text. Facsimile of published score (photocopy).
           [s.l.: s.n., s.d.], Pl. no. J.B.156. 3 pp. of music.

folder 44  Delius, Frederick. *Songs*. [Collected volume of all songs by Delius that previously appeared in the Boosey & Hawkes catalogue.] For voice and piano.

           Piano vocal score. German, English, and Slovak texts. [s.l.]: Alfred Lengnick & Co. Ltd., c1895. 18 pp. of music.

           Text by N. Lenau.
Canzonet for voice and piano.
    Piano vocal score. English and German texts. New York: G. Schirmer, [s.d.].
    7 pp. of music.

    Score. Revised and edited by Dr. Bernh. Engelke. German and English texts.
    MS repro. 2 copies. 22 pp. of music, each.

    Piano vocal score. German text. Facsimile of published score. Berlin: Ed Bote & G. Bock, [s.d.].
    Pl. no. B.et B.1046. 21 pp. of music.

    Piano vocal score (incomplete; missing p. 19), German and English texts.
    18 pp. of music.

    Pl. no. BEL-1018. Consists of pp. 11–34. 20 pp. of music.

    Published score. German text. Los Angeles: Belmont Music Publishers, c1904. 22 pp. of music.

folder 53  Schumann, Robert. [Three Ballads for Declamation, Opp. 106, 122.] For reciter and piano.
    Piano vocal scores. Facsimile of published scores excerpted from Schumann’s complete works (pp. 106–121). German text.
    [s.l.: s.n., s.d.]. 16 pp. of text and music, total. Works included:

    German text. Facsimile from published score. [s.l.]: Peters, [s.d.]. Pl. no.
    7097. 3 pp. of music.
“Mein Wagen rollet langsam,” Op. 142, No. 4. For voice and piano. Piano vocal score. German text. Facsimile from published score. [s.l.]: Peters, [s.d.]. Pl. no. 7097. 4 pp. of music.

folder 55  Seiber, Mátyás. *Drei Morgensternlieder*. For soprano and clarinet.

Score. German and English texts. Facsimile of published score from unidentified source. [s.l.: s.n., s.d.]. 27 pp. of music.

Score and clarinet part. Edited by Friedrich Leinert. German text. Published as part of complete works. Basel: Bärenreiter Kassel, c1967. 2 copies. 24 + 3 pp. of music; copy 2 missing clarinet part.

**Box 6**

folder 1  Strauss, Richard. *Devotion (Zueignung)*. For voice and piano.


<table>
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<tr>
<th>Folder No.</th>
<th>Composer</th>
<th>Title</th>
<th>Details</th>
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<tbody>
<tr>
<td>9</td>
<td>Wolf, Hugo</td>
<td><em>Sad I Come and Bending Lowly</em> (Müh’voll komm’ ich und beladen)</td>
<td>For voice and piano. Piano vocal score. German text. Facsimile of published score from unidentified source (pp. 127–130). [s.l.: s.n., s.d.]. Pl. no. ML-1788-4. 4 pp. of music.</td>
</tr>
</tbody>
</table>

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

**Box 6 [cont.]**

<table>
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<tr>
<th>Folder No.</th>
<th>Composer</th>
<th>Title</th>
<th>Details</th>
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<tr>
<td>Folder</td>
<td>Description</td>
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<tr>
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<tr>
<td>20</td>
<td>Miscellaneous music for voice and guitar (19 pieces). Instrumental vocal scores. 8 songs with Spanish and English texts, 8 songs with English texts, 3 songs with German texts. Facsimiles of scores from various published sources. 30 pp. of music, total.</td>
<td></td>
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<tr>
<td>21</td>
<td>Texts and translations for music for voice and guitar. Typescript texts (photocopies); various languages (with English translations). 11 pp. of text.</td>
<td></td>
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</tbody>
</table>
Sub-series B: Multi-voice works

Box 6 [cont.]


folder 29 Brahms, Johannes. O Schöne Nacht, Op. 92, No. 1. For SATB quartet and piano. Piano vocal score. Facsimile of published score (photocopy). [s.l.]: Peters, [s.d.], Pl. no. 10516. 5 copies. 6 pp. of music, each.

folder 31  Cherubini, Luigi. *Duets*. For two sopranos and piano.


folder 34  Ellingboe, Bradley, arr. *Away in a Manger*. For mixed chorus, unaccompanied.
   Piano vocal score. Champaign, IL: Mark Foster Music Co., c1989. 8 pp. of music.

