

# JOHN R. NEAR COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS  
SIBLEY MUSIC LIBRARY  
EASTMAN SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

Processed by Gail E. Lowther, Summer 2021



John Near editing Widor's *Symphonie romane* for A-R Editions; dated August 2, 1996. From the John R. Near Collection, Box 11/13.



Edited score, chart, and notes for Widor's *Symphonie VIII.* From the John R. Near Collection, Box 10/16.

# TABLE OF CONTENTS

Description of Collection . . . . .	4
Description of Series . . . . .	7

## INVENTORY

Series 1: Compositions of Charles Marie Widor . . . . .	10
<i>Sub-series A: Works with opus numbers</i> . . . . .	10
<i>Sub-series B: Works without opus numbers</i> . . . . .	27
<i>Sub-series C: Complete Piano Works (Crescendo)</i> . . . . .	36
Series 2: <i>L'orgue moderne</i> (edited by Ch.-M. Widor) . . . . .	39
Series 3: Research for Critical Editions of Widor's Solo Organ Works . . . . .	43
<i>Sub-series A: Scores and notes</i> . . . . .	43
<i>Sub-series B: Papers</i> . . . . .	58
Series 4: Compositions of Charles-François Widor . . . . .	60
Series 5: Microfilm . . . . .	61
<i>Sub-series A: Compositions of Charles-Marie Widor</i> . . . . .	61
<i>Sub-series B: L'orgue moderne (edited by Ch.-M. Widor)</i> . . . . .	62
<i>Sub-series C: Dissertations</i> . . . . .	63

# DESCRIPTION OF COLLECTION

Accession no. 2021/02/05 and 2021/02/22

Shelf location: C4B 13,4 – 14,1

Physical extent: 10 linear feet

## **Biographical sketch**



*Photograph provided by John Near.*

John R. Near was the distinguished William Martin and Mina Merrill Prindle Professor of Fine Arts, College Organist, and Unit Head of the Creative Arts and Communications at Principia College, where he served on the faculty from 1985 to 2013. He has a BA from Principia College, an MMus with honors from the New England Conservatory of Music, and a DMA from Boston University. Before joining the Principia College faculty, Dr. Near served as Associate Organist of The Mother Church, The First Church of Christ, Scientist, Boston, from 1972 until 1981. A double CD of organ music recorded on the great Aeolian-Skinner organ in The Mother Church Extension while he was Associate Organist is issued on the Raven label. His publications include a ten-volume annotated edition of Widor's Symphonies for Organ, opuses 13, 42, 70, 73, and the first publication of Widor's *Symphonie pour orgue et orchestre*, opus 42[bis], (A-R Editions). His biography, *Widor: A Life beyond the Toccata*, was published in 2011 by the University of Rochester Press as part of its distinguished Eastman Studies in Music series. In 2012, he was awarded the John Ogasapian Book Award by The Organ Historical Society for "a distinguished work of original scholarship." In 2015, BBC Radio-3 featured Widor on its top-rated "Composer of the Week" program, and Dr. Near was interviewed on each of the five hour-long programs. He was also interviewed extensively in the Church of St. Sulpice, Paris, for the documentary *Widor:*

*Master of the Organ Symphony*, released in 2015 (Fugue State Films). His book on Widor's pedagogical writings, *Widor on Organ Performance Practice and Technique*, was published in 2019 by the University of Rochester Press. Dr. Near has written on Widor for *The American Organist*, and has presented professional papers at the Göteborg Sweden International Organ Academy, University of Iowa, Yale University, New England Conservatory of Music (in conjunction with the Westfield Center), Rice University, Princeton University, Oberlin College, University of Michigan, the 2002 (Philadelphia) and 2009 (Minneapolis) national conventions of the American Guild of Organists, and The Friends of the Wanamaker Organ. He contributed a chapter on Widor in *Le Grand Orgue de Saint-Sulpice et ses Organistes* and an article on Widor in the *Dictionnaire de la musique en France au XIX<sup>ème</sup> siècle*. Upon his retirement from Principia College in 2013, the Board of Trustees conferred on him the title of Professor Emeritus of Music.

### **Provenance**

The collection was the gift of John Near and was received by Sibley Music Library in February 2021.

### **Scope and content note**

The collection promotes the legacy of the French organist-composer Charles-Marie Widor (1844–1937). It contains a nearly complete accounting of Widor's oeuvre; his works are represented in the collection as either published imprints or photocopies acquired by Dr. Near during his research on Widor. Several of the photocopies reproduce markings by Widor from his own scores, now held at the Bibliothèque nationale de France, or markings by his student Albert Riemenschneider from scores held at the Riemenschneider Bach Institute at Baldwin Wallace University. The collection also contains volumes 1–35 of *L'orgue moderne*, a periodical founded by Widor and Alexandre Guilmant that published solo organ music composed by their students and other young organists and composers.

Additionally, the collection contains modern critical editions of Widor's complete piano works issued by Crescendo Music Publications and a modern edition of Widor's *Symphonie pour orgue et orchestre, Op. 42<sup>[bis]</sup>*, which was issued by A-R Editions and edited by Dr. Near. Dr. Near produced modern editions of all ten of Widor's symphonies for organ, and his research materials, including photocopies of multiple imprints of the symphonies with extensive markings about Widor's revisions, and his correspondence about the modern additions are preserved here in Series 3. In this regard, the collection presents a rich look into Near's research and editorial processes.

### **Restrictions and use**

No restrictions have been placed on the use of the collection. Reproduction of the collection's music will, however, be provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.

## Associations

As of this writing, the John R. Near Collection is the most recently acquired organistic collection at the Ruth T. Watanabe Special Collections. The other collections in that number are those of ESM faculty members Russell Saunders and Michael D. Farris; the collection of Dr. Mario Salvador, longtime organist-choirmaster of the Cathedral Basilica of St. Louis, Missouri; and the archive of the noted organist, pedagogue, and composer Rolande Falcinelli.

The Sibley Music Library holds several scores by Charles-Marie Widor in its circulating and rare books collections as well as one manuscript notebook containing sketches in the hand of Charles-Marie Widor and a copyist's score and performance set of parts for Widor's *Symphonie pour orgue et orchestra*, *Op. 42*, made by J. Faes (the score and parts had previously belonged to Charles M. Courboin). Additionally, the Letter File includes 55 autograph letters and four telegrams from Charles-Marie Widor to Mme. [Marie] Trélat, an excellent amateur singer who held Friday evening salons at her house in the rue de Seine. Widor was a regular attendee of Trélat's salon as were composers Georges Bizet, Gabriel Fauré, Charles Gounod, Jules Massenet, Camille Saint-Saëns; poets Ernest Renan, Sully Prudhomme, José Maria Hérédia; and the academic painters Henner Bonnat and Carolus-Duran.

# DESCRIPTION OF SERIES

The collection is divided into five series as described below:

## **Series 1: Compositions of Charles-Marie Widor**

This series represents a fairly representative collection of Widor's complete works with the exception of his compositions for solo organ, which are housed in Series 3. Dr. Near's original organization and labeling of the compositions have been preserved, namely, the bulk of the compositions are arranged by opus number (sub-series A), which is followed by works without an opus number (sub-series B); the latter are arranged by the date of composition. Included at the end of sub-series B are two folders containing miscellaneous imprints for (1) voice and piano and (2) solo piano. These works were received in Dr. Near's first deposit to the library.

This series is comprised of a mixture of original imprints and photocopied scores. Over the course of his research, Dr. Near procured the photocopies from various libraries across the globe. Some of the photocopies were made from Widor's personal scores, which are now held at the Bibliothèque nationale de France, and show his markings. Also significant are the photocopies of scores from the private library of Albert Riemenschneider, a student of Widor; Riemenschneider's scores are now held at the Riemenschneider Bach Institute at Baldwin Wallace University.

A few modern editions of select compositions are included in this series, particularly study scores issued by Crescendo Music Publications; this includes seven volumes comprising Widor's complete piano works, which have been separated as sub-series C.

*Sub-series A: Works with opus numbers*

*Sub-series B: Works without opus numbers*

*Sub-series C: Complete Piano Works (Crescendo Music Publications)*

## **Series 2: L'orgue moderne (edited by Ch.-M. Widor)**

*L'orgue moderne* was a periodical founded by Widor and Alexandre Guilmant that published solo organ music composed by their students and other accomplished young organists and composers. The periodical was issued quarterly by the Alphonse Leduc music publishing firm from 1894 to 1930, comprising a total of 40 issues/volumes. Dr. Near collected volumes 1–35 of the publication in various formats. Series 2 contains several original imprints of *L'orgue moderne* as well as a full series of photocopies of vols. 1–21. Vols. 22–35 are on microfilm and, accordingly, have been housed in Series 5.

### **Series 3: Research for Critical Editions of Widor's Solo Organ Works**

Series 3 contains an extensive archive of research materials on Widor's solo organ works, which comprised Dr. Near's second deposit. Dr. Near acquired these materials during his research for and preparation of modern editions of Widor's ten organ symphonies (opuses 13, 42, 70, and 73) and the first edition of Widor's *Symphonie pour orgue et orchestre* (Op. 42[bis]), all of which were published by A-R Editions. Dr. Near's original organization of these materials has been preserved, and the folder headings preserve his original labeling. The materials have been divided into two sub-series according to type:

#### *Sub-series A: Scores and notes*

This sub-series consists primarily of photocopied scores from various libraries in the US and abroad; a handful of published imprints are also present. These scores are accompanied by voluminous research notes on the editions and variants, which Dr. Near filed with the relevant scores. Some of the photocopies were made from Widor's personal scores, which are held at the Bibliothèque nationale de France, and contain the composer's markings. Other photocopies come from Widor's pupils Albert Riemenschneider and Albert Schweitzer; all contain the composer's markings. Following Dr. Near's original organization of these materials, the folders are grouped largely by the specific edition following the designations that Dr. Near described in his critical editions of Widor's organ works.

#### *Sub-series B: Papers*

This sub-series, which is comprised of various documents, correspondence, and publisher's proofs, complements Dr. Near's research material in sub-series A. One folder of material contains photocopies of newspaper reviews and concert programs related to the 1919 premiere and the 1922 reprise performance of Widor's *Symphonie pour orgue et orchestre*; this folder also contains an excerpt from the program for the 2002 American Guild of Organists' National Convention at which David James Christie and the Philadelphia Orchestra premiered the A-R Edition of the symphonie. Additional folders contain correspondence concerning the creation and publication of the critical editions of Widor's organ symphonies (organized chronologically), and one folder preserves edited publisher's proofs of *Bach's Memento* and *Handel's Célèbre Largo* (ed. John Near) for Crescendo Music Publications.

### **Series 4: Compositions of Charles-François Widor**

This series contains two piano solos by Charles-François Widor (the father of Charles-Marie Widor), namely his *Sérénade*, Op. 6, and *Chant du meunier*, Op. 12. These scores were received as part of Dr. Near's first deposit.



## **Series 5: Microfilm**

This series is comprised of 12 microfilm reels produced by various libraries in the US and Europe. Eight of the microfilm reels contain scores of compositions by Widor; this includes two microfilm from the Bibliothèque nationale de France that, in total, contain 20 of Widor's personal scores with the composer's corrections and revisions. A third microfilm from the Bibliothèque nationale de France contains vols. 22–35 of *L'orgue moderne*. The remaining three microfilm in the series are of dissertations on Charles-Marie Widor's works, including Dr. Near's own DMS dissertation ("The Life and Work of Charles-Marie Widor").

*Sub-series A: Compositions of Charles-Marie Widor*

*Sub-series B: L'orgue moderne (edited by Ch.-M. Widor)*

*Sub-series C: Dissertations*

# INVENTORY

## Series 1: Compositions of Charles-Marie Widor

*Sub-series A: Works with opus numbers*

### Box 1

- Folder 1 Op. 0 — *Overture Portugaise*. For organ concertante, wind ensemble, and orchestra.  
Study score. With historical and editorial notes by Harold Fabrikant and Daniel Mitterdorfer. [Australia]: Crescendo Music Publications, c2016. 62 pp.
- Also in folder (4 items):  
Modern title page accompanying *Overture Portugaise* (Cod.Ms. 54-XII-139) from the Biblioteca da Ajuda. 1 p.  
Photocopy of dedication page from original manuscript. 1 p.  
Daniel Mitterdorfer, Harold Fabrikant, and John R. Near, “Lost Work by Widor is Found.” Publisher’s proof of article for *The American Organist*; dated December 27, 2018. 4 pp.  
Review of Charles-Marie Widor, *Overture Portugaise*, review by Rollin Smith, *The American Organist* 53, no. 6 (June 2019): 54–55. 2 pp.
- Folder 2 Op. 1 — *Variations de concert*. For solo piano.  
Photocopy of score, from source at the British Library. Paris: Au Ménestrel, [s.d.]. Pl. no. H. 4653. 10 pp.
- Folder 3 Op. 2 — *Pages intimes*. No. 1: Nocturne. For solo piano.  
*See Complete Piano Works for nos. 1 and 3–6 from Op. 2.*  
Photocopy of score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 4950.H. 5 pp.
- Folder 4 Op. 3 — *Six duos*. For piano and harmonium.  
Photocopy of score and harmonium part, from the New England Conservatory of Music Library. Paris: Regnier-Canaux, [1868]. Pl. nos. R.C. 2660–2665. 31 (score) + 25 (harmonium part) pp.
- Folder 5 Op. 3b — *Quatre pieces en trio*. For piano, violin, and cello. [Original scores.]  
No. 1: Humoresque. Violin and cello parts (2 copies of cello part). Paris: Pérégalli & Parvy, [s.d.]. Pl. no. P.P. 4458. 3 pp., each.  
No. 2: Cantabile. Full score and parts. Paris: A. Pérégally & Parvy, [s.d.]. Pl. no. P.P. 4459. 7 (score) + 4 (parts) pp.  
No. 3: Nocturne. Full score and parts. Paris: Heugel & Cie, [s.d.]. Pl. no. H.&Cie. 22422. 5 (score) + 2 (parts) pp.  
No. 4: Sérénade. Full score. Paris: Heugel & Cie, [s.d.]. Pl. no. H.&Cie. 22438. 5 pp.

[No. 4:] Sérénade. Arranged for harmonium and piano. Score. Mainz: B. Schott's Söhne, [s.d.]. Pl. no. 24863.5. 5 pp. Score bound and trimmed (library discard).

[No. 4:] Serenade. Transcribed for solo organ by Edwin M. Lott. Score. Boston: Arthur P. Schmidt, c1892. Pl. no. A.P.S. 2374-5. 7 pp.

Folder 6

Op. 3b — *Quatre pieces en trio*. For piano, violin, and cello. [Photocopies.]

No. 1: Humoresque. Photocopies of violin and cello parts, from the Library of Congress Music Div. Mayence, B. Schott's Söhne, [s.d.]. Pl. no. 24805.1. 2 copies (copy and reduction). 12 pp., each.

No. 2: Cantabile. Photocopies of full score and parts. Mayence: B. Schott's Söhne, [s.d.]. Pl. no. 24805.2. 2 copies (copy and reduction). 12 pp., each.

No. 3: Nocturne. Photocopies of full score and parts. Mayence: B. Schott's Söhne, [s.d.]. Pl. no. 24805.3. 7 pp. Accompanied by reduced-size copy of score only. 5 pp.

No. 4: Sérénade. Photocopies of full score and parts. Mayence: B. Schott's Söhne, [s.d.]. Pl. no. 24805.4. 2 copies (copy and reduction). 9 pp. Accompanied by reduced-size copy of score only. 7 pp.

[Op. 4 — *Airs de ballet*. For solo piano. See *Waltzes, Vol. 1*, in Box 6/17.]

Folder 7

Op. 5 — *Scherzo valse*. For solo piano. [Original score.]

*Also in Waltzes, Vol. 2, in Box 6/17.*

Score. Paris: A. Durand & Fils, [s.d.]. Pl. no. D.S et Cie. 2338. 7 pp.

Accompanied by note: “[opus 5] This is a 1st edition. / Revised in 2e Recueil de Valses and given opus 5 designation.”

Folder 8

Op. 5 — *Scherzo valse*. For solo piano. [Photocopy.]

Photocopy of score. Paris: A. Durand & Fils, [s.d.]. Pl. no. D.S et Cie. 2338. 2 copies. 7 pp., each.

Folder 9

Op. 6 — *Deux suites italiennes*. For solo piano.

Photocopy of score. Paris: A. Magnus & Cie, [1888]. Pl. nos. A.M.C. 117–118. 2 copies. 19 pp., each.

Photocopy of score, from the Bibliothèque nationale de France. Paris: Durand & Schoenewerk, [s.d.]. Pl. nos. D.S et Cie. 2336–2337. 20 pp.

Folder 10

Op. 7 — *Quintette*. For piano, two violins, viola, and cello.

Photocopy of full score and parts, from Harvard Library. Paris: J. Hamelle, [s.d.]. Pl. no. J. 802 M. 65 (score) + 43 (parts) pp.

Folder 11

Op. 8 — *O Salutaris*. For voice, organ (or piano), and violin (or cello) ad lib.

Version for soprano or tenor. Photocopy of full score and violin part, from the private library of Albert Riemenschneider [Riemenschneider Bach Institute, Baldwin Wallace University]. Paris: J. Hamelle, [after 1897]. Pl. no. J. 5638 H. 3 (score) + 1 (part) pp.