Box 7

folder 1  Gesualdo, Don Carlo. *Moro lasso al mio duolo*. For SSATB ensemble.
   Score. Facsimile of published score. [s.l.]: Peters, [s.d.]. Pl. no. 10879. 4 pp. of music.
   Also in folder: Gesualdo, Carlo. *Dolcissima mia vita*. For SSATB ensemble.
   Score. Facsimile of published score. [s.l.]: Peters, [s.d.]. Pl. no. 10879. 4 pp. of music.

   Score. Facsimile from published source. [s.l.: s.n., s.d.]. Pl. no. S. & B. 5306. 1 p. of music.

folder 3  Haydn, Joseph. [Four songs for SATB voices, Hob. 25c.] Includes: *Alles hat seine Zeit; Die Beredsamkeit; Der Greis; Abendlied zu Gott*. For SATB ensemble, cembalo, and piano.
   Piano vocal scores. Facsimiles from unidentified published source (pp. 16–33, 80–87). [s.l.: s.n., s.d.]. 2 copies of each. 26 pp. of music, each set.
folder 4  Josquin des Pres. *Seven Secular Pieces*. For four voices or instruments ATTB.
  16 pp. of music.

folder 5  Landshoff, Ludwig, ed. *Alte Meister des Bel canto: italienische Kammerduette
des 17. und 18. Jahrhunderts*. For two voices and piano.

folder 6  Lassus, Roland de. *Nine Chansons*. For four voices or instruments ATTB.
  20 pp.

folder 7  Lassus, Roland de. *13 Villanelle*. For four voices or instruments.
  28 pp. of music.

folder 8  Martin, Frank. *Quatre Sonnets*. For mezzo-soprano, flute, viola, and cello.
  Performing scores. Facsimile of published score, emended to facilitate page
  turns. [s.l.: s.n., s.d.]. Pl. no. G. H. 8527. 3 copies. 9 + 10 + 13 pp. of
  music.

folder 9  Mendelssohn, Felix. *[16 Vocal Duets]*. For piano and two voices.
  Piano vocal score. New York: G. Schirmer, c1896. Pl. no. 12638. 91 pp. of
  music.

folder 10  Mozart, W. A. *Caro mio Druck und Schluck*. For soprano, two tenors, and bass
  with keyboard accompaniment.
  Piano vocal score. Edited by Frit Jöde. Bass part (missing in original) supplied
  by Gerhard Maasz. Wolfenbüttel: Möseler Verlag, c1962. 8 pp. of music.

folder 11  Mozart, W. A. *Gesellige Gesänge*. For three voices and keyboard
  accompaniment.
  Piano vocal score. Edited by Bernhard Paumgartner. Kassel: Bärenreiter
  Verlag, 1981. 48 pp. of music.

folder 12  Mozart, W. A. “Grazie agli’inganni tuoi.” For soprano, tenor, bass, and keyboard
  accompaniment. German text by Arnold Schering.
  Score. Facsimile of published score. [s.l.]: Peters, [s.d.]. Pl. no. 9537. 11 pp.
  of music.

  soprano and alto recorders or other instruments.
<table>
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<tr>
<th>Folder Number</th>
<th>Composer(s)</th>
<th>Title</th>
<th>Description</th>
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<tr>
<td>15</td>
<td>Purcell, Henry</td>
<td>“Trip It.”</td>
<td>For two voices and piano. Accompaniment by Victor Prohl. Piano vocal score. Facsimile from unidentified published source. [s.l.: s.n., s.d.]. 2 copies. 1 p. of music, each.</td>
</tr>
<tr>
<td>16</td>
<td>Purcell, Henry, John Blow, and Mr. Willis</td>
<td>[Nine catches.]</td>
<td>Includes: 'Tis too late for a coach (Purcell); Come hither Tom (Purcell); Galloping Joan (Blow); A woman's rule (Blow); Once, twice, thrice (Purcell); Your merry poets (Purcell); Come, come let us drink (Purcell); Bartholomew Fair (Blow); Frank, what shall we do (Willis). Vocal scores. Facsimile from unidentified published source. [s.l.: s.n., s.d.]. 5 pp. of music.</td>
</tr>
<tr>
<td>19</td>
<td>Schubert, Franz</td>
<td><em>Licht und Liebe.</em></td>
<td>For two voices and piano. Piano vocal score (transposed to E major). Ink MS (transcribed by unidentified hand). 8 pp. of music.</td>
</tr>
</tbody>
</table>
folder 23  Schubert, Franz. [Various songs for multiple voices.]
         Piano vocal scores. Facsimiles of excerpts from the collected works. Leipzig: Breitkopf & Härtel, 1892. 20 pp. of music, total. Works included:

         Piano vocal score. Ink MS (transcribed by unknown hand). 3 pp. of music.


folder 26  Toch, Ernst. Geographical Fugue. For four-part speaking chorus.

folder 27  Vecchi, Orazio. Six Canzonette. For six voices or instruments.

         Piano vocal score. Facsimile from unidentified published source. [s.l.]: Stainer & Bell Ltd., c1914. Pl. no. S. & B. 1673. 7 copies. 3 pp. of music, each.

folder 29  Miscellaneous vocal duets (four duets). For two voices and piano.
         Includes: [Schumann’s “Liebhabers Ständchen” (incomplete)]; Schumann’s “Schon ist das Fest des Lenzes”; “Wechselgesang”; [Lehar’s] “Lippen schweigen.”
         Piano vocal scores. Two MS repro and two facsimiles from published sources. 15 pp. of music.

Series 4: Late 20th-century Songs, 1960s-1980s

Sub-series A: Works in English

Box 8

folder 1  Adler, Samuel. Collected Songs for Voice and Piano.

folder 2  Adler, Samuel. Of Saints and Sinners. A cycle of five songs for voice and piano.
folder 3 Adler, Samuel. *On Musique, Poetrie, Art, and Love*. For medium voice, flute (alto flute and piccolo), and piano. Texts by Robert Herrick.
   Piano vocal score (1979). English text. MS repro, bound. 36 pp. of music.


folder 5 Adler, Samuel. *Two Songs from the Portuguese*. For voice and piano.


folder 7 Argento, Dominick. *From the Diary of Virginia Woolf*. For medium voice and piano.

folder 8 Argento, Dominick. *Songs about Spring*. For soprano and piano. Texts by e. e. cummings.
   Piano vocal score. English text. New York: Boosey & Hawkes, c1980. 2 copies. 20 pp. of music, each.


folder 10 Bacon, Ernst. [Three songs from *Songs from Emily Dickinson*]: “As If the Sea Should Part”; “From Blank to Blank”; “Savior.” For voice and piano. [Texts by Emily Dickinson.]
   Piano vocal score. English text. MS repro (photocopies), from unidentified source. 6 pp. of music.
   Accompanied by ink MS note to JDG. 1 p. of text.

folder 11 Barber, Samuel. *Despite and Still*. Song cycle for high voice and piano.
   Piano vocal score. English text. MS repro, bound. 11 pp. of music.

   Piano vocal score (revised 1986). English text. MS repro, bound. 17 pp. of music.

   Piano vocal score. English text. MS repro. 4 pp. of music.

folder 15  Blake, Brad. *On a Journey.* For mezzo-soprano and piano. Text by Hermann Hesse.
   Piano vocal score (1976). English text. MS repro. 5 pp. of music.

   Piano vocal score. English text. Printout from notation software. 4 pp. of music.

   Piano vocal score. English text. MS repro. 4 pp. of music.

   Score. English text. MS repro. 7 pp. of music.

   Words by James Joyce.