- Folder 12 Op. 9 — *Caprice*. For piano. [Original score.]  
Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.822 M. 11 pp.
- Folder 13 Op. 9 — *Caprice*. For piano. [Photocopy.]  
Photocopy of score, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no. J.822 M. 2 copies. 11 pp., each.
- Folder 14 Op. 10 — *Sérénade*. For piano, flute, violin, cello, and harmonium.  
Photocopy of full set of parts (5 parts), from the New England Conservatory of Music Library. Paris: J. Maho, [s.d.]. Pl. no. J.986 M. 26 pp., total.  
Arranged for violin, cello, and piano by Fr. Hermann. Photocopy of full score.  
Paris: J. Hamelle, c1896. Pl. no. J. 4023. H. 17 pp.
- Folder 15 Op. 11 — *Trois valses*. For piano.  
No. 1. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 987-1-M. 9 pp.  
No. 2. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 988-2-M. 9 pp.  
No. 3. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 989-3-M. 9 pp.
- Folder 16 Op. 12 — *Impromptu*. For piano. [Original score.]  
Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.990 M. 11 pp.
- Folder 17 Op. 12 — *Impromptu*. For piano. [Photocopy.]  
Photocopy of score. Paris: J. Hamelle, [s.d.]. Pl. no. J.990 M. 3 copies (1 copy, 2 reductions). 11 pp., each.
- [Op. 13 — *Symphonies pour orgue, Nos. I–IV*. See Series 2, Sub-series A, for multiple imprints and notes from Dr. Near’s work on the Crescendo edition.]
- Folder 18 Op. 13 (arr.) — *Marcia pour orgue*. From *Symphonie No. 3* (B/B’ version).  
Score. Paris: J. Hamelle, c1934. Pl. no. J. 7693.H. 7 pp.
- Folder 19 Op. 13 (arr.) — *Cantabile pour piano*. [Arranged from *Symphonie No. 4*.]  
Score. Paris: J. Hamelle, c1900. Pl. no. J.4527. H. 4 pp.
- Folder 20 Op. 13 (arr.) — *Deux pieces pour grand orgue*.  
No. 1: Scherzo. [Arranged from *Symphonie No. 2*.] Photocopy of score, from unidentified source. Paris: J. Hamelle, [ca. 1910]. Pl. no. J.5899 H. 5 pp.  
No. 2: Fugue. [Arranged from *Symphonie No. 3*.] Photocopy of score, from unidentified source. Paris: J. Hamelle, [ca. 1910]. Pl. no. J.5900 H. 4 pp.
- Folder 21 Op. 13 (arr.) — *Pastorale*. [Extract from *Symphonie No. 2* for grand organ.]  
Transcription for harmonium. Photocopy of score, from unidentified source.  
Paris: J. Hamelle, [ca. 1909?]. Pl. no. J.5986 H. 6 pp.

- Folder 22 Op. 14 — *Six melodies*. For voice and piano.  
*See also bound volumes of 30 Mélodies (Box 13/5–6), 40 Mélodies (Box 13/7–8 and Box 6/3), 44 Mélodies (Box 14/1), and 54 Mélodies (Box 6/11).*  
 No. 1: “Nuit d’étoiles.” Version in B-flat. Poem by M. Th. de Banville. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1090 (1) M. 5 pp.  
 No. 1<sup>bis</sup>: “Nuit d’étoiles.” Version for soprano or tenor and piano (in D-flat). Poem by M. Th. de Banville. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1090<sup>bis</sup>-1-M. 5 pp.  
 No. 3: “Chanson indienne.” Poem by Mery. Score. Paris: J. Maho, [s.d.]. Pl. no. J. 1090 (3) M. 7 pp.  
 No. 5<sup>bis</sup>: “Enfant de Catane.” For soprano and piano (in F). Poem by N. G. Score. Paris: J. Maho, [s.d.]. Pl. no. J.1709 H. 7 pp.
- Folder 23 Op. 15 — *Six morceaux de salon, Book 1*. For piano.  
 Score. Paris: J. Maho, [s.d.]. Pl. no. J.1096.1 M. 13 pp.
- Folder 24 Op. 15 — *Six morceaux de salon, Book 2*. For piano. [Individual imprints.]  
 No. 4. Score. New York: G. Schirmer, c1896. Pl. no. 12837. 5 pp.  
 No. 5: “Fileuse.” Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1097.2 M. 5 pp.  
 No. 6: “15<sup>me</sup> Valse.” Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 4800 H. 3 pp.  
 [Two pieces for piano by Charles-Marie Widor.] Extract from unidentified volume of piano music, pp. 91–98. Includes: “Valse-Impromptu,” Op. 15, No. 6; “At Evening (Au soir),” Op. 44, No. 5. [Boston]: Oliver Ditson, c1906. Pl. nos. ML-1302-5, ML-1301-3. 6 pp.
- Folder 25 Op. 15 — *Six morceaux de salon, Books 1 and 3*. For piano. [Photocopies.]  
 Book 1 (nos. 1–3). Photocopy of score, from the Bibliothèque nationale de France. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1096.1M. 13 pp.  
 Book 2 (nos. 4–6). Photocopy of score, from the Bibliothèque nationale de France. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1097.2M. 13 pp.
- Folder 26 Op. 16 — *Première symphonie*. For orchestra.  
 Photocopy of full score, from Harvard Library. Paris: Durand, Schoenewerk et Cie, [s.d.]. Pl. no. D.S & Cie. 1595. 101 pp. (52 leaves).
- Folder 27 Op. 17 — *Prelude, andante et finale*. For piano.  
 Photocopy of score, from the Bibliothèque nationale de France. Paris: J. Maho, [s.d.]. Pl. no. J.1131 M. 23 pp.
- Folder 28 Op. 18 — *Deux motets*. For double choir and organ.  
 “Tantum Ergo.” Photocopy of score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 4503. H. 2 copies (from 2 different sources). 5 + 8 pp.  
 “Regina coeli.” Photocopy of score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 2834 H. 2 copies (from 2 different sources). 9 + 10 pp.  
 “Tantum ergo.” Photocopy of choral octavo. Revised and edited by Nicola A. Montani. [New York: G. Schirmer, s.d.]. Pl. no. 22637. 4 pp.

“Tantum ergo.” Choral octavo. Edited and English text by Philip Brunelle. Bryn Mawr, PA: Elkan-Vogel, c1980. Pl. no. 362-03260. 5 pp.

## **Box 2**

- Folder 1 Op. 19 — *Trio en si bémol*. For piano, violin, and cello.  
Photocopy of full score and parts. 2nd ed. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1180 H. 2 copies. 56 (score) + 24 (parts) pp., each. Copy 1 (reduced size) has 2 copies of cello part (violin part missing).
- Folder 2 Op. 20 — *Scenes de bal*. For piano. [Original scores.]  
Book 1 (nos. 1–4). Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1181(1) M. 21 pp.  
Book 2 (nos. 5–8). Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1182(2) M. 15 pp.
- Folder 3 Op. 20 — *Scenes de bal*. For piano. [Photocopies.]  
Books 1–2 (nos. 1–8). Photocopy of scores, from Harvard Library. Paris: J. Hamelle, [s.d.]. Pl. nos. J. 1181(1)–1182(2) M. 3 copies (1 copy, 2 reductions). 36 pp., each.
- Folder 4 Op. 21 — *Trois pieces*. For cello and piano.  
Photocopy of full score and parts, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1213. H. 11 (score) + 4 (parts) pp.
- Folder 5 Op. 21a — *Suite en mi mineur*. For cello and piano.  
Photocopy of full score and parts, from the New England Conservatory of Music Library. Paris: Heugel & Co., [c1912]. Pl. nos. H.&Cie. 25,741(1)–(4). 25 (score) + 8 (parts) pp.
- Folder 6 Op. 22 — *Six melodies*. For voice and piano.  
No. 2: “Sonnet d’arvers.” Poem by Arvers. Score. Paris: Durand, Schoenewerk et Cie, [s.d.]. Pl. no. W. P. 3010. 5 pp.  
No. 3: “L’aurore.” Poem by V. Hugo. Score. Paris: J. Maho, [s.d.]. Pl. no. W. P. 2914. 5 pp.
- Folder 7 Op. 23 — *Trois motets*. For chorus and organ.  
[No. 1:] “Quam dilecta tabernacula tua.” Score. New York: Arista Music Co., c1977. 7 pp.  
[No. 1:] “Psaume LXXXIII (Quam dilecta tabernacula tua).” Photocopy of score, from unidentified source. [s.l.: s.n., s.d.]. 9 pp.  
[No. 2:] “Tu es Petrus.” [Title page has Op. 18, No. 3.] Photocopy of score, from the private library of Albert Riemenschneider [Riemenschneider Bach Institute, Baldwin Wallace University]. Paris: J. Hamelle, [s.d.]. Pl. no. J. 5084 H. 9 pp.  
[No. 3:] “Surrexit a mortuis (Sacerdos et pontifex).” Photocopy of score, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no. J. 5396.H. 5 copies. 9 pp., each.

[Op. 24 — *Ave Marie (I en sol mineur)*. For voice and piano. See bound volumes of *30 Mélodies* (Box 13/5–6), *40 Mélodies* (Box 13/7–8 and Box 6/3), and *44 Mélodies* (Box 14/1).]

Folder 8 Op. 25 — *Trois choeurs*. For mixed chorus, a cappella.  
[No. 1:] “Barcarolle.” Poem by Madame Desbordes-Valmore. Photocopy of score. Edited by Augustin Cortada. New York: A. Cortada & Co., c1883. No pl. no. 5 pp.  
No. 1: “Barcarolle.” Poem by Madame Desbordes-Valmore. Photocopy of score, copy owned by Erik Åkerberg. Paris: J. Maho, [s.d.]. Pl. no. J. 1309-1-M. 4 pp.  
No. 2: “Au matin.” Poem by L. Nigra. Photocopy of score, copy owned by Erik Åkerberg. Paris: J. Maho, [s.d.]. Pl. no. J. 1310-2-M. 6 pp.  
No. 3: “Rêverie.” Poem by M. Blanchecotte. Photocopy of score, copy owned by Erik Åkerberg. Paris: J. Maho, [s.d.]. Pl. no. J. 1311-3-M. 4 pp.

Folder 9 Op. 26 — *Six valse caractéristique*. For piano.  
*Also in Waltzes, Vol. 1, in Box 6/17.*  
No. 4. [On title page: 7ème Valse (Valse slave).] Score. Paris: J. Hamelle, 1927. Pl. no. J. 1325 M. 3 pp.  
No. 5: “Valse élégante.” Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1325 M. 5 pp.

[Op. 27 — *Lorenzo*. Unpublished opera.]

[Op. 28 — *Trois melodies*. For voice and piano. See bound volumes of *30 Mélodies* (Box 13/5–6), *40 Mélodies* (Box 13/7–8 and Box 6/3), and *44 Mélodies* (Box 14/1).]

Folder 10 Op. 29 — *Variations sur un theme original*. For piano.  
Photocopy of score, from the University of Chicago Library. Paris: J. Hamelle, [s.d.]. Pl. no. J.3428.H. 2 copies. 13 pp., each.

Folder 11 Op. 30 — *Deux duos*. For soprano, alto, and piano.  
*Issued as Six Duos with Op. 40, and Op. 52.* Includes: 1. J’étais seul près des flots, Op. 30, No. 1 (Victor Hugo); 2. Je ne croyais pas au Bonheur, Op. 30, No. 2 (M. W.); 3. Nocturne, Op. 40, No. 1 (A. Dorchain); 4. Qu’un songe au ciel m’enlève, Op. 40, No. 2 (Victor Hugo); 5. L’hiver, Op. 52, No. 1 (Victor Hugo); 6. Guitare, Op. 52, No. 2 (D. Marval).  
*Six duos.* Photocopy of score, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. nos. J.1315–1316, 2082–2085 H. 53 pp. (29 leaves).

Folder 12 Op. 31 — *Douze feuillets d’album*. For piano. [Original scores.]  
Book 1. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1323-1-M. 15 pp.  
Book 2. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1324-2-M. 17 pp.

- Folder 13 Op. 31 — *Douze feuillets d'album*. For piano. [Photocopies.]  
*Nos. 2 and 10 are also in Waltzes, Vol. 1; see Box 6/17.*  
 Books 1–2. Photocopies of scores with markings (revisions) by Widor, from the Bibliothèque nationale de France. Paris: J. Hamelle, [s.d.]. Pl. nos. J. 1323-1-M, J. 1324-2-M. 54 pp. (includes duplicate copies of select pages).
- Folder 14 Op. 31, No. 11 — “Marche américaine.” For piano.  
 Solo piano version. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1324-2-M. 7 pp.  
 Edition de salon by A. Trojelli. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 4676 H. 7 pp.
- Folder 15 Op. 31, No. 11 — “Marche américaine.” Transcription for organ.  
 Transcribed for organ by Marcel Dupré. Paris: J. Hamelle, c1939. Pl. no. J. 7886 H. 4 pp.
- Folder 16 Op. 32/35 — *Six melodies italiennes*. For voice and piano.  
 Includes: 1. Lia è morta, [Op. 32, No. 1]; 2. Il tempo passato, [Op. 32, No. 2]; 3. Il primo amore, [Op. 32, No. 3]; 4. Dimmi perchè, [Op. 35, No. 1] (Aleardo Aleardi); 5. Rude maëstro, [Op. 35, No. 2] (Aleardo Aleardi); 6. La Bianchina, [Op. 35, No. 3].  
 For high voice and piano. Photocopy of score, from Harvard Library. Reprint edition from sources from the Music Library of Smith College. Huntsville, TX: Recital Publications, 1989. 24 pp.
- [Op. 33 — *Six valse*s. For piano. See *Waltzes, Vol. 2*, in Box 6/17.]
- Folder 17 Op. 34 — *Suite*. For flute and piano.  
 Photocopy of full score and part, from the New England Conservatory of Music Library. Paris: Heugel & Cie, [s.d.]. Pl. no. H.&Cie. 18909. 27 (score) + 9 (part) pp.
- Also in folder:  
 Photocopy of MS notes on Widor’s revisions. 1 p.
- [Op. 35 — See Op. 32/35, in Box 2/16.]
- Folder 18 Op. 36 — *Messe*. For two choirs and two organs. [Original score.]  
 Photocopy of original edition of the full score, with stamps from the San Francisco Conservatory of Music Library and San Francisco Public Library Music Department. Paris: J. Hamelle, [1885]. Pl. no. J. 2343 H. 30 pp.
- Folder 19 Op. 36 — *Messe*. For two choirs and two organs. [Modern edition/reprint.]  
 Modern edition of the full score, produced from the original plates (J. 2343 H.). Paris: J. Hamelle/Alphonse Leduc, [2004]. Pl. no. HA 9 240. 27 pp.  
 Vocal score, with organ cues. Paris: J. Hamelle & Cie, 2004. Pl. no. HA 9 241. 35 pp.



Folder 20 Op. 36 — *Messe*. Transcribed for mixed choir and organ.  
For SATB choir and organ, transcribed by Ronald M. Huntington. Champaign,  
IL: Mark Foster Music Co., c1988. Pl. no. MF 293. 39 pp.

[Op. 37 — *Six mélodies*. For voice and piano. See bound volumes of *30 Mélodies* (Box 13/5–6),  
*40 Mélodies* (Box 13/7–8 and Box 6/3), and *44 Mélodies* (Box 14/1).]

Folder 21 Op. 38 — *Psaume 112*. For orchestra, choirs, and two organs.  
Study score. With historical and editorial notes by Harold Fabrikant and Daniel  
Mitterdorfer. [Australia]: Crescendo Music Publications, c2015. 24 pp.  
Autographed by the editors on the title page.

[Op. 39 — *[Première] concerto*. For piano and orchestra.]

[Op. 40 — *Deux duos*. For soprano, alto, and piano. Issued with Op. 30 and Op. 52; see Box 2/11.]

Folder 22 Op. 41 — *Concerto*. For cello and orchestra.  
Reduced score for cello and piano. Full score and part. Paris: J. Hamelle, [s.d.].  
Pl. no. J. 1887 H. 43 (score) + 11 (part) pp.

[Op. 42 — *Symphonies pour orgue, Nos. V–VIII*. See Series 2, Sub-series A, for multiple imprints  
and notes from Dr. Near's work on the Crescendo edition.]

Folder 23 Op. 42, No. 5 (excerpt) — “Conte d’automne.” Arranged for piano.  
Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 5023 H. 7 pp.

Folder 24 Op. 42, No. 5 (excerpt) — “Toccata.” Arranged for piano.  
Score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 4566.H. 2 copies (different title pages).  
15 pp., each.

### **Box 3**

Folder 1 Op. 42<sup>[bis]</sup> — *Symphonie pour orgue et orchestra*.  
Critical edition of full score and organ part. Edited by John R. Near. Middleton,  
WI: A-R Editions, c2002. Vol. 33 of Recent Researches in the Music of the  
Nineteenth and Early Twentieth Centuries. 126 (score) + 40 (part) pp.

[Op. 43 — *Six mélodies*. For voice and piano. See bound volumes of *30 Mélodies* (Box 13/5–6),  
*40 Mélodies* (Box 13/7–8 and Box 6/3), and *44 Mélodies* (Box 14/1).]

Folder 2 Op. 44 — *Dans les bois: cinq pieces pour piano*. [Original score.]  
Includes: 1. Par monts et par vaux; 2. Feuilles mortes; 3. Chanson du ruisseau;  
4. Grillons et sauterelles; 5. Au soir.  
Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1455 H. 15 pp.

- Folder 3 Op. 44 — *Dans les bois: cinq pieces pour piano*. [Photocopies.]  
Includes: 1. Par monts et par vaux; 2. Feuilles mortes; 3. Chanson du ruisseau;  
4. Grillons et sauterelles; 5. Au soir.  
Photocopy of score, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no.  
J.1455 H. 15 pp.  
No. 5: “Au soir.” Photocopy of score, from unidentified source. Paris: J.  
Hamelle, [s.d.]. Pl. no. J.1455 H. 3 pp.

## **Box 12**

- Folder 1 Op. 45 — *La Korrigane*. Ballet. [Original score, copy 1.]  
Full piano score, hardbound. Paris: Heugel & Fils, [s.d.]. No pl. no. 174 pp.
- Folder 2 Op. 45 — *La Korrigane*. Ballet. [Original score, copy 2.]  
Full piano score, leather-bound. Paris: Heugel & Fils, [s.d.]. No pl. no. 174 pp.  
Interleaved in score (3 items): 1 p. notes, photocopy of title page from a  
different imprint, and a photocopy of a line drawing of the village Korrigane  
from a published book.
- Folder 3 Op. 45 — *La Korrigane*. Ballet. [Original score, copy 3.]  
Full piano score, hardbound. Paris: Heugel & Fils, [s.d.]. No pl. no. 174 pp.
- Folder 4 Op. 45a — *La Korrigane Suite*. For orchestra. [Study score.]  
Study score. With historical and editorial notes by Harold Fabrikant and Daniel  
Mitterdorfer. [Australia]: Crescendo Music Publications, c2016. 111 pp.

## **Box 3 [cont.]**

- Folder 4 Op. 46 — *Romance en mi*. For violin and piano.  
1st edition. Photocopy of full score and part, from unidentified source. Paris:  
A. Durand & Fils, [s.d.]. Pl. no. D. S. 4075. 5 (score) + 1 (part) pp.  
Nouvelle edition revue par l’auteur. Photocopy of full score and part, from  
unidentified source. Paris: A. Durand & Fils, c1912. Pl. no. D. & F. 8393.  
5 (score) + 1 (part) pp.