   Also in folder: composer commentary and piano vocal score. MS repro. 7 pp. of music, 1 p. of text.

folder 21  Cecconi-Bates, Augusta. *Three Serious Songs from the Poetry of Walter de la Mare and Philip Agree.* For soprano and piano.
   Score. English text. MS repro. 15 pp. of music.

folder 22  Cooke, Arnold. *Nocturnes.* For voice, horn, and piano.

folder 24  Crumb, George. *The Sleeper*. For mezzo-soprano and piano. Text extracted from
      the poem by Edgar Allan Poe.
      Piano vocal score. English text. Facsimile [of two published scores]. [New

folder 25  Davies, Peter Maxwell. *Dark Angels*. For voice and guitar. Words by George
      Mackay Brown. Two imprints:
      pp. of music.
      Vocal-instrumental score. English text. MS repro score (from Boosey &
      Hawkes Rental Department). 15 pp. of music.

folder 26  Diamond, David. *The Fall*. A cycle of nine songs for voice and piano. Poems by
      James Agee.
      Piano vocal score. English text. New York: King’s Crown Music Press,
      c1983. 42 pp. of music.

folder 27  Diamond, David. *The Mad Maid’s Song*. For soprano, flute, and harpsichord or
      piano. Text by Robert Herrick.
      Score and instrumental part. English text. New York: Southern Music

      c1966. 4 copies. 7 pp. of music, each.

folder 29  Dillon, Lawrence. *Triptych*. A song cycle for tenor, baritone, cello, and piano.
      Poems by David Ignatow, e. e. cummings, and Mark Strand.

folder 30  Donato, Anthony. *Moonsongs*. For voice and piano. Poem by Percy Bysshe
      Shelley.
      Piano vocal score. English text. MS repro. 5 pp. of music.

      Vocal-instrumental score. English text. Facsimile of published score. Ancona:
      Edizioni Musicali Bèrben, c1971. 10 pp. of music.

folder 32  Duke, John. [Six songs on poems by Emily Bronte.] Includes: *Love and
      Friendship; Remembrance; On the Moors; Worlds of Light; The Old Stoic; The
      Messenger*. For voice and piano.
      Piano vocal score. English text. MS repro. 39 pp. of music.
Duke, John. [Six songs on poems by Mark Van Doren.] Includes: Good Morning; Walking in the Rain; Those Great Clouds There; Water that Falls and Runs Away; Listen to Us, the Leaves Say; Merry Go Round. For voice and piano.
   Piano vocal score. English text. MS repro, bound. 26 pp. of music.

   Piano vocal score. English text. MS repro, bound. 31 pp. of music.

Box 9

Duke, John. [Four loose songs.] Includes: The Dark Hills; The Wind has Changed; The Fallow Deer at the Lonely House; Night Coming Out of a Garden. For voice and piano. Poems by various authors.
   Piano vocal score. English text. MS repro. 18 pp. of music, total.

Duke, John. [Miscellaneous songs.] Eleven songs for voice and piano: Counting the Beats; Dunce’s Song (2 copies); Fair Annet’s Song; Midnight; Night Coming Out of a Garden; Puritan Sonnet; The Return from Town; Robin Hood’s Heart; The Silver Car; Slowly, Slowly Wisdom Gathers (2 copies); So Simple (2 copies). Poems by various authors.
   Piano vocal scores. English text. MS repro and facsimiles of published songs.


   Vocal score. English text. MS repro. 7 pp. of music.

   Piano vocal score. English text. MS repro. 35 pp. of music.
   Accompanied by letter from the composer to JDG pertaining to the work and copy of Frackenpohl’s CV. 3 pp. of text.

Hart, Frederic. [Six songs for voice and piano.] Includes: To Look in the Heart; Music Box; The Waterglass; If You Had Only Come; Away From Me; The Useless Butterfly. For voice and piano.
   Piano vocal scores (loose). English text. MS repro. 21 pp. of music, total.

Head, Michael. Three Songs of Venice. For medium voice and piano. Words by Nancy Bush.

   Piano vocal score (c1978). English text. MS repro. 9 pp. of music.

folder 10  Holloway, Robin. *Killing Time; Tender Only to One*. For unaccompanied soprano.
   Two vocal scores. English texts. MS repro. 7 + 9 pp. of music.

folder 11  Johnson, Roger. *Five Songs*. For soprano and oboe. Poems by various authors.
   Vocal-instrumental score. English text. MS repro. 18 pp. of music.
   Oboe part. MS repro. 14 pp. of music.

folder 12  Jolas, Betsy. *Caprice à deux voix*. For mezzo-soprano and contratenor or contralto.

   Piano vocal score. English text. MS repro. 25 pp. of music.

folder 14  Kernis, Aaron *The Blue Animals*. For baritone voice and piano. Text by Jon Anderson.
   Piano vocal score. English text. MS repro. 17 pp. of music.

folder 15  Kolb, Barbara. *Songs Before an Adieu*. A cycle of five songs for soprano, flute (alto flute), and guitar. Texts by five twentieth-century poets.


   Piano vocal score. English text. MS repro. 13 pp. of music.

   Vocal-instrumental score (2 copies) and two instrumental parts. English text.
   [s.l.]: Tenuto Publications, c1971. 24 pp. of music, total.
     Piano vocal score. English text. MS repro. 2 copies. 10 pp. of music, each.

folder 20  Mumford, Jeffrey. *Orage*. For soprano, clarinet, piano, and vibraphone.
     Score. English text. MS repro. 9 pp. of music. Inscribed to JDG by the composer.


folder 22  Musto, John. *Four Poems by Langston Hughes*. For high voice and piano.


folder 26  Picker, Tobias. *Aussöhnung; Half a Year Together*. (From *Four Songs*.) For voice and piano.
     Piano vocal scores. German text (*Aussöhnung*) and English text (*Half a Year Together*). Facsimiles of published scores. [s.l.]: Helicon Music Corp., c1984/87. 10 pp. of music, total.
     Accompanied by folder for European American Music Distributors Corporation.
     *Oversized score (MS repro score of Aussöhnung) separated; see Box 14/7.*


folder 29  Rose, Michael Alec. The Way In. For baritone and piano.
    Piano vocal score. English text. MS repro, bound. 31 pp. of music.
    Also in folder: texts (appears to be excerpt from concert program). 1 leaf.

    Vocal score. English text. MS repro (authorized photocopy by Faber Music Ltd.), bound. 3 pp. of music.

folder 31  Sargon, Simon. Patterns in Blue. For medium voice, clarinet, and piano. Score and clarinet part.
    Published score and part. English text. New York: Boosey & Hawkes, c1976.
    14 (score) + 4 (part) pp. of music.


folder 34  Silverman, Faye-Ellen. Echoes of Emily. For alto voice and English horn. Words by Emily Dickinson.

folder 35  Smit, Leo. Things All Over. For voice, oboe, and piano. Poem by Carla Rodman.
    Score. English text. MS repro. 5 pp. of music.

    Vocal-instrumental score. English text. MS repro. 17 pp. of music.

Box 10

folder 1  Souster, Tim. Songs of Three Seasons. For piano, voice, and viola. Texts by Christopher Logue, Ted Hughes, and Li Hou-chu.
    Performing score. Published score (MS repro). English text. [London]: OdB Editions, [s.d.]. 8 pp. of music.

folder 2  Spratlan, Lewis. Images. For soprano and piano.
folder 3  Stewart, Don. *Wait*. For soprano, flute, and piano.
    Flute part and score. English text. MS repro. 6 + 13 pp. of music. Includes a letter from the composer pertinent to the work.

folder 4  Strasfogel, Ignace. [*Four Millay Songs for Baritone and Piano.*]  

    Score and instrumental parts (2 parts). English text. Text translated from the Japanese by Kenneth Rexroth. Facsimile of published score and parts. [s.l.]: Ione Press, c1970. 10 (score) + 8 (parts) pp. of music.

    Piano vocal scores. English texts. MS repro.

folder 7  Thomson, Virgil. *Praises and Prayers*.

folder 8  Thompson, Waddy. *Cry Unto the Night*. For mezzo-soprano and two bassoons.
    Vocal-instrumental score. English text. MS repro. 3 copies. 13 pp. of music, each.


folder 10  Wallach, Joelle. *Up Into the Silence*. Song cycle for unaccompanied voice.
    Score. English text. MS repro, bound. 2 copies. 11 pp. of music, each.

    Piano vocal score. English text. MS repro. 4 pp. of music.

            Piano vocal score (rehearsal part). English text. MS repro. 6 pp. of music.

            Piano vocal score (rehearsal part). English text. MS repro. 5 pp. of music.

folder 15  Williams, Patrick C. *The Conclusion*. For medium voice and piano. Text by Sir Walter Raleigh.
            Piano vocal score. English text. MS repro. 2 pp. of music.

folder 16  Williams, Patrick C. *Six Songs from Chamber Music*. For tenor and piano.
            Piano vocal score. English text. MS repro, bound. 24 pp. of music. Note from the composer affixed to inside front cover.