[Op. 47 — *Six mélodies*. For voice and piano. See bound volumes of *30 Mélodies* (Box 13/5–6),  
*40 Mélodies* (Box 13/7–8 and Box 6/3), *44 Mélodies* (Box 14/1), and *54 Mélodies*  
(Box 6/11).

- Folder 5 Op. 48 — *Pages intimes: six pieces pour piano*. [Original scores.]  
No. 1: “Romance.” Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.3103.1.H. 5 pp.  
No. 2: “Agitato.” Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.3104.2.H. 5 pp.  
No. 3: “Valse légère.” Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.3105.3.H. 7 pp.  
No. 4: “Crépuscule.” Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.3106.4.H. 3 pp.

- Folder 6 Op. 48 — *Pages intimes: six pieces pour piano*. [Photocopies.]  
Includes: 1. Romance; 2. Agitato; 3. Valse légère; 5. Novelette; 6. Mazurka.  
Photocopies of scores (issued as individual imprints) with Widor's revisions,  
from the Bibliothèque nationale de France. Paris: J. Hamelle, [s.d.]. Pl. nos.  
J.3103.1.H–J.3108.6.H. 33 pp., total.
- [Op. 49 — *Chant séculaire*. For voice and piano. Issued as “Peuple, ta voix” in bound volumes of  
*40 Mélodies* (2nd ed., Box 13/8), *44 Mélodies* (Box 14/1), and *54 Mélodies* (Box  
6/11).
- Folder 7 Op. 50 — *Sonate*. For violin and piano. [Original score.]  
Full score and part. Paris: J. Hamelle, [s.d.]. Pl. no. J 1870 H. 37 (score) + 11  
(part) pp.
- Folder 8 Op. 50 — *Sonate*. For violin and piano. [Photocopy and notes.]  
Photocopy of full score and part. Paris: J. Hamelle, [1881]. Pl. no. J 1870 H. 2  
copies. 37 (score) + 11 (part) pp., each.
- Also in folder:  
Notes on Widor's revisions. Ink MS and MS repro. 3 leaves, total.
- Folder 9 Op. 51 — *Suite Polonaise*. For piano. [Original score.]  
No. 1: Polonaise. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1877.1.H. 11 pp.  
No. 2: Scherzando. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1878.2.H. 9 pp.  
No. 4: Volkslied. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1880.4.H. 5 pp.  
No. 5: Appassionato. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1881.5.H. 13 pp.
- Folder 10 Op. 51 — *Suite Polonaise*. For piano. [Photocopy.]  
Photocopy of full score, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl.  
nos. J.1877.1.H–J.1881.5.H. 34 pp.
- [Op. 52 — *Deux duos*. For soprano, alto, and piano. Issued with Op. 30 and Op. 40; see Box 2/11.]
- Folder 11 Op. 52a — *Quatre duos*. For violin, cello, and piano.  
Includes: 1. En route; 2. Ciel d'orange; 3. Le calme renaît; 4. Promenade  
sentimentale.  
Photocopies of violin and cello parts only, from the Library of Congress. Paris:  
J. Hamelle, [s.d.]. Pl. nos. J.5727.1.H–J.5730.4.H. 2 copies (1 copy, 1  
reduction). 13 pp., each.
- Folder 12 Op. 52b — *Soirs d'alsace*. For violin, cello, and piano.  
Includes: 1. En route; 2. Ciel d'orange; 3. Le calme renaît; 4. Promenade  
sentimentale.  
Photocopy of full score and parts (reduced copy), from unidentified source.  
Paris: J. Hamelle, c1908. Pl. nos. J.5727.1.H–J.5730.4.H. 25 (score) + 14  
(parts) pp. Accompanied by copy 2 of full score. 25 pp.

[Op. 53 — *Six mélodies*. For voice and piano. See bound volumes of *40 Mélodies* (Box 13/7–8 and Box 6/3), *44 Mélodies* (Box 14/1), and *54 Mélodies* (Box 6/11).

Folder 13 Op. 54 — *Deuxième symphonie*. For orchestra.  
2nd edition. Photocopy of full score, from unidentified source. Paris: A. Durand et Fils, [s.d.]. No pl. no. 167 pp. (85 leaves).

**Box 12 [cont.]**

Folder 5 Op. 56 — *Maître Ambros*. Opera in four acts. Libretto by François Coppée and Auguste Dorchain.  
Piano vocal score, leather-bound. Paris: Heugel & Cie, [s.d.]. Pl. no. H. 6175.  
285 pp.

**Box 3 [cont.]**

Folder 14 Op. 57 — *Cavatine*. For violin and piano.  
Photocopy of full score and part, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no. J.2676.H. 12 (score) + 3 (part) pp.

Folder 15 Op. 58 — *Suite en si mineur*. For piano.  
Includes: 1. Moderato assai; 2. Scherzo (trio cantabile); 3. Recordare; 4. Final.  
Score. Paris: J. Hamelle, [s.d.]. Pl. nos. J.2767.1.H–J.2769.3.H. 45 pp.

Folder 16 Op. 58 — *Suite en si mineur*. For piano.  
Includes: 1. Moderato assai; 2. Scherzo (trio cantabile); 3. Recordare; 4. Final.  
Photocopy of score with markings by Widor, from the Bibliothèque nationale de France. Paris: J. Hamelle, [s.d.]. Pl. nos. J.2767.1.H–J.2769.3.H. 45 pp.

Folder 17 Op. 59 — *Ave Maria* [II in mi bémol]. For mezzo-soprano or contralto and organ or harp (or piano).  
Score for voice and harp. Paris: J. Hamelle, [s.d.]. Pl. no. J.2753.H. 7 pp.

Also in folder:

Printouts of 2 emails from Daniel Mitterdorfer to John Near regarding instrumentation of various arrangements of Widor's Op. 59; dated January 20, 2012. 2 pp.

Photocopy of Ms.18165 from the Bibliothèque nationale de France (arrangement of Op. 59 by Widor). 4 pp.

[Op. 60 — *Walpurgisnacht*. For orchestra.]

- Folder 18 Op. 61 — *Carnaval: douze pieces pour piano*. [Original score.]  
Includes: 1. Timbales et trompettes; 2. Flirt; 3. Bal masque; 4. Rosita; 5. Entrée turque; 6. Zanetto; 7. Viennoise; 8. Entrée polonaise; 9. Hongroise; 10. Bohemienne; 11. Francesca; 12. Finale.  
Score. Paris: J. Hamelle, [s.d.]. Pl. nos. J.2953.1.H–J.2964.12.H. 66 pp.
- Folder 19 Op. 61 — *Carnaval: douze pieces pour piano*. [Photocopy.]  
Includes: 1. Timbales et trompettes; 2. Flirt; 3. Bal masque; 4. Rosita; 5. Entrée turque; 6. Zanetto; 7. Viennoise; 8. Entrée polonaise; 9. Hongroise; 10. Bohemienne; 11. Francesca; 12. Finale.  
Photocopy of score, from the University of Colorado at Boulder Libraries.  
Paris: J. Hamelle, [s.d.]. Pl. nos. J.2953.1.H–J.2964.12.H. 66 pp.
- Folder 20 Op. 62 — *Fantaisie*. For piano and orchestra.  
Photocopy of full score, from the Edwin A. Fleisher Collection of Orchestral Music, Free Library of Philadelphia. Paris: A. Durand et Fils, [s.d.]. Pl. no. D.S.4135. 116 pp.
- Box 4**
- Folder 1 Op. 62 — *Fantaisie*. For piano and orchestra.  
Photocopy of full score (copy 2), from the Edwin A. Fleisher Collection of Orchestral Music, Free Library of Philadelphia. Paris: A. Durand et Fils, [s.d.]. Pl. no. D.S.4135. 116 pp.
- Also in folder:  
Notes on Widor's *Fantaisie*. [Possibly draft of Widor's "Notice analytique et thématique."] MS repro. 2 pp.  
"Fantaisie pour piano et orchestra par Ch.-M. Widor (op. 62): notice analytique et thématique." Brochure. Paris: A. Durand et Fils, [s.d.]. Photocopy of pages from brochure, juxtaposed with English translation by Laura Garritson Parker (from her DMA dissertation). 4 pp.
- Folder 2 Op. 62 — *Fantaisie*. Reduction for two pianos.  
Photocopy of score, from the Edwin A. Fleisher Collection of Orchestral Music, Free Library of Philadelphia. Paris: A. Durand & Fils, [s.d.]. Pl. nos. D.&F. 4094 and D.S.4136. 37 (solo piano) + 18 (piano 2) pp.
- Folder 3 Op. 63 — *Soirs d'été*. Text by Paul Bourget. For voice and piano. [Original scores.]  
No. 2: Silence ineffable de l'heure. Score. Paris: A. Durand & Fils, [s.d.]. Pl. no. D.S.4142(2<sup>bis</sup>). 5 pp.  
No. 5: Près d'un étang. Score. Paris: A. Durand & Fils, [s.d.]. Pl. no. D.S.4142 (5<sup>bis</sup>). 5 pp.

Folder 4 Op. 63 — *Soirs d'été*. Text by Paul Bourget. For voice and piano. [Photocopy.]  
Photocopy of score, from unidentified source (pp. 99–135). Paris: J. Hamelle,  
[s.d.]. Pl. no. J.1585 H.(II). 37 pp. (19 leaves).

Also in folder:

Notes on Widor's revisions. Pencil MS. 3 pp.

Biographical sketch and song translations for Op. 63 by John Near. Typescript.  
4 pp.

Song translations for Op. 63. Typescript. 3 pp.

**Box 12 [cont.]**

Folder 6 Op. 63 — *Soirs d'été*. Text by Paul Bourget. For voice and piano. [Original scores.]  
Includes: 1. Quand j'aimais; 2. Silence ineffable de l'heure; 3. Brise du soir; 4.  
l'âme des lys; 5. Pres d'un etang; 6. Le soir et la douleur; 7. Coeur gai,  
Coeur triste; 8. Pourquoi?  
Score. Paris: A. Durand & Fils, [s.d.]. Pl. nos. D.et F. 4142(1)–4142(8). 4  
copies. 35 pp., each.

**Box 13**

Folder 1 Op. 64 — *Conte d'avril*. Music for the comédie in four acts by Auguste Dorchain.  
[Original score, copy 1.]  
Full piano score, hardbound. Paris: Henri Heugel, [s.d.]. No pl. no. 89 pp.

Folder 2 Op. 64 — *Conte d'avril*. Music for the comédie in four acts by Auguste Dorchain.  
[Original score, copy 2.]  
Full piano score, leather-bound. Paris: Henri Heugel, [s.d.]. No pl. no. 89 pp.

Folder 3 Op. 64 — *Conte d'avril*. Music for the comédie in four acts by Auguste Dorchain.  
[Photocopy.]  
Photocopy of full piano score, from unidentified source. Paris: Henri Heugel,  
[s.d.]. No pl. no. 89 pp.

Folder 4 Op. 64 — *Conte d'avril*. Music for the comédie in four acts by Auguste Dorchain.  
[Study score.]  
Study score (full orchestral score). With historical and editorial notes by Harold  
Fabrikant and Daniel Mitterdorfer. [Australia]: Crescendo Music  
Publications, c2017. 176 pp.

**Box 4 [cont.]**

Folder 5 Op. 64 — *Conte d'avril*. Music for the comédie in four acts by Auguste Dorchain.  
[Photocopy.]  
Photocopy of full piano score, from unidentified source. Paris: Henri Heugel,  
[s.d.]. No pl. no. 89 pp. (45 leaves).

- Folder 6 Op. 64 (arr.) — “Marche nuptiale.” [No. 6 in *Conte d’avril: pieces détachées.*] For organ.  
 [Arranged by the composer.] Photocopy of score, from unidentified source. Paris: Henri Heugel, [1891]. Pl. no. H&Cie.8960. 9 pp.  
 Arranged by W. J. Westbrook. Photocopy of score, from unidentified source; incomplete, pp. 2–3 missing. Mainz: B. Schott’s Söhne, [s.d.]. Pl. no. 25061. 6 pp.
- [Op. 65 — *Jeanne d’Arc*. Pantomime.]
- Folder 7 Op. 66 — *Quatuor*. For piano, violin, viola, and cello. [Modern reprint.]  
 Full score and parts (3 parts). Paris: Editions Durand, [s.d.]. Pl. no. D. S. 4364. 51 (score) + 36 (parts) pp.
- Folder 8 Op. 66 — *Quatuor*. For piano, violin, viola, and cello. [Photocopy.]  
 Photocopy of full score and parts (3 parts), from the New England Conservatory of Music Library. Paris: Durand & Schoenewerk, [s.d.]. Pl. no. D. S. 4364. 51 (score) + 36 (parts) pp.
- Folder 9 Op. 66 — *Quatuor*. For piano, violin, viola, and cello. [Photocopy, copy 2.]  
 Photocopy of full score, [from the New England Conservatory of Music Library]. Paris: Durand & Schoenewerk, [s.d.]. Pl. no. D. S. 4364. 51 pp.
- Folder 10 Op. 67 — *Suite espagnole*. For orchestra. [Photocopy.]  
 Photocopy of full score, from unidentified source. Paris: Heugel et Cie, c1897. Pl. no. H.&Cie 18404. 58 pp.
- Folder 11 Op. 67 — *Suite espagnole*. For orchestra. [Study score.]  
 Study score. With historical and editorial notes by Harold Fabrikant and Daniel Mitterdorfer. [Australia]: Crescendo Music Publications, c2016. 51 pp.
- Folder 12 Op. 68 — *Quintette*. For piano, two violins, viola, and cello. [Photocopy with Widor’s markings.]  
 Photocopy of full score with Widor’s markings, courtesy of Schott. Mayence: B. Schott’s Söhne, [s.d.]. Pl. no. 25731. 65 pp.
- Also in folder:  
 Transcription of letter from Charles-Marie Widor regarding the *Quintette*, Op. 68. MS repro. 2 pp.  
 Printouts of 2 emails from Anton Kuerti to John Near regarding Near’s score of Widor’s *Quintette*; dated December 1996–January 1997. 2 pp.

Folder 13 Op. 68 — *Quintette*. For piano, two violins, viola, and cello. [Photocopy of corrected edition.]

Photocopy of full score and parts (4 parts) labeled “corrected edition (2nd),” from the Arizona State University Library. Mainz: B. Schott’s Söhne, [s.d.]. Pl. no. 25731. 65 (score) + 41 (parts) pp.

Folder 14 Op. 69 — *Troisième symphonie*. For organ and orchestra.

Photocopy of full score, from unidentified source. Mainz: B. Schott’s Söhne, c1895. Pl. no. 25801. 107 pp.

[Op. 70 — *Symphonie gothique*. For organ. See Box 9/15, Box 10/8, and Box 11/1–7.]

Folder 15 Op. 71 — *Cinq valse*s. For piano.

*Also in Waltzes, Vol. 2, in Box 6/17.*

No. 3: *Kermesse carillonnante*. Photocopy of score, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no. J.5991 H. 15 pp.

Folder 16 Op. 72 — *Introduction et rondo*. For clarinet and piano. [Photocopy.]

Photocopy of full score and part. Paris: Heugel & Cie, [s.d.]. Pl. no. H.& Cie 19231. 2 copies. 13 (score) + 4 (part) pp., each.

Also in folder:

Notes on Widor’s revisions. Pencil MS. 1 p.

Folder 17 Op. 72 — *Introduction et rondo*. For clarinet and piano. [Modern reprint.]

Full score and part. Paris: Heugel & Cie/Alphonse Leduc & Cie, [s.d.]. Pl. no. H.& Cie 19231. 13 (score) + 4 (part) pp.

[Op. 73 — *Symphonie romane*. For organ. See Box 9/14 and Box 11/8–13.]

## **Box 5**

Folder 1 Op. 74 — *Choral et variations*. For harp and orchestra. [Photocopy of harp and piano reduction.]

Reduction for harp and piano. Photocopy of full score and harp part, from the University of California, Berkeley, Library. Paris: Heugel & Cie, c1927. Pl. no. H.&Cie 20063. 2 copies. 27 (score) + 19 (part) pp., each.

Folder 2 Op. 74 — *Choral et variations*. For harp and orchestra. [Photocopy of two piano reduction.]

Concert transcription for two pianos by I. Philipp. Photocopy of full score, from the Library of Congress. Paris: Heugel & Cie, c1903. Pl. no. H. & Cie 21248. 41 pp.

[Op. 75 — unknown.]



- Folder 3 Op. 76 — *Suite “Sulamite.”* For violin and piano.  
Includes: 1. Cantilène; 2. Berceuse; 3. Danse de la Bayadère.  
No. 1: Cantilène. Photocopy of full score and violin part, from the Library of Congress. Paris: J. Hamelle, c1903. Pl. no. J.4914 H. 7 (score) + 2 (part) pp.  
No. 2: Berceuse. Photocopy of full score and violin part, from the Library of Congress. Paris: J. Hamelle, c1903. Pl. no. J.4924 H. 2 (score) + 1 (part) pp.
- Folder 4 Op. 77 — *Deuxième concerto.* For piano and orchestra.  
Reduction for two pianos. Photocopy of piano solo and 2nd piano parts, from the Edwin A. Fleisher Music Collection, Free Library of Philadelphia. Paris: Heugel & Cie, c1906. Pl. nos. H.&Cie 22,264 and H.&Cie 22,277. 37 (solo) + 19 (2nd piano) pp.
- Folder 5 Op. 78 — *Suite ecossaise.* For piano.  
1st edition. Photocopy of score, from the Bibliothèque nationale de France. London: Joseph Williams Ltd., c1905. Pl. no. J.W. 14353. 25 pp.
- Folder 6 Op. 78 (arr.) — “Marche ecossaise” from *Suite ecossaise.* For piano.  
[Revised edition.] Photocopy of score, from unidentified source; incomplete; consists of pp. 1–11 only. London: Joseph Williams Ltd., c1930. Pl. no. J.W. 14353<sup>a</sup>. 11 pp.
- Folder 7 Op. 79 — *Sonate.* For violin and piano.  
Photocopy of full score and part, from unidentified source. Paris: Heugel & Cie, c1907. Pl. no. H.&Cie 23,280. 2 copies. 41 (score) + 9 (parts) pp., each.
- Also in folder:  
Notes on Widor’s revisions. Ink MS. 2 pp.  
Brochure for the Musikaliska Akademiens Bibliotek (which houses the autograph score of Widor’s Op. 79).
- Folder 8 Op. 79 — *Sonate.* For violin and piano.  
“Nouvelle édition revue et corrigée par l’Auteur (1937).” Photocopy of full score and part, from the Bibliothèque nationale de France. Paris: Heugel & Cie, c1907. Pl. no. H.&Cie 23,280. 37 (score) + 9 (parts) pp.
- Folder 9 Op. 80 — *Sonate.* For cello and piano.  
Photocopy of full score and cello part. Paris: Heugel & Cie, c1907. Pl. no. H.&Cie 23,292. 2 copies. 49 (score) + 11 (part) pp., each.  
Cello part (modern reprint). Photocopy of part. Paris: Heugel & Cie, [s.d.]. Pl. no. HE 23292. 11 pp.
- Folder 10 Op. 81 — *Sinfonia sacra.* For organ and orchestra. [Organ part, original score.]  
Organ part. Paris: J. Hamelle, [s.d.]. Pl. no. J.6177 H. 23 pp.

Folder 11 Op. 81 — *Sinfonia sacra*. For organ and orchestra. [Organ part, photocopies.]  
Photocopy of organ part. Paris: J. Hamelle, [s.d.]. Pl. no. J.6177 H. 2 copies. 23 pp., each. Copy 1 bound as performing part.

Folder 12 Op. 81 — *Sinfonia sacra*. For organ and orchestra. [Full score, photocopy.]  
Photocopy of full score, from unidentified source. Paris: J. Hamelle, [s.d.]. No pl. no. 70 pp. (36 leaves).

Folder 13 Op. 81 — *Sinfonia sacra*. For organ and orchestra. [Full score with Widor's corrections, photocopy.]  
Photocopy of full score with Widor's corrections, from unidentified source. Paris: J. Hamelle, [s.d.]. No pl. no. 70 pp. Accompanied by duplicate copies of the title pages. 2 pp.

Also in folder:

Photocopy of title page from holograph score, from the Stiftelsen Musikkulturens Främjande (Nydahl Collection). 1 p.

Folder 14 Op. 81 — *Sinfonia sacra*. For organ and orchestra. [String parts, photocopies.]  
Photocopies of full set of string parts, from Harvard Library. [s.l.: s.n., s.d.]. No pl. no. 114 pp., total.

Includes: violin I (3 copies), violin II (3 copies), viola (3 copies), cello (3 copies), bass (3 copies). Copies of each instrumental part uncollated.

Folder 15 Op. 81 — *Sinfonia sacra*. For organ and orchestra. [Wind parts, photocopies.]  
Photocopies of full set of wind parts, from Harvard Library. [s.l.: s.n., s.d.]. No pl. no. 72 pp., total.

Includes: oboe (3 copies), clarinet in B (3 copies), trumpet in C (3 copies), trombone 1–2 (3 copies), trombone 3 (3 copies), timpani (3 copies). Copies of each instrumental part uncollated.

[Op. 82 — unknown.]

**Box 6**

Folder 1 Op. 83 — *Symphonie antique*. For orchestra and chorus.  
Photocopy of full score, labeled “*édition fautive*” and inscribed to Wallace Goodrich (1921). Paris: Heugel & Cie, c1911. Pl. no. H.&Cie 24,910. 283 pp.

Also in folder:

Printout of email correspondence between Dave Fielding and John Near pertaining to a source for the full score for Op. 83; dated May–June 2006. 2 pp.

Folder 2 Op. 84 — *Salvum fac populum tuum*. For organ with trumpets, trombones, and drum.

Full score and parts (5 parts). New York: Édition Le Grand Orgue, [s.d.]. No pl. no. 14 (score) + 12 (parts) pp.

[Op. 85 — unknown.]

[Op. 86 — *Suite latine*. For organ. See Box 10/1.]

[Op. 87 — *Trois nouvelles pieces*. For organ. See Box 10/2.]

*Sub-series B: Works without opus numbers*

### **Box 13**

Folder 5 1880 — *30 Mélodies*. For voice and piano. [Original score, copy 1.]

Includes:

*Six mélodies, Op. 14* — 1. Nuit d'étoiles (M. Th. de Banville); 2. L'abeille (M. Elie Cabrol); 3. A cette terre (V. Hugo); 4. Avril (Lucien Paté); 5. Enfant de catane (N. G.); 6. Sunt lacrymae rerum (Mme Blanchecotte).

*Six mélodies, [Op. 22, Op. 28, Op. 24]* — 1. Sois heureuse (V. Hugo); 2. L'aurore (V. Hugo); 3. Aubade (V. Hugo); 4. A toi (V. Hugo); 5. Invocation (V. Hugo); 6. Ave Maria.

*Six mélodies, Op. 37* — 1. Le soleil s'est couché (V. Hugo); 2. S'il est un charmant gazon (V. Hugo); 3. Soupir (Théophile Gautier); 4. Aimons toujours (V. Hugo); 5. Le chasseur songe (V. Hugo); 6. Le Bouquet (E. Cabrol).

*Six mélodies, Op. 43* — 1. Je ne veux pas autre chose (Victor Hugo); 2. Le vase brisé (Sully-Prudhomme); 3. Contemplation (Victor Hugo); 4. Le plongeur (M. Vacquerie); 5. N'avez-vous point su les comprendre (Sautter de Beuregard); 6. Vieille chanson du jeune temps (Victor Hugo).

*Six mélodies, Op. 47* — 1. La captive (V. Hugo); 2. J'ai dit aux bois (Lucien Paté); 3. Les étoiles (Lucien Paté); 4. Je pense à toi (M. Sautter de Beuregard); 5. Albaÿdé (V. Hugo); 6. Prière (M. Sautter de Beuregard).

Full score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1585 H. 141 pp.

Folder 6 1880 — *30 Mélodies*. For voice and piano. [Original score, copy 2.]

Includes:

*Six mélodies, Op. 14* — 1. Nuit d'étoiles (M. Th. de Banville); 2. L'abeille (M. Elie Cabrol); 3. A cette terre (V. Hugo); 4. Avril (Lucien Paté); 5. Enfant de catane (N. G.); 6. Sunt lacrymae rerum (Mme Blanchecotte).

*Six mélodies, [Op. 22, Op. 28, Op. 24]* — 1. Sois heureuse (V. Hugo); 2. L'aurore (V. Hugo); 3. Aubade (V. Hugo); 4. A toi (V. Hugo); 5. Invocation (V. Hugo); 6. Ave Maria.

*Six mélodies, Op. 37* — 1. Le soleil s'est couché (V. Hugo); 2. S'il est un charmant gazon (V. Hugo); 3. Soupir (Théophile Gautier); 4. Aimons toujours (V. Hugo); 5. Le chasseur songe (V. Hugo); 6. Le Bouquet (E. Cabrol).

*Six mélodies, Op. 43* — 1. Je ne veux pas autre chose (Victor Hugo); 2. Le vase brisé (Sully-Prudhomme); 3. Contemplation (Victor Hugo); 4. Le plongeur (M. Vacquerie); 5. N'avez-vous point su les comprendre (Sautter de Beuregard); 6. Vieille chanson du jeune temps (Victor Hugo).

*Six mélodies, Op. 47* — 1. La captive (V. Hugo); 2. J'ai dit aux bois (Lucien Paté); 3. Les étoiles (Lucien Paté); 4. Je pense à toi (M. Sautter de Beuregard); 5. Albaydé (V. Hugo); 6. Prière (M. Sautter de Beuregard).

Full score, hardbound. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1585 H. 141 pp. Autographed by Widor and inscribed "à Madame Henry Singer."

#### Folder 7

1885 — 40 *Mélodies*. For voice and piano. [1st edition, original score.]

Includes:

*Six mélodies, Op. 14* — 1. Nuit d'étoiles (M. Th. de Banville); 2. L'abeille (M. Elie Cabrol); 3. A cette terre (V. Hugo); 4. Avril (Lucien Paté); 5. Enfant de catane (N. G.); 6. Sunt lacrymae rerum (Mme Blanchecotte).

*Six mélodies, [Op. 22, Op. 28, Op. 24]* — 1. Sois heureuse (V. Hugo); 2. L'aurore (V. Hugo); 3. Aubade (V. Hugo); 4. A toi (V. Hugo); 5. Invocation (V. Hugo); 6. Ave Maria.

*Six mélodies, Op. 37* — 1. Le soleil s'est couché (V. Hugo); 2. S'il est un charmant gazon (V. Hugo); 3. Soupir (Théophile Gautier); 4. Aimons toujours (V. Hugo); 5. Le chasseur songe (V. Hugo); 6. Le Bouquet (E. Cabrol).

*Six mélodies, Op. 43* — 1. Je ne veux pas autre chose (Victor Hugo); 2. Le vase brisé (Sully-Prudhomme); 3. Contemplation (Victor Hugo); 4. Le plongeur (M. Vacquerie); 5. N'avez-vous point su les comprendre (Sautter de Beuregard); 6. Vieille chanson du jeune temps (Victor Hugo).

*Six mélodies, Op. 47* — 1. La captive (V. Hugo); 2. J'ai dit aux bois (Lucien Paté); 3. Les étoiles (Lucien Paté); 4. Je pense à toi (M. Sautter de Beuregard); 5. Albaydé (V. Hugo); 6. Prière (M. Sautter de Beuregard).

"Chanson Indienne," Op. 14 (Méry).

"Mon âme a son secret," Op. 14 (Arvers).

"Dans la plaine blonde," Op. 22 (F. Coppée).

"Le doux appel," Op. 14 (Mme La Barre).

[*Six mélodies, Op. 53*] — 1. Dis, le sais-tu pourquoi (Madame de Pressensé); 2. Prière au printemps (Sully-Prudhomme); 3. Je respire où

tu palpates (Victor Hugo); 4. Quand vous me montrez une rose (F. Coppée); 5. Ne jamais la voir, ni l'entendre (Sully-Prudhomme); 6. Songes-tu parfois, bien-aimée (François Coppée).

1st edition. Full score, hardbound with "Fanny" embossed on front cover. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1585 H. 192 pp.

### Folder 8

1885 — 40 *Mémoires*. For voice and piano. [2nd edition, original score.]

Includes:

*Six mélodies, Op. 14* — 1. Nuit d'étoiles (M. Th. de Banville); 2. L'abeille (M. Elie Cabrol); 3. A cette terre (V. Hugo); 4. Avril (Lucien Paté); 5. Enfant de catane (N. G.); 6. Sunt lacrymae rerum (Mme Blanchecotte).

*Six mélodies, [Op. 22, Op. 28, Op. 24]* — 1. Sois heureuse (V. Hugo); 2. L'aurore (V. Hugo); 3. Aubade (V. Hugo); 4. A toi (V. Hugo); 5. Invocation (V. Hugo); 6. Ave Maria.

*Six mélodies, Op. 37* — 1. Le soleil s'est couché (V. Hugo); 2. S'il est un charmant gazon (V. Hugo); 3. Soupir (Théophile Gautier); 4. Aimons toujours (V. Hugo); 5. Le chasseur songe (V. Hugo); 6. Le Bouquet (E. Cabrol).

*Six mélodies, Op. 43* — 1. Je ne veux pas autre chose (Victor Hugo); 2. Le vase brisé (Sully-Prudhomme); 3. Contemplation (Victor Hugo); 4. Le plongeur (M. Vacquerie); 5. N'avez-vous point su les comprendre (Sautter de Beuregard); 6. Vieille chanson du jeune temps (Victor Hugo).

*Six mélodies, Op. 47* — 1. La captive (V. Hugo); 2. J'ai dit aux bois (Lucien Paté); 3. Les étoiles (Lucien Paté); 4. Je pense à toi (M. Sautter de Beuregard); 5. Alḡāyḡé (V. Hugo); 6. Prière (M. Sautter de Beuregard).

"Chanson Indienne," Op. 14 (Méry).

"Peuple, ta voix" (extrait du *Chant séculair*, Op. 49).

"Dans la plaine blonde," Op. 22 (F. Coppée).

"Le doux appel," Op. 14 (Mme La Barre).

[*Six mélodies, Op. 53*] — 1. Dis, le sais-tu pourquoi (Madame de Pressensé); 2. Prière au printemps (Sully-Prudhomme); 3. Je respire où tu palpates (Victor Hugo); 4. Quand vous me montrez une rose (F. Coppée); 5. Ne jamais la voir, ni l'entendre (Sully-Prudhomme); 6. Songes-tu parfois, bien-aimée (François Coppée).

2nd edition. Full score. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1585 H. 192 pp.

### Box 6 [cont.]

#### Folder 3

1885 — 40 *Mémoires*. For voice and piano. [Photocopy of 1st edition.]

Includes:

*Six mélodies, Op. 14* — 1. Nuit d'étoiles (M. Th. de Banville); 2. L'abeille (M. Elie Cabrol); 3. A cette terre (V. Hugo); 4. Avril (Lucien Paté); 5. Enfant de catane (N. G.); 6. Sunt lacrymae rerum (Mme Blanchecotte).

*Six mélodies, [Op. 22, Op. 28, Op. 24]* — 1. Sois heureuse (V. Hugo); 2. L'aurore (V. Hugo); 3. Aubade (V. Hugo); 4. A toi (V. Hugo); 5. Invocation (V. Hugo); 6. Ave Maria.

*Six mélodies, Op. 37* — 1. Le soleil s'est couché (V. Hugo); 2. S'il est un charmant gazon (V. Hugo); 3. Soupir (Théophile Gautier); 4. Aimons toujours (V. Hugo); 5. Le chasseur songe (V. Hugo); 6. Le Bouquet (E. Cabrol).

*Six mélodies, Op. 43* — 1. Je ne veux pas autre chose (Victor Hugo); 2. Le vase brisé (Sully-Prudhomme); 3. Contemplation (Victor Hugo); 4. Le plongeur (M. Vacquerie); 5. N'avez-vous point su les comprendre (Sautter de Beuregard); 6. Vieille chanson du jeune temps (Victor Hugo).

*Six mélodies, Op. 47* — 1. La captive (V. Hugo); 2. J'ai dit aux bois (Lucien Paté); 3. Les étoiles (Lucien Paté); 4. Je pense à toi (M. Sautter de Beuregard); 5. Albaÿdé (V. Hugo); 6. Prière (M. Sautter de Beuregard).

“Chanson Indienne,” Op. 14 (Méry).

“Mon âme a son secret,” Op. 14 (Arvers).

“Dans la plaine blonde,” Op. 22 (F. Coppée).

“Le doux appel,” Op. 14 (Mme La Barre).

*[Six mélodies, Op. 53]* — 1. Dis, le sais-tu pourquoi (Madame de Pressensé); 2. Prière au printemps (Sully-Prudhomme); 3. Je respire où tu palpates (Victor Hugo); 4. Quand vous me montrez une rose (F. Coppée); 5. Ne jamais la voir, ni l'entendre (Sully-Prudhomme); 6. Songes-tu parfois, bien-aimée (François Coppée).

1st edition. Photocopy of score, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no. J.1585 H. 192 pp. (100 leaves).

Also in folder:

English translations of 10 songs. Typescript. 3 pp.

English translations of 5 songs; translations by John Near. Typescript. 2 pp.

**Box 14**

Folder 1

1889 — 44 *Mélodies*. For voice and piano.

*Six mélodies, Op. 14* — 1. Nuit d'étoiles (M. Th. de Banville); 2. L'abeille (M. Elie Cabrol); 3. A cette terre (V. Hugo); 4. Avril (Lucien Paté); 5. Enfant de catane (N. G.); 6. Sunt lacrymae rerum (Mme Blanchecotte).

*Six mélodies, [Op. 22, Op. 28, Op. 24]* — 1. Sois heureuse (V. Hugo); 2. L'aurore (V. Hugo); 3. Aubade (V. Hugo); 4. A toi (V. Hugo); 5. Invocation (V. Hugo); 6. Ave Maria.

*Six mélodies, Op. 37* — 1. Le soleil s'est couché (V. Hugo); 2. S'il est un charmant gazon (V. Hugo); 3. Soupir (Théophile Gautier); 4. Aimons toujours (V. Hugo); 5. Le chasseur songe (V. Hugo); 6. Le Bouquet (E. Cabrol).

*Six mélodies, Op. 43* — 1. Je ne veux pas autre chose (Victor Hugo); 2. Le vase brisé (Sully-Prudhomme); 3. Contemplation (Victor Hugo); 4. Le plongeur (M. Vacquerie); 5. N’avez-vous point su les comprendre (Sautter de Beuregard); 6. Vieille chanson du jeune temps (Victor Hugo).

*Six mélodies, Op. 47* — 1. La captive (V. Hugo); 2. J’ai dit aux bois (Lucien Paté); 3. Les étoiles (Lucien Paté); 4. Je pense à toi (M. Sautter de Beuregard); 5. Albaÿdé (V. Hugo); 6. Prière (M. Sautter de Beuregard).

“Chanson Indienne,” Op. 14 (Méry).

“Peuple, ta voix” (extrait du *Chant séculair, Op. 49*).

“Dans la plaine blonde,” Op. 22 (F. Coppée).

“Le doux appel,” Op. 14 (Mme La Barre).

[*Six mélodies, Op. 53, Nos. 1–4*] — 1. Dis, le sais-tu pourquoi (Madame de Pressensé); 2. Prière au printemps (Sully-Prudhomme); 3. Je respire où tu palpates (Victor Hugo); 4. Quand vous me montrez une rose (F. Coppée).

“Adieu” (M. Desbordes-Valmore), [Op. 14 or 22?].

“Ave Maria” (en mi bémol), Op. 59.

[*Six mélodies, Op. 53, Nos. 5–6*] — 5. Ne jamais la voir, ni l’entendre (Sully-Prudhomme); 6. Songes-tu parfois, bien-aimée (François Coppée).

“Mon âme a son secret,” [Op. 14] (Arvers).

“Ballade Scandinave” (A. Dorchain).

1st edition. Full score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1585 H. 210 pp.

### **Box 6 [cont.]**

Folder 4 1890 — *Non credo*. From *Contes mystiques: poésies de Stephan Bordese* [music by various composers.] For voice and piano.  
Score. Paris: Durand & Schoenewerk, 1890. Pl. no. S. B. 2-12. 6 pp.  
Photocopy of score, from unidentified source. Paris: A. Durand & Fils, [1890].  
Pl. no. S. B. 2-12. 6 pp.

Folder 5 1893 — *Laetäre puerperal*. For voice and organ. Accompaniment by C. Widor.  
Photocopy of score, from the British Library. [Copied from *Mélodies de chant gregorien tirées des anciens missels pour les saluts du t. s. sacrament avec accomp. d’orgue*, Vol. 2. Poitiers, Baudoux, 1893.] 6 pp.