            Vocal score. English text. MS repro. 5 pp. of music.


*Sub-series B: Works in other languages*

**Box 10 [cont.]**

folder 19  Amy, Gilbert. *D’un desastre obscur*. For mezzo-soprano and clarinet.


            Piano vocal score. Spanish texts. MS repro, bound. 21 pp. of music.

folder 22  Giuliani, Mauro. *Sechs Lieder*, Op. 89. For voice and guitar or piano.


folder 25  Keats, Donald. Tierras del Alma: Poemas de Amor. For voice, flute, and guitar.
   Score. Spanish texts. MS repro. 18 pp. of music.
   Accompanied by ink note (contact information for Donald Keats). 1 p. of text.


folder 28  Rodrigo, Joaquín. Cuatro Madrigales Amatorios. For medium voice and chamber ensemble (2 flutes and piccolos, 2 oboes, clarinet, 1 horn, 1 trumpet, triangle, and strings). Reduction for voice and piano.

folder 29  Rouse, Christopher. Nuit d’Ivresse. For mezzo-soprano and baritone voices, oboe d’amore, and piano. Text from Berlioz’s Les Troyens.
   Score and oboe d’amore part. French text. MS repro. 32 (score) + 2 (part) pp. of music.
   Also in folder: text and translation. Photocopy from unidentified source. 1 p. of text.

folder 30  Saeverud, Harald. Solveig Synger. From the music for Ibsen’s Peer Gynt. For mezzo-soprano, oboe, and horn.
   Score. Edited by Bradley Ellingboe. Norwegian text. MS repro. 3 copies. 4 pp. of music, each.

folder 31  Sallinen, Aulis. Neljä laulua unesta (Four Dream Songs). For voice and piano.
   Text by Paavo Haavikko.
    Score. German text. MS repro (authorized photocopy from Boosey & Hawkes

**Series 5: Chamber and Symphonic Scores**

*Box 10 [cont.]*

folder 33  Bach, Johann Sebastian. *Unschuld, Kleinod reiner Seelen*. Aria for soprano, flute,
    oboe, viola, and violin.
    *Gift of Dawn Haines (2016/10/24).*
    Instrumental parts (4 parts) and score. Edited by Friedrich Smend. Kassel:
    Bärenreiter-Verlag, [s.d.]. 8 (parts) + 6 (score) pp. of music.

folder 34  Barber, Samuel. *Andromache’s Farewell*. For soprano and orchestra.
    Piano vocal score. Facsimile of published score (photocopy). New York: G.
    Schirmer, c1963. 22 pp. of music.

folder 35  Barber, Samuel. *Dover Beach*. For medium voice and string quartet.
    String parts (incomplete): violin II, viola, cello. New York: G. Schirmer,
    c1936. 6 pp. of music.
    Photocopy of score and set of parts. New York: G. Schirmer, c1936. 18 pp. of
    music, total.

    We Die.” For soprano and two cellos.
    Vocal instrumental score. English text. MS repro, bound. 7 pp. of music.

*Box 11*

    and large wind ensemble (or piano). Piano reduction by the composer.

folder 2  Berio, Luciano. *El mar la mar*. For soprano, mezzo-soprano, flute, two clarinets,
    accordion, harp, cello, and bass.

folder 3  Calabro, Louis. *Cantilena*. For voice and string orchestra. Piano reduction by the
    composer.
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<th>Description</th>
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<tr>
<td>7</td>
<td>Dallapiccola, Luigi</td>
<td>Goethe-Lieder</td>
<td>For mezzo-soprano and three clarinets. Score. Milano: Edizioni Suvini Zerboni, c1953. 2 copies. 15 pp. of music, each.</td>
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<tr>
<td>11</td>
<td>Fiocco, Hector-Joseph</td>
<td>Lamentatio secunda</td>
<td>For soprano, cello (or gamba) and basso continuo. Score and instrumental part. Köln: Verlag Edmund Bieler, c1960. 16 + 3 pp. of music.</td>
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<td>Composer</td>
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<tr>
<td>13</td>
<td>Gideon, Miriam</td>
<td>Sonnets from Shakespeare</td>
<td>For low voice, trumpet, and string quartet or string orchestra. Full score and 5 instrumental parts. MS repro. 20 (score) + 29 (parts) pp. of music.</td>
</tr>
<tr>
<td>17</td>
<td>Hawley, William</td>
<td>O Blandos Oculos</td>
<td>For soprano, mezzo-soprano, piano, viola, and cello. Text by Alcimius; translated by the composer. Score. MS repro. 6 pp. of music.</td>
</tr>
<tr>
<td>18</td>
<td>Heiss, John</td>
<td>Songs of Nature</td>
<td>A cycle of five songs on texts of nineteenth-century American poets. For mezzo-soprano, flute, clarinet, violin, cello, and piano. Score. [s.l.]: Boosey &amp; Hawkes, c1978.</td>
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Kopytman, M. *October Sun*. For mezzo-soprano, flute, violin, cello, piano, and percussion. Score. MS repro. 13 pp. of music.