Folder 6 1902 — *Chansons de mer*. Poems by Paul Bourget. For voice and piano. [Excerpt, original score.]  
No. 8: Rosa la Rose. Score. Paris: Heugel & Cie, c1902. Pl. no. H.& Cie 20971.  
3 pp.

Folder 7 1902 — *Chansons de mer*. Poems by Paul Bourget. For voice and piano. [Full score, photocopy, copy 1.]  
Includes: 1. La mer; 2. A mi-voix; 3. Sérénade italienne; 4. Encore un soir qui tombe; 5. La petite couleuvre bleue; 6. A l'aube; 7. Ce monde meilleur; 8. Rosa la rose; 9. Seul dans la nuit; 10. Les nuages; 11. Douleur précoce; 12. Le ciel d'hiver; 13. Les yeux et la voix; 14. Repos éternel.  
Photocopy of score, from unidentified source. Paris: Heugel & Cie, c1902. Pl. no. H. & Cie 20964. 95 pp.

Folder 8 1902 — *Chansons de mer*. Poems by Paul Bourget. For voice and piano. [Full score, photocopy, copy 2.]  
Includes: 1. La mer; 2. A mi-voix; 3. Sérénade italienne; 4. Encore un soir qui tombe; 5. La petite couleuvre bleue; 6. A l'aube; 7. Ce monde meilleur; 8. Rosa la rose; 9. Seul dans la nuit; 10. Les nuages; 11. Douleur précoce; 12. Le ciel d'hiver; 13. Les yeux et la voix; 14. Repos éternel.  
Photocopy of score, from unidentified source. Paris: Heugel & Cie, c1902. Pl. no. H. & Cie 20964. 95 pp.

Also in folder:

Program notes and text translations. Typescript. 9 pp.

Folder 9 1904 — *Credo*. Poetry by Edouard Noël. For voice and piano.  
Photocopy of score, from the Library of Congress. Paris: Heugel & Cie, c1904. Pl. no. H. & Cie 21,949. 7 pp.

**Box 14 [cont.]**

Folder 2 1905 — *Les pêcheurs de Saint-Jean*. Maritime scenes in four acts. Libretto by Henri Cain.  
Piano vocal score, leather-bound. Paris: Heugel & Cie, c1905. No pl. no. 346 pp.

**Box 6 [cont.]**

Folder 10 1908 — *Prière des pêcheurs de Saint-Jean*. Text by Henri Cain. For voice, violin, organ, and harp (or piano).  
Photocopy of full score and parts, from the Library of Congress. Paris: Heugel & Cie, c1908. Pl. no. H. & Cie 23,995. 7 (score) + 5 (parts) pp.

Folder 11 1907 — *54 Mélodies*. Vol. 2. For voice and piano.  
Includes:  
[*Six mélodies, Op. 47*] — 1. La captive (V. Hugo); 2. J'ai dit aux bois (Lucien Paté); 3. Les étoiles (Lucien Paté); 4. Je pense à toi (M. Sautter de Beauregard); 5. Alpaydé (V. Hugo); 6. Prière (M. Sautter de Beauregard).  
"Chanson Indienne," [Op. 14] (Méry).



“Peuple, ta voix” (extrait du *Chant séculaire*, Op. 49).

“Dans la plaine,” [Op. 22] (F. Coppée).

“Le doux appel,” [Op. 14] (Mme La Barre).

[*Six mélodies*, Op. 53, Nos. 1–4] — 1. Dis, le sais-tu pourquoi (Madame de Pressensé); 2. Prière au printemps (Sully-Prudhomme); 3. Je respire où tu palpates (Victor Hugo); 4. Quand vous me montrez une rose (F. Coppée).

“Adieu” (M. Desbordes-Valmore).

“Ave Maria” (en mi bémol), Op. 59.

[*Six mélodies*, Op. 53, Nos. 5–6] — 5. Ne jamais la voir, ni l’entendre (Sully-Prudhomme); 6. Songes-tu parfois, bien-aimée (François Coppée).

“Mon âme a son secret,” [Op. 14] (Arvers).

Vol. 2. Photocopy of score, from unidentified source; incomplete (*Soirs d’été* missing). Paris: J. Hamelle, [s.d.]. Pl. no. J. 1585 H.(II). 98 pp. (49 leaves).

Folder 12 1919 — *Suite Florentine*. For violin and piano.

Includes: 1. Cantilena; 2. Alle cascine; 3. Morbidezza; 4. Tragica.

Photocopy of full score and violin part, from the Bibliothèque nationale de France. Paris: J. Hamelle, c1919. Pl. no. J. 6985 H. 19 (score) + 7 (part) pp. Accompanied by copy 2 of violin part. 7 pp.

### **Box 14 [cont.]**

Folder 3 1924 — *Nerto*. Drame lyrique in four acts. Libretto by Maurice Léna. Piano vocal score. Paris: Heugel & Cie, [s.d.]. No pl. no. 266 pp.

### **Box 6 [cont.]**

Folder 13 1931 — *Da pacem*. For four-part mixed chorus and organ.

Photocopy of full score and vocal part, from unidentified source. Paris: Durand & Cie, c1931. Pl. no. D. & F. 12,047. 2 copies. 7 (full score) + 4 (vocal part) pp., each.

Folder 14 n.d. — *Ave verum corpus*. For four-part mixed chorus, a cappella.

Full score. Paris: Procure générale, [s.d.]. Pl. no. P. 3507 G. 3 pp.

Photocopy of full score, from the Bibliothèque nationale de France. [s.l.: s.n., s.d.]. No pl. no. 4 pp.

#### Also in folder:

Notes on Widor’s original version. Pencil MS. 1 p.

Folder 15

Miscellaneous vocal works. 9 items. [Original order of scores preserved.]

- 1882 — *Ballade*. Poem by A. Dorchain. For soprano or tenor and piano. Photocopy of score, [from the New England Conservatory of Music Library]. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1940 H. 5 pp.
- 1886 — “Ballade de Nella.” No. 1<sup>[bis]</sup> from *Maître Ambros*. Text by F. Coppée and A. Dorchain. For mezzo-soprano and piano. Score. Paris: Henri Heugel, [s.d.]. Pl. no. H. 6183(1<sup>bis</sup>). 5 pp.
- 1916 — *Déliverance!* Chanson de route de A. Chuquet. For voice and piano. Photocopy of full score and separate vocal part, from unidentified source. Paris: Heugel & Cie, c1916. Pl. nos. H. & Cie 26,787–26,788. 3 (score) + 1 (part) pp.
- [1881] — *Hier et aujourd’hui*. Text by Baron Imbert de St. Amand. For baritone or mezzo-soprano and piano. Photocopy of score, from unidentified source. Paris: Heugel & Fils, [s.d.]. Pl. no. H. 5291.(1). 7 pp.
- 1924 — *Hymne a l’épée*. Poem by Victor de Laprade. For TTBB chorus. Photocopy of score, from unidentified source. [s.l.]: Buffet Crampon et Cie, c1924. Pl. no. B.C.2371 V. 5 pp.
- 1879 — “J’ai dit aux bois.” No. 2 from *Six mélodies, Op. 47*. Poem by Lucien Paté. For soprano or tenor and piano. Score. Paris: J. Hamelle, [s.d.]. Pl. no. J.1548 2<sup>bis</sup> H. 5 pp.
- 1897 — *Noël*. For voice and piano. Photocopy of score, from unidentified source. Published in *Piano-Soleil* (supplément musical du *Soleil du Dimanche*), vol. 8, no. 25 (December 16, 1894). 3 pp.
- 1913 — *Noël*. For voice and piano. Photocopy of score, from unidentified source. Published in *Le Gaulois du Dimanche*, no. 207 (June 12, 1913): 32–33. 2 pp.
- 1903 — *Nuit mystérieuse*. No. 22 in *Les frissons: poésies de Paul Grivollet* [music by various composers], pp. 101–103. For voice and piano. Photocopy of score, from the New York Public Library. Paris: J. Hamelle, [s.d.]. Pl. no. J.5234 H. 3 pp. (2 leaves).

Folder 16

Miscellaneous piano works. 14 items. [Original order of scores preserved.]

- 1910 — “Fugue.” From *Hommage à Joseph Haydn*. For piano. Photocopy of score, from unidentified source (pp. 13–16). [s.l.: s.n., s.d.]. 5 pp. (3 leaves).

- 1889 — “Gaillarde.” For piano. Photocopy of score, from the British Library. [In *La danse: le Gaulois à ses abonnés* by Henri Meilhac, pp. 85–87 (Paris: s.n., 1888).] 2 copies. 3 pp., each.
- 1885 — “Marche gauloise.” For piano. Photocopy of score, from the Library of Congress. No. 29 in *Album du Gaulois*, pp. 120–125 (Paris: Prime Ed. Delanchy et Cie, 1885). 7 pp. (4 leaves).
- n.d. — “Impromptu.” For piano. Photocopy of corrected publisher’s proof of score, from the Bibliothèque nationale de France. [s.l.: s.n., s.d.]. No pl. no. 3 pp.
- 1894 — “Marche Française.” For piano. Photocopy of score, from unidentified source. Paris: René Godfroy, [s.d.]. No pl. no. 5 pp.
- 1891 — “Air en style ancien.” For piano. Photocopy of score, from unidentified source. Published in *Piano-Soleil* (supplément musical du *Soleil du Dimanche*), vol. 6, no. 25 (December 20, 1891). 2 pp.
- 1912 — “Pastorale Louis XV.” For piano. Photocopy of score, from the Nationalbibliothek Wien. [No. 169 in *Le Gaulois du Dimanche* (February 26, 1912).] 1 p.
- 1894 — “Feuillet d’album: morceau de déchiffrage du concours de piano (hommes).” For piano. Photocopy of score, from unidentified source. [In *Piano Soleil* (August 12, 1894).] 1 p.
- 1894 — “Feuillet d’album: morceau de déchiffrage du concours de piano (femmes).” For piano. Photocopy of score, from unidentified source. [In *Piano Soleil* (August 19, 1894).] 1 p.
- [1880s] — *Fantaisie en la majeur*. For piano. Reconstructed by Harold Fabrikant from an untitled and incomplete manuscript housed in the Bibliothèque nationale de France. With historical and editorial notes by Harold Fabrikant and Daniel Mitterdorfer. Score. [Australia]: Crescendo Music Publications, c2015. 29 pp. Autographed by the editors on the title page.
- 1892 — *Prélude*. For piano. With historical and editorial notes by Harold Fabrikant and Daniel Mitterdorfer. Printout of score (unbound). [Australia]: Crescendo Music Publications, c2012. 6 pp.
- 1892/96 — *Pièce en style ancien*. For piano. With historical and editorial notes by Harold Fabrikant and Daniel Mitterdorfer. Printout of score (unbound). [Australia]: Crescendo Music Publications, c2012. 7 pp.

Also in folder:

Photocopy of pages 88–89 from *The Correspondence of Camille Saint-Saëns and Gabriel Fauré: Sixty Years of Friendship*, edited by Jean-Michel Nectoux; translated from the French and with an introduction by J. Barrie Jones (Burlington, VT: Ashgate, c2004). 2 pp. (1 leaf).  
MS repro note. 1 p.

Folder 17      *Valses*, Vols. 1 and 2. For piano.  
*Separated from Box 5/16 (“Miscellaneous Piano Works”).*

*Waltzes*, Vol. 1. For piano.

Includes: Introduction; I. Première valse, Op. 11, No. 1; Intermezzo; II. Valse Laendler, Op. 11, No. 2; III. Valse caprice, Op. 11, No. 3; IV. Valse reverie, Op. 26, No. 3; V. Première rhapsodie-valse, Op. 26, No. 1; VI. Valse romance, Op. 26, No. 2; VII. Valse slave, Op. 26, No. 4; VIII. Valse élégante, Op. 26, No. 5; IX. Papillons bleus, Op. 31, No. 2; X. Ciel gris, Op. 31, No. 10; XI. Valse-impromptu, Op. 15, No. 6; XII. Deuxième rhapsodie-valse, Op. 26, No. 6; XIII. Entrée de la reine, Op. 20, No. 2; XIV. Airs de ballet, Op. 4.  
Score. Melville, NY: Belwin Mills Publishing Corp., [s.d.]. No pl. no. 91 pp.

*Valses*, [Vol. 2]. For piano.

Includes: Neuilly-valse, Op. 33, No. 1; Valse flamande, Op. 33, No. 2; Valse de l'épreuve (de la Korrigane); Yvonne-valse (de la Korrigane); Valse tzigane, Op. 33, No. 3; Valse cantante, Op. 33, No. 4; Valse légère, Op. 33, No. 5; Valse noble, Op. 31, No. 6; Scherzo-valse, Op. 5; Valse gaie, Op. 71, No. 1; Valse triste, Op. 71, No. 2; Kermesse carillonnante, Op. 71, No. 3; Valse oubliée, Op. 71, No. 4; Après la Fête, Op. 71, No. 5.  
Reproduction of score printed from photographs of the pages, from unidentified source. Paris: J. Hamelle, [s.d.]. Pl. no. J. 1938.H. 86 pp.

*Sub-series C: Complete Piano Works (Crescendo Music Publications)*

**Box 14 [cont.]**

Folder 4      *Complete Works for Piano, Vol. 1* (Op. 1–10).

Includes:

*Variations de concert sur un thème original, Op. 1.*  
*Variations sur un thème original, Op. 29*  
*Pages intimes: six pensées musicales, Op. 2* — 1. Nocturne (later version);  
3. Rêverie; 4. Sicilienne; 5. Mazurka; 6. Scherzettino.  
*Airs de ballet, Op. 4a* (first version).  
*Airs de ballet, Op. 4b* (final version).

*Scherzo-valse, Op. 5* (first version).  
*Scherzo-valse, Op. 5* (final version).  
*Deux suites/Fantaisies italiennes, Op. 6* — 1. La barque (final version); 2. Le cabriolet/Le Corricolo.  
*Caprice, Op. 9*.  
*Sérénade, Op. 10* (arranged by the author for piano solo).  
Score. Edited by Daniel Mitterdorfer and Harold Fabrikant. [Australia]: Crescendo Music Publications, c2019. 180 pp.

Also in folder:

Review of the complete piano works of Charles-Marie Widor, edited by Daniel Mitterdorfer and Harold Fabrikant, *The American Organist* (October 2020), p. 18.

Folder 5

*Complete Works for Piano, Vol. 2* (Op. 11–20).

Includes:

*Trois valse, Op. 11* — Introduction; 1. Première valse (final version); Intermezzo; 2. Valse Laendler (final version); 3. Valse caprice (final version); 1. (first version); 2. (first version).

*Impromptu, Op. 12*.

*Cantabile, Op. 13, No. 4* (arranged for piano solo).

*Six morceaux de salon, Op. 15* — 1. Scherzo; 2. Allegro cantabile; 3. Andantino; 4. Allegretto; 5. Moderato; 6. Vivace (final version); 6. Vivace (first version).

*Prélude, andante et final, Op. 17* — 1. Prélude; 2. Andante; 3. Final.

*Scenes de bal, Op. 20* — 1. Fanfare; 2. Entrée de la reine (final version); 3. Prélude d'orchestre; 4. Clair de lune; 5. Chanson; 6. Malesch?; 7. Le bal; 8. Souvenir; 2. Entrée de la reine (first version).

Score. Edited by Daniel Mitterdorfer and Harold Fabrikant. [Australia]: Crescendo Music Publications, c2019. 157 pp.

Folder 6

*Complete Works for Piano, Vol. 3* (Op. 26–44).

Includes:

[6] *Valses caractéristiques, Op. 26a* (first version).

[6] *Valses caractéristiques, Op. 26b* (final version — 1. Première rhapsodie-valse; 2. Valse romance; 3. Valse reverie; 4. Valse slave; 5. Valse élégante; 6. Deuxième rhapsodie-valse.

*Douze Feuilletts d'Album, Op. 31* — 1. Lilas; 2. Papillons bleus (final version); 3. Chanson matinale; 4. Drame; 5. Nuit sereine; 6. Valse noble (final version); 7. Solitude; 8. Bruits d'ailes; 9. Pensée; 10. Ciel gris (final version); 11. Marche américaine; 12. Myosotis (final version); 2. Papillons bleus (first version); 6. Valse lent (first version); 10. Ciel gris (first version); 12. Myosotis (first version).

[*Cinq valse*], *Op. 33* — 1. Neuilly-valse; 2. Valse flamande; 3. Valse tzigane; 4. Valse chantante; 5. Valse légère.

*Chanson du Chasseur* [arranged for piano solo from the mélodie *Le chasseur songe dans les bois*, *Op. 37, No. 5*]  
*Conte d'Automne* [arranged for piano solo from the second movement of *Symphonie V pour orgue*, *Op. 42, No. 1*]  
*Toccata* [transcribed from *Symphonie V pour orgue*, *Op. 42, No. 1*]  
*Dans les bois*, *Op. 44* — 1. Par monts et par vaux; 2. Feuilles mortes; 3. Chanson du ruisseau; 4. Grillons et Sauterelles; 5. Au soir.  
 Score. Edited by Daniel Mitterdorfer and Harold Fabrikant. [Australia]: Crescendo Music Publications, c2019. 190 pp.

## **Box 15**

### **Folder 1**

*Complete Works for Piano, Vol. 4* (Op. 45).

Includes:

*La Korrigane, ballet fantastique en deux actes*, *Op. 45*.

*2 Valses de La Korrigane*, *Op. 45[c]* — 1. Valse de l'épreuve; 2. Yvonne-tvalse.

Score. Edited by Daniel Mitterdorfer and Harold Fabrikant. [Australia]: Crescendo Music Publications, c2019. 206 pp.

### **Folder 2**

*Complete Works for Piano, Vol. 5* (Op. 48–61).

*Pages intimes*, *Op. 48* — 1. Romance; 2. Agitato; 3. Valse légère; 4. Novelette; 6. Mazurka.

*Suite polonaise*, *Op. 51* — 1. Polonaise; 2. Scherzo; 3. Romance; 4. Volkslied; 5. Final.

*Ronde de nuit, from Maître Ambros*, *Op. 56*.

*Suite in B minor*, *Op. 58* — 1. [Moderato assai (Theme and variations)]; 2. Scherzo; 3. Recordare; 4. Finale.

*Carnaval*, *Op. 61* — 1. Timbales et trompettes; 2. Flirt; 3. Bal masque; 4. Rosita; 5. Entrée turque; 6. Zanetto; 7. Viennoise; 8. Entrée polonaise; 9. Hongroise; 10. Bohémienne; 11. Francesca; 12. Final (revised version); 12. Final (original version).

Score. Edited by Daniel Mitterdorfer and Harold Fabrikant. [Australia]: Crescendo Music Publications, c2019. 214 pp.

### **Folder 3**

*Complete Works for Piano, Vol. 6* (Op. 64–78).

Includes:

*Conte d'avril*, *Op. 64* — 1. Ouverture; 2. La rencontre des amants; 3. Sérénade illyrienne (Entr'acte); 4. Aubade; 5. Mélodrame; 6. Agitato; 7. (Suite de l'Entr'acte); 8.; 9. Scherzo-entr'acte; 10.; 11.; 12.; 13. Mélodrame; 14.; 15. Pizzicato; 16.; 17. Marche nuptial; 18. Nocturne; 19. Mélodrame.

*[Cinq pieces]*, *Op. 71* — 1. Valse gaie; 2. Valse triste; 3. Kermesse carillonnante; 4. Valse oubliée; 5. Après la Fête (later version); 5. Après la Fête (earlier version).

*Suite ecossaise, Op. 78* — 1. Sur la falaise; 2. Chevauchée matinale; 3. Spleen; 4. Roses d'avril; 5. Nuit d'hier; 6. Marche ecossaise (final version); 6. Marche ecossaise (first version).  
Score. Edited by Daniel Mitterdorfer and Harold Fabrikant. [Australia]: Crescendo Music Publications, c2019. 173 pp.

Folder 4

*Complete Works for Piano, Vol. 7* (Works without opus numbers).

Includes:

*Marche gauloise* (1885).

*Gaillarde* (1888).

*Air en style ancien* (1891); revised as *Pastorale Louis XV* (1905, 1912).

*Prélude* (1892); revised as *Pièce en style ancien* (1896).

*Feuilleton d'album* (1894) "Hommes."

*Mélodie/Feuilleton d'album* (1894) "Femmes."

*Marche française* (1894).

*Mélodrame*, from *Le capitaine Loys* (1900).

*En route*, reconstructed final version (1904 or later); reconstructed original version (1904).

*Marche de Noël* (1905) from *Les pêcheurs de Saint-Jean* (1905).

*Fugue* [sur le nom d'Haydn] (1909).

*Pavane guerrière* (1911), from *Jeanne d'Arc* (1890).

*Improm[p]tu* (n.d.).

[*Fantaisie en la majeur*] (n.d.).

[*Intermezzo*] (n.d.).

Score. Edited by Daniel Mitterdorfer and Harold Fabrikant. [Australia]: Crescendo Music Publications, c2019. 117 pp.

**Series 2: *L'orgue moderne* (edited by Ch.-M. Widor)**

See also Series 4: Microfilm, Box 18/9 for vols. 22–35.

**Box 7**

Folder 1

*L'orgue moderne, Vol. 8 [recte Vol. 7]* (1896).

Includes: L. Vierne / *Prélude funèbre*; H. Mulet / *Médiation religieuse* [dedicated to Ch. M. Widor].

Score. Paris: Alphonse Leduc, c1896. Pl. nos. A.L. 9726.(1)–9726.(2). 11 pp.

Folder 2

*L'orgue moderne, Vol. 16* (1900).

Includes: G. Debat-Ponsan / *Elévation*; Florent Schmitt / *Prélude*; L. Le Bourgeois / *Choral* [dedicated to Ch. M. Widor].

Score. Paris: Alphonse Leduc, c1900. Pl. nos. A.L. 10,303, A.L. 10,303(2), A.L. 10,303(3). 15 pp.

- Folder 3      *L'orgue moderne*, Vol. 23 (1920).  
Includes: Émile Bourdon / *Choral varié*.  
Score. Paris: Alphonse Leduc, c1920. Pl. no. A.L. 16,023. 9 pp.
- Folder 4      *L'orgue moderne*, Vol. 26 (1921).  
Includes: Albert Ribollet / *Andantino cantabile*.  
Score. Paris: Alphonse Leduc, c1921. Pl. no. A.L. 16,075. 7 pp.
- Folder 5      *L'orgue moderne*, Vol. 35 (1924).  
Includes: Rodolphe Moser / *Rhapsodie*.  
Score. Paris: Alphonse Leduc, c1924. Pl. no. A.L. 16,905. 11 pp.
- Folder 6      *L'orgue moderne*, Vol. 36 (1924).  
Includes: M. Lanquetuit / *Toccata*.  
Score. Paris: Alphonse Leduc, c1924. Pl. no. A.L. 17,203. 15 pp.
- Folder 7      *L'orgue moderne*, Vol. 38 (1928).  
Includes: Marcel Bérault / *Choral varié*.  
Score. Paris: Alphonse Leduc, c1928. Pl. no. A.L. 17,251. 9 pp.
- Folder 8      *L'orgue moderne*, Vols. 1–7 (1894–1896). [Photocopies.]
- Vol. 1 (1894).  
Includes: Louis Vierne / *Allegretto*; H. Libert / *Prière*; Ch. Tournemire / *Sortie*.  
Photocopy of score. Paris: Alphonse Leduc, c1894. Pl. nos. A.L.9267–9269. 17 pp.
- Vol. 2 (1894).  
Includes: L. Boëllmann / *Prélude pastoral*; J. Guy Ropartz / *Offertoire pascal*; A. Vivet / *Absoute*.  
Photocopy of score. Paris: Alphonse Leduc, c1894. Pl. nos. A.L.9351–9353. 13 pp.
- Vol. 3 (1894).  
Includes: H. Libert / *Romance sans paroles* [dedicated to Ch. M. Widor]; Ch. Tournemire / *Andantino*; L. Vierne / *Sicilienne* (extract from the 2nd Sonata for piano and flute by J. S. Bach).  
Photocopy of score. Paris: Alphonse Leduc, c1894. Pl. nos. A.L.9409–9411. 15 pp.
- Vol. 4 (1895).  
Includes: H. Dallier / *Andante, Op. 26*; G. MacMaster / *Postlude, Op. 49*.  
Photocopy of score. Paris: Alphonse Leduc, c1895. Pl. nos. A.L.9489(1)–A.L.9489(2). 15 pp.



Vol. 5 (1895).

Includes: H. Dallier / *Offertoire (in Deo Charitas)* [dedicated to Ch. M. Widor]; J. Bouval / *Andante*.

Photocopy of score. Paris: Alphonse Leduc, c1895. Pl. nos. A.L.9536(1)–A.L.9536(2). 11 pp.

Vol. 6 (1895).

Includes: Eugene Lacroix / *Méditation*; Ch. M. Michel / *Trio*.

Photocopy of score. Paris: Alphonse Leduc, c1895. Pl. nos. A.L.9571(1)–A.L.9571(2). 13 pp.

Vol. 7 (1896).

Includes: L. Vierne / *Prélude Funèbre*; H. Mulet / *Méditation religieuse* [dedicated to Ch. M. Widor].

Photocopy of score. Paris: Alphonse Leduc, c1896. Pl. nos. A.L.9726(1)–A.L.9726(2). 15 pp.

Folder 9

*L'orgue moderne*, Vols. 8–14 (1896–1899). [Photocopies.]

Vol. 8 (1896).

Includes: Ch. Lenepveu / *Offertoire*; Ch. Quef / *Cantabile*.

Photocopy of score. Paris: Alphonse Leduc, c1896. Pl. nos. A.L.9622.(1)–A.L.9622.(2). 11 pp.

Vol. 9 (1897).

Includes: G. Dupont / *Allegretto*; P. Combes / *Toccatina*.

Photocopy of score. Paris: Alphonse Leduc, c1897. Pl. nos. A.L.9764.(1)–A.L.9764.(2). 13 pp.

Vol. 10 (1897).

Includes: G. Dupont / *Pièce en Forme de Canon*; Ch. M. Michel / *Lamento*.

Photocopy of score. Paris: Alphonse Leduc, c1897. Pl. nos. A.L.9775.(1)–A.L.9775.(2). 9 pp.

Vol. 11 (1898).

Includes: G. Garbet / *Choral varié*; A. Schmitt / *Prélude-choral*; Ch. Planchet / *Offertoire de la Pentecôte*.

Photocopy of score. Paris: Alphonse Leduc, c1898. Pl. nos. A.L.9861(1)–A.L.9861(3). 15 pp.

Vol. 12 (1898).

Includes: M. Enrico Bossi / *Preludio festivo*; Guise de Moncey / *Méditation* [dedication to Ch. M. Widor].

Photocopy of score. Paris: Alphonse Leduc, c1898. Pl. nos. A.L.9943(1)–A.L.9943(2). 11 pp.

Vol. 13 (1898).

Includes: A. Schmitt / *Pièce en forme de Canon* [dedicated to Ch. M. Widor]; Charles Quef / *Fugue*.

Photocopy of score. Paris: Alphonse Leduc, c1898. Pl. nos. [A.L.10,020(1)–A.L. 10,020(2)]. 11 pp.

Vol. 14 (1899).

Includes: G. W. Andrews / *Fugue*; R. Vierne / *Gavotte* [extract from the 2nd Sonata for Violin by J. S. Bach].

Photocopy of score. Paris: Alphonse Leduc, c1899. Pl. nos. A.L.10,166(1)–A.L.10,166(2). 9 pp.

Folder 10

*L'orgue moderne*, Vols. 15–21 (1899–1902). [Photocopies.]

Vol. 15 (1899).

Includes: G. Dupont / *Méditation*; P. Kunc / *Sortie fuguée*.

Photocopy of score. Paris: Alphonse Leduc, c1899. Pl. nos. A.L. 10,191.(1)– 10,191.(2). 11 pp.

Vol. 16 (1900).

Includes: G. Debat-Ponsan / *Elévation*; Florent Schmitt / *Prélude*; L. Le Bourgeois / *Choral* [dedicated to Ch. M. Widor].

Photocopy of score. Paris: Alphonse Leduc, c1900. Pl. nos. A.L. 10,303, A.L. 10,303(2), A.L. 10,303(3). 15 pp.

Vol. 17 (1900).

Includes: Ch. Tournemire / *Marche nuptiale (de Henry Eymieu)*; H. Fleury / *Offertoire*.

Photocopy of score. Paris: Alphonse Leduc, c1900. Pl. nos. A.L. 10,385.(1)–10,385.(2). 11 pp.

Vol. 18 (1900).

Includes: R. Vierne / *Méditation*; A. Kunc / *Scherzetto*.

Photocopy of score. Paris: Alphonse Leduc, c1900. Pl. nos. A.L. 10,464.(1)–10,464.(2). 11 pp.

Vol. 19 (1901).

Includes: Alphonse Schmitt / *Prélude-Choral (sur l'Hymne Sacris Solemniis)*; Alphonse Schmitt / *Pièce Romantique*.

Photocopy of score. Paris: Alphonse Leduc, c1901. Pl. nos. A.L. 10,510.(1)–10,510.(2). 11 pp.

Vol. 20 (1902).

Includes: H. Mulet / *Prière*; J. Haelling / *Prélude*; P. Kunc / *Adgietto*.

Photocopy of score. Paris: Alphonse Leduc, c1902. Pl. nos. A.L. 10,584.(1)–10,584.(3). 13 pp.

Vol. 21 (1902).

Includes: L. Andlauer / *Prélude*; H. Deshayes / *Andante con moto*; H. Deshayes / *Andantino*.

Photocopy of score. Paris: Alphonse Leduc, c1902. Pl. nos. A.L. 10,629.(1)–10,629.(3). 13 pp.

### **Series 3: Research for Critical Editions of Widor's Solo Organ Works**

*Sub-series A: Scores and notes*

#### **Box 7 [cont.]**

Folder 11 [Op. 13] — *Symphonie I*. For organ. (Maho, edition A, Artis Renatae Series facsimile.)

[Edition A.] Score. Paris: J. Maho, [1872]. Pl. no. J.1214 M.(1). Reprint, Kessel-Lo, Belgium: Artis Renatae Series, c2009. Cat. no. ARS-110. 29 pp.

Folder 12 [Op. 13] — *Symphonies I–IV*. For organ. (Hamellet, edition A' [early print].)  
*From folder labeled: Sym I–IV / Boston Public Library / earlier Print of A' (before Series 2 added) / 1879–1884.*

[Edition A', early print with publisher's old address.] Photocopies of scores, from the Boston Public Library. Paris: J. Hamelle, [1879–1884]. Pl. nos. J.1214 M.(1)–J.1214 M.(4). 91 pp.

#### Also in folder:

Duplicate photocopy of "Allegretto," movement 2 from *Symphonie I*. Paris: J. Hamelle, [1879–1884]. Pl. no. J.1214 M.(1). 7 pp.

Duplicate photocopy of "Prélude," movement 1 from *Symphonie II*. Paris: J. Hamelle, [1879–1884]. Pl. no. J.1214 M.(2). 4 pp.

Duplicate photocopy of "Finale," movement 4 from *Symphonie IV*. Paris: J. Hamelle, [1879–1884]. Pl. no. J.1214 M.(4). 4 pp.

Photocopy of front cover to *Symphonies I–IV*, edition A. Paris: J. Maho, [1872]. 1 p.

Folder 13 [Op. 13] — *Symphonie II*. For organ. (Hamellet, edition A' [later print].)  
*From folder labeled: Sym II (Toronto) / Edition A', later print: 22 boulevard Malesherbes 1884–87.*

[Edition A', later print, with publisher's new address.] Photocopy of score, from the Toronto Conservatory Library. Paris: J. Hamelle, [1884–1887]. Pl. no. J.1214 M.(2). 29 pp.

- Folder 14 [Op. 42] — *Symphonie V*. For organ. (Hamellet, edition A' [later print].)  
*From folder labeled: Sym V (Toronto), Sym. VI (Berkeley, copied from microfilm) / Edition A', later prints: 22 boulevard Malesherbes, 1884–87.*  
 [Edition A', later print, with publisher's new address.] Photocopy of score, from the Toronto Conservatory Library. Paris: J. Hamelle, [1884–1887]. Pl. no. J.1459 H. 51 pp.
- Folder 15 [Op. 42] — *Symphonie VI*. For organ. (Hamellet, edition A' [later print].)  
*From folder labeled: Sym V (Toronto), Sym. VI (Berkeley, copied from microfilm) / Edition A', later prints: 22 boulevard Malesherbes, 1884–87.*  
 [Edition A', later print, with publisher's new address.] Photocopy of score, from the University of California, Berkeley, Library. Paris: J. Hamelle, [1884–1887]. [Pl. no. J.1460 H.] Printed from microfilm onto 8.5x11" paper (2 pages per image from score). 89 pp.  
*See Box 18/3 for the source microfilm.*
- Folder 16 [Op. 13] — *Symphonie II*, Adagio [movement 3]. For organ. (Oliver Ditson, version A/A'.)  
 Photocopy of score, from the Library of Congress. Edited by Henry M. Dunham. Boston: Oliver Ditson Co., c1898. Pl. no. 4-30-60983-2. 3 pp.
- Folder 17 [Op. 13 and Op. 42] — *Symphonies I–VIII*. For organ. ([Hamellet], edition B'.)  
 [Edition B' (also some pages of edition B interleaved in score).] Photocopies of scores, from Harvard Library. Paris: J. Hamelle, [ca. 1887]. Pl. nos. J.1214 M.(1), J.1214 M.(2), J.1214 M.(3), J.1214 M(4), J.1459 H, J.1460 H, J. 2660 H, J. 2663 H. 364 pp., total.
- Box 8**
- Folder 1 [Op. 13] — *Symphonie I*, movement 2 (Allegro). For organ. ([Hamellet], edition B.)  
 Photocopy of score, from unidentified source. [Paris: J. Hamelle, 1887.] Pl. no. J.1214 M.(1). 7 pp.
- Folder 2 [Op. 13] — *Symphonie II*, movement 5 (Adagio). For organ. ([Hamellet], edition B/B'.)  
 Photocopy of score, from unidentified source. [Paris: J. Hamelle, s.d.]. Pl. no. J.1214 M.(2). 3 pp.
- Folder 3 [Op. 13] — *Symphonie III*. For organ. (Hamellet, edition B/B'.)  
 Photocopy of score, from the Boston Public Library. Paris: J. Hamelle, [1887]. Pl. no. J.1214 M.(3). 41 pp.
- Folder 4 [Op. 13] — *Symphonies I–IV*. For organ. (Hamellet, edition C'.)  
 [Edition C' (also some pages of edition C interleaved in score).] Première série (Symphonies I–IV). Photocopies of scores, from the New England Conservatory Library. New edition, reviewed, corrected, and entirely

modified by the composer (1900–1901). Paris: J. Hamelle, 1901. Pl. nos. J.1214 M.(1), J.1214 M.(2), J.1214 M.(3), J.1214 M.(4). 141 pp.

Folder 5

[Op. 42] — *Symphonies V–VIII*. For organ. (Hamelle, edition C'.)  
[Edition C' (also some pages of edition C interleaved in score).] Deuxieme série (Symphonies V–VIII). Photocopies of scores, from the New England Conservatory Library. New edition, reviewed, corrected, and entirely modified by the composer (1900–1901). Paris: J. Hamelle, 1901. Pl. nos. J.1459 H, J.1460 H, J. 2660 H, J. 2663 H. 212 pp.

Folder 6

[Op. 13] — *Symphonie II*. For organ. (Hamelle, edition C.)  
[Edition C.] Score. Paris: J. Hamelle, c1901. Pl. no. J.1214 M.(2). 31 pp.  
N.B. (from John Near). “This score belonged to James MacConnell Weddell, pupil of Dupré in 1930 & 1946; he was organist of Central Congregational Church, Professor at Knox College, Galesburg, IL, and friend of John Near.”

Folder 7

[Op. 13 and Op. 42] — *Symphonies I–VIII*. For organ. [Excerpts from editions B' and C'.]  
Photocopies from various scores. [Paris: J. Hamelle, ca. 1887–1901.] Various pl. nos. 51 leaves, total.  
N.B. Pages contain markings comparing them with the imprints of editions B and C held at the Bibliothèque nationale de France; these markings were made by Dr. Near during his 1990 research visit to BnF.