“Transcript of handwritten annotations in score/translation of footnotes in score.” 34 pp. of text.

folder 3  Ligeti, Gyorgy. *Nouvelles aventures*. For three singers and seven instruments (soprano, alto, baritone, flute, horn, percussion, harpsichord, piano, cello, and bass).
  “Comments/Anmerkungen.” Booklet (1 in English, 1 in German). 8 pp. of text, each.
  “Transcript of handwritten annotations in score/translation of footnotes in score.” 29 pp. of text.

folder 4  Mahler, Gustav. *Lieder eines fahrende Gesellen*. Song cycle for medium voice and orchestra. [Arranged for flute, clarinet, strings, and two pianos?]

folder 5  Mahler, Gustav. *O Mensch, Gib Acht!* Alto solo from the Third Symphony. For voice and piano.

folder 6  Mahler, Gustav. *Um Mitternacht*. Arranged for voice, flute, oboe, clarinet, bassoon, horn, trombone, harp, piano, cello, and bass.
  Score. Consists of emended reproduction of published parts with additions in MS repro. 21 pp. of music.

  Full score. MS repro. 7 pp. of music.
  Piano vocal score. MS repro. 2 pp. of music. Bound with piano vocal score to Milhaud’s *Trois Elégies*. MS repro. 7 pp. of music.

folder 8  Mozart, W. A. *Nocturns*, KV 439, 438 436, 437, 346 (439), 549. For two sopranos and bass with accompaniment by three basset horns.
  Full score. Facsimile of published score from unidentified source (pp. 26–47). [s.l.: s.n., s.d.]. 24 pp.

folder 9  Mussorgsky, Modest. *Two Melodies*. For mezzo-soprano and full orchestra.
  Score and instrumental parts (27 parts). Leipzig: M. P. Belaïeff, c1907.
folder 10  Odland, Bruce. *Metalic City Blue*. For soprano, flute, soprano saxophone, clarinet, and percussion.
Score. MS repro. 8 pp. of music.

folder 11  Penderecki, K. *Strophes*. For soprano, speaker, and ten instruments (flute, xylorimba, piano, violin, viola, bass, and percussion).


folder 13  Purcell, Henry. “Wondrous Machine.” [From *Hail Bright Cecilia.*] For bass voice, two oboes, bass viol, and piano or organ.
Score. Facsimile of published score. [s.l., s.n., s.d.]. Pl. no. 10278. 5 pp. of music.
Oboe 1–2 parts. Performance part created from photocopy of full score (strips affixed to folio). [s.l.: s.n., s.d.]. 2 pp. of music.


folder 15  Ravel, Maurice. *Chansons Madécasses*. Instrumental parts set (2 parts).
Published parts. Paris: Durand & Cie, c1926. Accompanied by facsimiles of published parts (1 copy of flute part, 2 copies of cello part).

Reduced score for voice and piano. Milano: G. Ricordi & Co., c1913.
Accompanied by duplicate photocopy. 19 pp. of music, each.

folder 17  Rochberg, George. *Blake Songs*. For soprano and chamber ensemble (flute, clarinet, bass clarinet, celesta, harp, violin, viola, cello).
   Full score. English text. MS repro, bound. 22 pp. of music.


   Score. MS repro. 20 pp. of music.

folder 22  Ruggles, Carl. *Vox clamans in deserto*. For mezzo-soprano and chamber orchestra.

Box 13


folder 2  Schoenberg, Arnold. *Nachtwandler*. For soprano, piccolo, trumpet, snare drum, and piano.
   Score and instrumental parts. Facsimile of published score and parts. Los Angeles: Belmont Music Publishers, c1969. 20 (score) + 10 (parts) pp. of music, total. Songs included:
   “Wilkommen, lieber schooner Mai” [first version].
   “Wilkommen, lieber schooner Mai” [second version].
   “Der Schnee zerrinnt.”
   “Lacrimoso son io” [first version].
   “Lacrimoso son io” [second version].
   “Schmerz verzerret ihr Gesicht.”
   “Osterlied.”
   “An die Sonne.”
   “Begräbnislied.”

   Piano vocal score. MS repro. 35 pp. of music.


folder 6  Sprenkle, [Elam]. *[Six Songs on Texts of Emily Dickinson]*. For voice and brass quintet.
   Reduced score. MS repro. 22 pp. of music.

   Clarinet parts (3 parts). Published (2 parts) and facsimile of published (1 part). London: J. & W. Chester, Ltd., c1917. 3 pp. of music.

   Score. London: Boosey & Hawkes, c1964. 2 copies. 3 pp. of music, each.
   Copy 2 has emendations taped over alto clarinet line. Mezzo-soprano part.
   Published. London: Boosey & Hawkes, c1964. 2 copies. 4 pp. of music, each.

folder 9  Stravinsky, Igor. *Four Russian Songs*. For voice, flute, harp, and guitar.

folder 10 Stravinsky, Igor. *Pribaoutki*. For medium voice and eight instruments (flute, oboe, clarinet, bassoon, violin, viola, cello, bass).
    Score. Facsimile of published score, bound. [Kassel: Bärenreiter, s.d.]. 22 pp. of music.

folder 12  Trimble, Lester. *Four Fragments from the Canterbury Tales.* For high voice, flute, clarinet, and harpsichord.

folder 13  Tsontakis, George. *Galway Kinnell Songs.* For mezzo-soprano and piano quintet.
    Score. MS repro. 27 pp. of music.

    Score. Facsimile of published score. [s.l.: s.n., s.d.]. Pl. no. H. 9487. 53 pp. of music.

folder 15  Webern, Anton. “Schmerz immer Blick noch oben.” No. 2 from *Drei Stücke für Streichquartett mit Sopranstimme.* For mezzo-soprano and string quartet.
    Score. MS repro (from Carl Fischer Rental Library). 2 pp. of music.


folder 17  Wilder, Alec; [arr. Rayburn Wright]. [*Sleep, Baby, Sleep.*] For flute, guitar, voice, violin, viola, and cello.
    Score (incomplete; consists of last page only). MS repro. 1 p. of music.

folder 18  Wolf, Hugo. [*Michelangelo-Lieder.*] Arranged for voice and strings by Claus Adam.
    Instrumental parts (5 parts: violin I, violin II, viola, cello, bass). MS repro. Includes multiple copies of each part; some copies incomplete.

    *Gift of Dawn Haines* (2016/10/24).

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**Box 13 [cont.]**

folder 20  “Thoughts from the Studio of Jan DeGaetani.” Typescript essays, handouts, and other material used in Prof. DeGaetani’s studio (photocopies). 69 pp. of text.
Series 7: Oversized Manuscripts and Imprints

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         Full score and violin part. MS repro. 7 + 5 pp. of music.

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         Full score. MS repro. 8 pp. of music.

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         Full score. MS repro. 21 pp. of music.

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         Piano vocal score. MS repro. 8 pp. of music.

         Score. MS repro. 18 pp. of music.

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         Piano vocal score. German text. MS repro. 5 pp. of music.

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         Piano vocal score. MS repro. 2 pp. of music.

folder 9  Ronsheim, John R. *Easter-Wings*. For voice and vibraphone. Text by George Herbert.
         Vocal-instrumental score. MS repro. 2 copies. 2 pp. of music, each.

          Score. Facsimile of published score (oversized photocopy). [s.l.: s.n., s.d.]. Pl.
          no. H.31817. 6 leaves of music.

Score. MS repro rental score, distributed by Theodore Presser Co. 19 pp. of music.