Folder 8

[Op. 13] — *Symphonies I–IV*. For organ. (Hamelle, edition D.)  
*From envelope labeled: D copy (1920) used in Paris summer 1990.*  
[Edition D, used by Dr. Near during his 1990 research visit to BnF.] Première série (Symphonies I–IV). Photocopies of scores, from Harvard Library. New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, 1920. Pl. nos. J.1214 M.(1), J.1214 M.(2), J.1214 M.(3), J.1214 M.(4). 150 pp.  
N.B. Copies contain markings comparing them with other editions and Widor's personal scores; pages from variant editions (from the Bibliothèque nationale de France and the Library of Congress) are interspersed throughout; all variants are identified on the inserted pages. These markings were made by Dr. Near during his 1990 research visit to BnF.

Folder 9

[Op. 42] — *Symphonies V–VIII*. For organ. (Hamelle, edition D.)  
*From envelope labeled: D copy (1920) used in Paris summer 1990.*  
[Edition D, used by Dr. Near during his 1990 research visit to BnF.] Deuxieme série (Symphonies V–VIII). Photocopies of scores, from Harvard Library. New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, 1920. Pl. nos. J.1459 H, J.1460 H, J. 2660 H, J. 2663 H. 231 pp.  
N.B. Copies contain markings comparing them with other editions and Widor's personal scores; pages from variant editions (from the Bibliothèque nationale de France and the Library of Congress) are interspersed throughout; all variants are identified on the inserted pages. These markings were made by Dr. Near during his 1990 research visit to BnF.

Folder 10 [Op. 13] — *Symphonies I–IV*. For organ. (Hamellet, edition D.)  
[Edition D.] Première série (Symphonies I–IV). Photocopies of scores, from Harvard Library. New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, 1920. Pl. nos. J.1214 M.(1), J.1214 M.(2), J.1214 M.(3), J.1214 M.(4). 145 pp.

## **Box 9**

Folder 1 [Op. 42] — *Symphonies V–VIII*. For organ. (Hamellet, edition D.)  
[Edition D.] Deuxième série (Symphonies V–VIII). Photocopies of scores, from Harvard Library. New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, 1920. Pl. nos. J.1459 H, J.1460 H, J. 2660 H, J. 2663 H. 218 pp.

Folder 2 [Op. 42] — *Symphonie VI*. For organ. (Hamellet, edition D.)  
[Edition D.] New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, 1920. Pl. no. J.1460 H. 2 copies. 45 pp., each.

Folder 3 [Op. 42] — *Symphonie VII*. For organ. (Hamellet, edition D.)  
[Edition D.] New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, 1920. Pl. no. J.2660 H. 53 pp.

Folder 4 [Op. 13] — *Symphonie I*, movement 2 (Allegro). For organ. (Edition D, early version.)  
*From folder containing Symphonie I, mvt. 2, editions D and E.*  
[Edition D.] Photocopy of score, labeled “Riemenschneider score,” [from the Riemenschneider Bach Institute, Baldwin Wallace University]. [Paris: J. Hamelle,] c1901. Pl. no. J.1214 M. 7 pp.

Folder 5 [Op. 13] — *Symphonie I*, movement 2 (Allegro). For organ. (Edition E.)  
*From folder containing Symphonie I, mvt. 2, editions D and E.*  
[Edition E.] Photocopy of score, from the Library of Congress. [Paris: J. Hamelle,] c1928. Pl. no. J.1214 M. 8 pp.

Folder 6 [Op. 13] — *Symphonie No. I*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor’s scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
Score, with markings from Widor’s scores and Riemenschneider’s scores added by Dr. Near. New York: Edwin F. Kalmus, [s.d.]. Cat. no. 4029. 42 pp.

- Folder 7 [Op. 13] — *Symphonie No. II*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
Score, [with markings from Widor's scores and Riemenschneider's scores added by Dr. Near]. New York: Edwin F. Kalmus, [s.d.]. Cat. no. 4030. 31 pp.
- Folder 8 [Op. 13] — *Symphonie No. III*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
Score, [with markings from Widor's scores and Riemenschneider's scores added by Dr. Near]. New York: Edwin F. Kalmus, [s.d.]. Cat. no. 4031. 34 pp.
- Folder 9 [Op. 13] — *Symphonie No. 4*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
Score, [with markings from Widor's scores and Riemenschneider's scores added by Dr. Near]. Kalmus Organ Series. Melville, NY: Belwin Mills Publishing Corp., [s.d.]. Cat. no. 4032. 34 pp.
- Folder 10 [Op. 42] — *Symphonie No. 5*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
Score, [with markings from Widor's scores and Riemenschneider's scores added by Dr. Near]. Kalmus Organ Series. Melville, NY: Belwin Mills Publishing Corp., [s.d.]. Cat. no. 4033. 47 pp.
- Folder 11 [Op. 42] — *Symphonie No. 6*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
Score, [with markings from Widor's scores and Riemenschneider's scores added by Dr. Near]. Kalmus Organ Series. Melville, NY: Belwin Mills Publishing Corp., [s.d.]. Cat. no. 4034. 45 pp.

- Folder 12 [Op. 42] — *Symphonie No. 7*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
 Score, [with markings from Widor's scores and Riemenschneider's scores added by Dr. Near]. Kalmus Organ Series. Melville, NY: Belwin Mills Publishing Corp., [s.d.]. Cat. no. 4035. 52 pp.
- Folder 13 [Op. 42] — *Symphonie No. 8*. For organ. (Kalmus, edition E.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
 Score, [with markings from Widor's scores and Riemenschneider's scores added by Dr. Near]. Kalmus Organ Series. Melville, NY: Belwin Mills Publishing Corp., [s.d.]. Cat. no. 4036. 66 pp.
- Folder 14 [Op. 73] — *Symphonie romane*. For organ. (Kalmus, edition 4.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
 Score, [with extensive markings comparing this last edition to the autograph manuscript held at the Bibliothèque nationale de France.] Kalmus Organ Series. Melville, NY: Belwin Mills Publishing Corp., [s.d.]. Cat. no. 4043. 37 pp.
- Folder 15 [Op. 70] — *Symphonie gothique*. For organ. (Schott, edition 4.)  
*From folder labeled: Kalmus scores; markings taken from Widor's scores in BnF and Riemenschneider scores in Baldwin-Wallace; 1 Schott score (goth).*  
 Score, [with sparse markings from Widor's score held at the Bibliothèque nationale de France.] Mainz: Schott, [s.d.]. Cat. no. ED 1894. 35 pp.
- Folder 16 [1925] — *Bach's Memento: 6 Pièces pour orgue*. Transcription and registration by Charles-Marie Widor. [Photocopies.]  
*From folder labeled: Bach's Memento.*  
 Includes: 1. Pastorale (from the third movement of the *Pastorale*, BWV 590); 2. Miserere Mei Domine (from the *Prelude in D Minor, Well-Tempered Clavier, Book 1, No. 6*, BWV 851); 3. Aria in E moll (from the *Prelude in E Minor, Well-Tempered Clavier, Book 1*, BWV 855); 4. Marche du Veilleur de Nuit (from the fourth movement of the cantata "*Wachet auf, ruft uns die Stimme*," BWV 140); 5. Sicilienne (from the second movement of the *Sonata for Flute and Keyboard in E-flat Major*, BWV 1031); 6. Mattheus-Final (from the final double chorus of the *St. Matthew Passion*, BWV 244).  
 Photocopy of score, from the Boston Public Library. Paris: J. Hamelle, c1925. Pl. nos. J.7310–7315 H. 2 copies. 30 pp., each.



- Folder 17 [1925] — *Bach's Memento: 6 Pièces pour orgue*. Transcription and registration by Charles-Marie Widor. [Original scores, excerpts.]  
*From folder labeled: Bach's Memento.*  
Nos. 1–3. Scores, bound together. Paris: J. Hamelle, c1925. Pl. nos. J.7310–7312 H. 14 pp.  
No. 4. Score. Paris: J. Hamelle, c1925. Pl. no. J.7313 H. 2 copies. 7 pp., each.
- Folder 18 [1925 and 1910] — *Bach's Memento: 6 Pièces pour orgue*. Transcription and registration by Charles-Marie Widor. Published with *Célèbre Largo* by George Frideric Handel. Transcribed for organ by F. Linden; reviewed and corrected by Charles-Marie Widor. [Critical edition.]  
*From folder labeled: Bach's Memento.*  
Critical edition of score. Edited and with historical and editorial notes by John R. Near. Australia: Crescendo Music Publications, c2017. 37 pp.
- Folder 19 [1910] — *Célèbre Largo*. By George Frideric Handel. Transcribed for organ by F. Linden; reviewed and corrected by Charles-Marie Widor.  
*From folder labeled: Celebre Largo.*  
Score. Paris: J. Hamelle, c1910. Pl. no. J. 6175 H. 5 pp. Accompanied by duplicate photocopy. 2 copies. 5 pp., each.
- Box 10**
- Folder 1 [Op. 86] — *Suite Latine*. For organ.  
1st edition. Photocopy of score, from the Library of Congress. Paris: Durand & Cie, c1927. Pl. no. D.& F. 11,221. 40 pp.
- Also in folder:  
Color copy of front cover and title page of score autographed and inscribed to A. Riemenschneider by Widor, from the Riemenschneider Bach Institute, Baldwin Wallace University. 2 pp.  
Transcription of review of *Suite Latine*'s premiere from *Gaulois* (dated January 14, 1928). MS repro. 1 p.
- Folder 2 [Op. 87] — *Trois nouvelles pièces*. For organ.  
No. 1: Classique d'hier. Score. Paris: Durand & Cie, c1934. Pl. no. D.&F. 12,393 (I). 2 copies. 7 pp., each.  
No. 2: Mystique. Score. Paris: Durand & Cie, c1934. Pl. no. D.& F. 12,393 (II). 2 copies. 5 pp., each.  
No. 3: Classique d'aujourd'hui. Score. Paris: Durand & Cie, c1934. Pl. no. D.& F. 12,393 (III). 7 pp.

- Folder 3 [1926] — *Devant le Mausolée: poème symphonique pour orchestre*. By Henry d'Ollone. Transcribed for organ by Ch. M. Widor.  
*From folder with notes: d'Ollone, Henry—transcribed by Widor / Who was Henry d'Ollone and why did Widor transcribe this work? Other than Bach's Memento, this is one of the only works transcribed by Widor. (1926)*  
 Photocopy of score, from the Bibliothèque nationale de France. Paris: Éditions Maurice Senart, [1926]. Pl. no. E.M.S. 6985. 5 pp.  
 N.B. (from John Near): "This is very unusual, as Widor rarely transcribed another composer's work for organ."
- Also in folder:  
 Photocopy of original folder with notes by John Near. 1 p.
- Folder 4 [Op. 13] — *Symphonies I–IV*. For organ. (Marks editions.)  
*First Symphony*. Score. Annotations on organ stop registration by Robert Leech Bedell. New York: Edward B. Marks Music Corp., 1946. Pl. no. 12336-27. 28 pp.  
*Second Symphony*. Score. New edition by Norman Dello Joio. New York: Edward B. Marks Music Corp., c1936. No pl. no. 31 pp.  
*Third Symphony*. Score. Edited by Robert Leech Bedell. New York: Edward B. Marks Music Corp., 1946. Pl. no. 12379-18. 19 pp.  
*Fourth Symphony*. Score. New York: Edward B. Marks Music Corp., c1936. No pl. no. 35 pp.
- Folder 5 [Op. 42] — *Symphonies V–VIII*. For organ. (Marks editions.)  
*Fifth Symphony*. Score. New edition by Norman Dello Joio. New York: Edward B. Marks Music Corp., c1936. No pl. no. 50 pp.  
*Sixth Symphony*. Score. New York: Edward B. Marks Music Corp., 1941. Pl. no. 116-2-44ph. 46 pp.  
*Seventh Symphony*. Score. Edited by Robert Leech Bedell. New York: Edward B. Marks Music Corp., 1947. 52 pp.  
*Eighth Symphony*. Score. Edited by Robert Leech Bedell. New York: Edward B. Marks Music Corp., 1947. 68 pp.
- Folder 6 [Op. 42] — *Symphony No. 5*. For organ. (Schirmer edition.)  
 Score. With organ registration by Will C. Macfarlend; Hammond registration by Charles Paul. New York: G. Schirmer, c1953. Pl. no. 43209. 51 pp.
- Folder 7 [Op. 13] — "Marche pontificale" from *Symphony No. 1*. For organ. (Marks edition.)  
 Score. Revised by Gerard Alphenaar, with registrations for pipe and Hammond organ. New York: Edward B. Marks Music Corp., c1958. Pl. no. 13811-12. 12 pp.
- Folder 8 [Op. 70] — *Symphonie gothique*. For organ. (Marks edition.)  
 Score. Revised by Gerard Alphenaar with Hammond registration. New York: Edward B. Marks Music Corp., c1952. Pl. no. 12936-34. 36 pp.

- Folder 9 [Op. 13] — *Symphonie I*, movement 2 (excerpt). For organ.  
 From folder labeled: *Emend 2 (from different sources [Vmg 18275A & Vmg 18275B]) of mvt. 2, Allegretto*.  
 Photocopies of page from two imprints of *Symphonie I*, both published by J. Hamelle (pl. no. J.1214 M.). 2 pp.
- Folder 10 [Op. 13] — *Symphonie II*. For organ. (Kalmus edition and excerpt.)  
 Photocopy of score with markings copied from editions of Widor's early and late scores in the Bibliothèque nationale de France. New York: Edwin F. Kalmus, [s.d.]. No pl. no. 30 pp.  
 Excerpt from Hamelle edition (pp. 30–31); at end of score: "Imprimé en France (4-45)." Score. [Paris: J. Hamelle, s.d.]. Pl. no. J.1214 M.(2). 2 pp.
- Also in folder:  
 Photocopy of "Salve Regina." From *Antiphonaire Romain*, pp. 91–92. Paris: Lecoffre, 1866. 2 pp.
- Folder 11 [Op. 13] — *Symphonie III* (excerpts). For organ.  
 Excerpt labeled "Sym. III, Prélude, mm. 20–33. Emend 2." Photocopy from score (p. 3). [Paris: J. Hamelle, s.d.]. Pl. no. J.1214 M(3). 1 p.  
 Excerpt from Albert Schweitzer's score, edition C, showing revisions provided in Widor's hand for the Final (pp. 94, 96, 101–103). Photocopy from score, from Maison Schweitzer, Gunsbach, France. [Paris: J. Hamelle, s.d.]. Pl. no. J.1214 M.(3). 5 pp.
- Folder 12 [Op. 13] — *Symphonie IV*. For organ. (Kalmus and Hamelle editions.)  
 Photocopy of score with markings copied from Widor's scores in the Bibliothèque nationale de France. [New York: Edwin F. Kalmus, s.d.]. No pl. no. 34 pp. Select pages from Hamelle edition (labeled "emend") interleaved in score. 3 pp.  
 [Edition E; at end of score: "Imprimé en France (2-45)."] Photocopy of score, from the Washington University in St. Louis Library. New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, 1920. Pl. no. J.1214 M.(4). 35 pp.
- Folder 13 [Op. 42] — *Symphonie V*. For organ. [Various scores, pages, and notes.]  
 [Edition E.] Photocopy of score, from the Washington University in St. Louis Library. New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, c1929. Pl. no. J.1459 H. 48 pp.  
 [Excerpts.] Photocopy of pages from score with markings copied from Widor's scores in the Bibliothèque nationale de France. [New York: Edwin F. Kalmus, s.d.]. No pl. no. 27 pp.  
 [Edition C, excerpts.] Photocopy of pages from score, from the Library of Congress. [Paris: J. Hamelle, s.d.]. Pl. no. J.1459 H. 10 pp. Accompanied by index card with pencil notes comparing editions. 1 p.

Cadenza and arrangement by other composers:

Swinnen, Firmin. "Pedal Cadenza for Widor's *Fifth Symphony* in F minor Op. 42, No. 1." Photocopy of score. New York: The American Organist, c1920. 4 pp.

[Faxon, George.] "Toccatà in F" from *Symphonie No. V* by Ch. M. Widor. Adapted for a heavy action tractor organ. Score. MS repro. 14 pp.

Also in folder:

Publisher's proof of title page for critical edition of Widor's *Symphonie V*, edited by John R. Near (A-R Editions). 1 p.

Photocopy of front cover and page 42 from Widor's copy of *Symphonie V*, intended to be used as Plate 1 and Plate 2 in critical edition of Widor's *Symphonie V*, edited by John R. Near (A-R Editions). 2 pp.

Photocopy of frontispiece choices (two portraits of Charles-Marie Widor) for critical edition of Widor's *Symphonie V*, edited by John R. Near (A-R Editions). 1 p.

Comparison of Emends 2 and 3. Pencil MS. 1 p.

Folder 14

[Op. 42] — *Symphonie VI*. For organ. [Various scores, pages, and notes.]

[Edition E; at end of score: "Imprimé en France (4-46)."] Photocopy of score, from the Washington University in St. Louis Library. New edition, reviewed, corrected, and entirely modified by the composer (1914–1918, 1920). Paris: J. Hamelle, c1929. Pl. no. J.1460 H. 45 pp.

Photocopy of score edited for A-R Edition, from unidentified source. [New York: Edwin F. Kalmus, s.d.]. No pl. no. 44 pp.

Excerpts:

Photocopy of movement 1, mm. 225–227, from Albert Schweitzer's score (showing pedaling of an octave passage), from Maison Schweitzer, Gunsbach, France. [Paris: J. Hamelle, s.d.]. Pl. no. J.1460 H. 1 p.

Page for Appendix 3 [for Near's critical edition of *Symphonies*]. Photocopy of end of movement 3 (edition B'), [s.l.: s.n., s.d.]. 2 copies. 1 p., each.

Pages from movement 3 (edition B') (pp. 211–212, 217–218). Photocopy of score. [Paris: J. Hamelle, s.d.]. Pl. no. J.1460 H. 4 pp.

[Excerpts.] Photocopy of pages from score with revisions from Widor's score Vma 2946 (6) from the Bibliothèque nationale de France. [Paris: J. Hamelle, s.d.]. Pl. no. J.1460 H. 3 pp.

[Excerpts.] Photocopy of pages from score with markings copied from Widor's scores in the Bibliothèque nationale de France. [Paris: J. Hamelle, s.d.]. Pl. no. J.1460 H. 18 pp.

Also in folder:

Letter from Christopher Hill to John Near regarding publisher's proofs for Near's critical edition of *Symphonie VI*; dated June 18, 1993. 1 p. Affixed to proof of table of contents. 1 p.

Comparison of editions B, B', and D (1st movement). Pencil MS. 2 pp.

Folder 15 [Op. 42] — *Symphonie VII*. For organ. [Various scores, pages, and notes.]  
Photocopy of score edited for A-R Edition, from unidentified source. [New York: Edwin F. Kalmus, s.d.]. No pl. no. 52 pp.

Excerpts:

First page of movement 3 (edition B). Photocopy of score, from unidentified source. [s.l.: s.n., s.d.]. 1 p.

Page of movement 3 (edition B) (p. 281, systems 3-5). Photocopy of score, from unidentified source. [s.l.: s.n., s.d.]. 1 p.

Page of movement 6 (edition B), from A. Schweitzer's score showing Widor's emendations. Photocopy from score, [from Maison Schweitzer, Gunsbach, France]. [Paris: J. Hamelle, s.d.]. Pl. no. J. 2660 H. 1 p.

Various pages from edition B'. Photocopy of pages from score, from unidentified source. [Paris: J. Hamelle, s.d.]. Pl. no. J. 2660 H. 12 pp.

Excerpt labeled "Sym. VII, 1st mvt. Emend 2 on Edition D." Photocopy of p. 3 from score with annotations, from unidentified source. [Paris: J. Hamelle, s.d.]. Pl. no. J. 2660 H. 1 p.

Various pages from edition C. Photocopy of pages from score, from unidentified source. [Paris: J. Hamelle, s.d.]. Pl. no. J. 2660 H. 8 pp.

Also in folder:

Comparison notes of various editions. Ink and pencil MS. 12 pp.

Folder 16 [Op. 42] — *Symphonie VIII*. For organ. [Various scores, pages, and notes.]  
Photocopy of score edited for A-R Edition, from unidentified source. [New York: Edwin F. Kalmus, s.d.]. No pl. no. 65 pp.

Excerpts:

First movement thematic chart. Pencil MS. 3 pp.

Various pages from edition B. Photocopy of pages from score, from unidentified source. [Paris: J. Hamelle, s.d.]. Pl. no. J. 2663 H. 10 pp.

Various pages from Hamelle scores with markings copied from Widor's scores at the Bibliothèque nationale de France. Photocopies of pages from score, from unidentified source. [Paris: J. Hamelle, s.d.]. Pl. no. J. 2663 H. 14 pp.

Page from movement 1 from edition C (p. 288). Photocopy of page from score, from unidentified source. [Paris: J. Hamelle, s.d.]. Pl. no. J. 2663 H. 2 copies. 1 p., each.

**Box 11**

Folder 1 [Op. 70] — *Symphonie gothique*. For organ. (1st edition, Schott, from LOC.)  
1st edition. Photocopy of score, from the Library of Congress. Mayence: B. Schott's Söhne, c1895. Pl. no. 25798. 39 pp. (includes multiple copies of front cover).

- Folder 2 [Op. 70] — *Symphonie gothique*. For organ. (1st edition, Schott, from RBI.)  
1st edition. Photocopy of Albert Riemenschneider's score, from the Riemenschneider Bach Institute, Baldwin Wallace University. Mayence: B. Schott's Söhne, c1895. Pl. no. 25798. 39 pp. (includes multiple copies of front cover). 37 pp. Interleaved in score: title pages for imprints of Widor's *Symphonie romane* and *Première Sonate pour Grand Orgue* by Th. Salomé. 2 pp.
- Folder 3 [Op. 70] — *Symphonie gothique*. For organ. (2nd edition, 1st printing, Schott, from Harvard.)  
2nd edition, (likely a first printing of edition 2). Photocopy of score, from Harvard Library. Mayence: B. Schott's Söhne, c1895. Pl. no. 25798. 35 pp. Accompanied by 2 additional copies of the title page. 2 pp.
- Folder 4 [Op. 70] — *Symphonie gothique*. For organ. (2nd edition, 2nd printing, Schott, from NEC.)  
2nd edition, (likely a second printing of edition 2). Photocopy of score, from the New England Conservatory of Music Library. Mayence: B. Schott's Söhne, c1895. Pl. no. 25798. 40 pp. (includes multiple copies of front cover).
- Folder 5 [Op. 70] — *Symphonie gothique*. For organ. (3rd edition, Schott, from RBI.)  
3rd edition. Photocopy of score, from the Riemenschneider Bach Institute, Baldwin Wallace University. Mayence: B. Schott's Söhne, c1895. Pl. no. 25798. 36 pp.
- Also in folder:  
Photocopies of title pages from three other 3rd edition imprints from various sources. 4 pp., total.  
Photocopy of original folder with notes by John Near. 1 p.
- Folder 6 [Op. 70] — *Symphonie gothique*. For organ. (4th edition, Schott.)  
4th edition. Photocopy of score, from the St. Louis Public Library. Mayence: B. Schott's Söhne, c1895. Pl. no. 25798. 37 pp. Interleaved in score: 18 transparencies of select pages of score and 2 pages with musical examples comparing Widor's melodies and the source material with accompanying transparencies.
- Also in folder:  
4 photocopies of mm.93–100 of movement 3 extracted from four different imprints (to compare readings of m. 97). 4 pp.  
3 photocopies of mm. 117–120 of movement 4 extracted from three different imprints (to compare different readings). 3 pp.  
11 photocopies of the front covers from different imprints. 11 pp.  
Photocopy of original folder with notes by John Near. 1 p.

Folder 7

[Op. 70] — *Symphonie gothique*. For organ. (4th edition, Schott; notes.)  
Edition 4. Photocopy of score, provided by Schott. Mayence: B. Schott's Söhne, c1895. Cat. no. ED 1894. 35 pp.  
Photocopy of score edited for A-R Edition, from copy provided by Schott. [Mayence: B. Schott's Söhne, c1895.] No pl. no. 35 pp.

Also in folder:

Note regarding 1878 performance of excerpts of a "Symphonie gothique" by B. Godard. Ink MS, with source written in colored pencil. 1 p.  
Introit "Puer natus est." Photocopies from various chant books, MS (pencil and ink) transcriptions of different versions of chant, and draft of examples of chant for A-R edition of Op. 70. 21 pp., total.  
Photocopy of Widor's letter to the Director of Schott (used as Plate 3 in A-R edition of Op. 70). 1 p.  
Four examples of mm. 97–98 from 3rd movement showing differences between imprints (used on p. xiv in A-R edition of Op. 70). 1 p.  
"The Letters of Marcel Dupré and Alexander Boggs Ryan." Compiled by Lorenz Maycher. *The Diapason* (March 2015): 19–23. 5 pp. (One letter from Dupré mentions Widor's desire to omit the 4th movement trio.) Accompanied by Near's analysis of the omission (used in footnote in A-R edition of Op. 70). Typescript. 1 p.  
Complete set of notes on comparison of editions. Ink and pencil MS. 19 pp., total.  
Note on dating editions from publisher's cover information. Ink MS. 1 p.  
Photocopy of original folder with notes by John Near. 1 p.

Folder 8

[Op. 73] — *Symphonie romane*. For organ. (Edition 1, Hamelle.)  
Edition 1. Photocopy of score, "possibly from the Boston Public Library (Brown Collection)." Paris: J. Hamelle, c1900. Pl. no. J. 4518.H. 38 pp.  
Edition 1, front cover and preface. Photocopy from score, from Sibley Music Library. Paris: J. Hamelle, c1900. Pl. no. J. 4518.H. 2 pp.  
Page showing plainchant words applied to melodies in movement 3. 1 p.

Also in folder:

Photocopy of original folder with notes by John Near. 1 p.

Folder 9

[Op. 73] — *Symphonie romane*. For organ. (Edition 2, Hamelle.)  
2nd edition, containing handwritten marks by Riemenschneider and perhaps Widor (in blue) as indicated by Elinore Barber, director of the RBI. Photocopy of score, from the Riemenschneider Bach Institute, Baldwin Wallace University. Paris: J. Hamelle, [1900]. Pl. no. J. 4518.H. 38 pp.  
2nd edition (excerpts). Photocopy of pages from score, from Harvard Library. [Paris: J. Hamelle, 1900]. Pl. no. J. 4518.H. 4 pp.

Also in folder:

Photocopy of original folder with notes by John Near. 1 p.

- Folder 10 [Op. 73] — *Symphonie romane*. For organ. (Edition 3, Hamelle, from RBI.)  
3rd edition, containing handwritten marks by Riemenschneider and perhaps Widor as indicated by E. Barber. Photocopy of score, from the Riemenschneider Bach Institute, Baldwin Wallace University. Paris: J. Hamelle, [1900]. Pl. no. J. 4518.H. 38 pp.

- Folder 11 [Op. 73] — *Symphonie romane*. For organ. (Edition 3, Hamelle, from Harvard.)  
3rd edition. Photocopy of score, from the Harvard Library. Paris: J. Hamelle, [1900]. Pl. no. J. 4518.H. 42 pp. (includes multiple copies of the front cover/title page).

Also in folder:

Photocopies of the front covers from various imprints in series, from scores from the Harvard Library. 3 pp.

Index card with notes comparing various editions. Pencil MS. 2 pp.

Page comparing m. 48 of Choral from the manuscript against version in editions 1–3. 1 p.

Photocopy of original folder with notes by John Near. 1 p.

- Folder 12 [Op. 73] — *Symphonie romane*. For organ. (Edition 4, Hamelle.)  
4th edition. Photocopy of score, from the St. Louis Public Library. Paris: J. Hamelle, [1900]. Pl. no. J. 4518.H. 40 pp. Accompanied by printout of library catalog record for the score.

Also in folder:

Photocopy of original folder with notes by John Near. 1 p.

- Folder 13 [Op. 73] — *Symphonie romane*. For organ. (Notes, pages, and edited copy.)  
Photocopy of score edited for A-R edition, from unidentified source. [s.l.: s.n., s.d]. 37 pp. Accompanied by additional copy of p. 37. 1 p.

Also in folder:

Photographs of John Near working [at a computer in a home office] on the edition of the *Symphonie romane*; dated August 2, 1996. 2 color photographs, 3.5" x 5".

Photocopy of front cover of score signed and inscribed to Albert Schweitzer by Widor, from the Maison Schweitzer, Gunsbach, France. 1 p.

Notes on the editions at Harvard. Ink MS. 1 p.

Complete notes on a comparison of the editions (created summer 1989, Paris). Ink and pencil MS. 9 pp.

Photocopies of pages from the Easter Mass, from the *Antiphonaire Romain* (1866) and the *Liber Usualis* (1934). 8 pp.



Draft of an English translation of Widor's preface to *Symphonie romane*. Ink MS. 2 pp.

Notes taken from Paul Lindsley Thomas's dissertation (1979) and Jimmy Jess Anthony's dissertation (1986). Ink MS. 4 pp.

Photocopy of original folder with notes by John Near. 1 p.

Folder 14 [Op. 13 and 42] — Covers of various editions [of the Symphonies].  
*From folder labeled: Important Miscellaneous Documents.*  
Front covers from various editions of Widor's *Symphonies*. 13 photocopies and 1 color photograph. 14 items, total.

Folder 15 [Op. 13 and 42] — Notes, letters, pages, etc. from work on A-R Edition of Symphonies.

*From folder labeled: Important Miscellaneous Documents.*

Envelope labeled "Miscellaneous Notes" containing: (1) Notes concerning staccato dots and vertical wedges; (2) Notes on grace notes, etc., in Widor's symphonies; (3) Notes on comparison of Symphonies V and VI in editions A and A' from Brussels; (4) Bibliothèque Royale Albert 1er (Mus 4266 C contains Symphonies I-VI); (5) List of all mvts. in Symphonies I-VIII by number of versions. Pencil and MS. 29 pp., total.

"Table of Revisions" for Widor's *Symphonies*, Op. 13 and Op. 42. Typescript. 2 pp.

List of scores at the Riemenschneider Bach Institute, with notes. Pencil MS. 1 p.

Notes on the scores from the Maison Schweitzer, Gunsbach, France. Ink MS. 8 pp.

Summary list of the scores at the BnF, with notes; accompanied by extensive notes on various scores in different editions and Emend 3 notes for *Symphonie V*. Pencil and ink MS. 26 leaves, total.

Extensive notes on Emendations 1 and 2 and comparisons of editions on music manuscript paper. MS repro and ink MS. 16 leaves, total.

Letter from John Near to Kit Hill (editor at A-R Edition); dated July 29–August 2, 1990. Contains description of editions A, B, and C. MS repro. 12 pp.

List of scores issued in the 1940s (from Washington University in St. Louis Library). Pencil MS. 2 pp.

Registration sheet for "Marcia" (from *Symphonie III*), from John Near's Saint-Sulpice performance (1987). 1 p.

Miscellaneous pages from scores of Widor's *Symphonies*. 11 pp.

Folder 16 [Op. 42<sup>bis</sup>] — *Symphonie pour orgue et orchestra*. (Orchestral score from RBI, copy 2.)

Photocopy of manuscript full score from the library of Albert Riemenschneider, Riemenschneider Bach Institute, Baldwin Wallace University. 104 pp.

N.B. This copy contains red markings that duplicate the original manuscript (copied by the librarian at RBI).

## **Box 19**

Folder 1 [Op. 42<sup>bis</sup>] — *Symphonie pour orgue et orchestra*. (Orchestral score from RBI, copy 1 [oversized].)

Photocopy of manuscript full score from the library of Albert Riemenschneider, Riemenschneider Bach Institute, Baldwin Wallace University. 101 pp.

N.B. This copy used by John Near during research in Paris (August 2001) to compare against the original Vma. manuscript 603 (1st movement), ms. 604, and ms. 605; contains extensive markings by Near in pencil and colored pencil.

Folder 2 [Op. 42<sup>bis</sup>] — *Symphonie pour orgue et orchestra*. (Autograph manuscript from BnF [oversized].)

Photocopy of Widor's autograph manuscript (full score), from the Bibliothèque nationale de France. 53 pp.

N.B. This copy used by John Near during research in Paris (August 2001) to compare against the original Vma. manuscript 603 (1st movement), ms. 604, and ms. 605; contains extensive markings by Near in pencil and colored pencil.

## **Box 16**

Folder 1 [Op. 42] — *Symphonie pour orgue et orchestra*. (Photocopy of Courboin's score.)  
Photocopy of manuscript full score owned by Charles M. Courboin, from the Sibley Music Library (includes photocopies of pages with press clippings from inside cover. 101 pp., total.

N.B. (by John Near): Copy made by J. Faes, 1903–04, Anvers. The original ms of this copy belonged to Charles M. Courboin; it was donated to the Sibley Library in 2000 at my [Near's] suggestion by his son, Robert Courboin. The original score came to my attention via Wilma Jensen, and my communications with Robert Courboin ensued as I prepared the first edition, published by A-R Editions in 2002.

### Also in folder:

Printout of bibliographic record and bibliographic description of Courboin's score and parts, now held at Sibley Music Library. Typescript. 1 p.

Folder 2 [Op. 42] — *Symphonie pour orgue et orchestra*. (Photocopy of Courboin's parts.)  
Photocopies of full set of manuscript parts owned by Charles M. Courboin, from the Sibley Music Library. 45 instrumental parts. Accompanied by typescript list of parts. 1 p.

## *Sub-series B: Papers*

## **Box 16 [cont.]**

Folder 3 Programs and reviews of the 1919 premiere performance of Widor's *Symphonie pour orgue et orchestra* and the 1922 reprise.

Photocopies of newspaper reviews and the concert program from the Philadelphia Orchestra's premiere of Widor's *Symphonie pour orgue et orchestra* (March 27, 1919). 31 pp., total.

Photocopy of concert program from the Philadelphia Orchestra's March 24, 1920, concert (on program: "Pastorale" from *Symphonie II* by Widor). 4 pp.  
Photocopies of reviews and concert program from the Philadelphia Orchestra's 1922 reprise of Widor's *Symphonie pour orgue et orchestra* (December 26, 1922). 10 pp., total.

Also in folder:

Excerpt from the program for the 2002 American Guild of Organists' National Convention (premiere of the A-R Edition of Widor's *Symphonie pour orgue et orchestra* by David James Christie and the Philadelphia Orchestra).  
Photocopy of original folder. 1 p.

Folder 4 Correspondence for *Symphonie pour orgue et orchestre* (1996–2002).  
*Removed from original 3-ring binder; original chronological order of materials preserved.*  
Correspondence to/from John Near concerning the creation and publication of the first edition of Widor's *Symphonie pour orgue et orchestre, Op. 41[bis]*. Includes letters, printouts of emails, and accompanying documents (newsletter, concert programs, invoices, 1 photo of Ed Barr and John Near at 2002 AGO Convention). 164 leaves, total.

Folder 5 Publisher's proofs of *Bach's Memento* and *Handel's Célèbre Largo* (ed. John Near) for Crescendo Music Publications.  
*See Box 9/18 for final, published score.*  
Proof of full score and front matter, labeled "Edit 5," with annotations in pencil [by John Near]. 58 pp., total.  
Proof of full score and front matter, labeled "1st draft, edited," with annotations in colored pencil and pencil [by John Near]. 36 pp.  
Proof of full score, labeled "2nd draft," with annotations in colored pencil [by John Near]. 33 pp.  
Various pages, including pages from publisher's proof and photocopies of pages from the original sources for three of the pieces. 30 pp., total.

Folder 6 Correspondence for A-R edition of the 10 Organ Symphonies (1982–1989).  
*Removed from original box housing all correspondence on the Symphonies; original chronological order of materials preserved.*  
Correspondence to/from John Near concerning the creation and publication of Widor's *Symphonies I–VIII* for A-R Editions. Includes letters, postcards, and related documents (e.g., addresses, brochures, and receipts). 55 leaves, total.

Folder 7 Correspondence for A-R edition of the 10 Organ Symphonies (1990).  
*Removed from original box housing all correspondence on the Symphonies; original chronological order of materials preserved.*  
Correspondence to/from John Near concerning the creation and publication of Widor's *Symphonies I–VIII* for A-R Editions. Includes letters and

accompanying documents (e.g., notes and drafts of the stems and rests policy). 116 leaves, total.

## **Box 17**

- Folder 1 Correspondence for A-R edition of the 10 Organ Symphonies (1991).  
*Removed from original box housing all correspondence on the Symphonies; original chronological order of materials preserved.*  
Correspondence to/from John Near concerning the creation and publication of Widor's *Symphonies I–VIII* for A-R Editions. Includes letters, faxes and accompanying documents (e.g., drafts of the stems and rests policy, proofs, pages from scores, and brochures). 97 leaves, total.
- Folder 2 Correspondence for A-R edition of the 10 Organ Symphonies (1992–1998).  
*Removed from original box housing all correspondence on the Symphonies; original chronological order of materials preserved.*  
Correspondence to/from John Near concerning the creation and publication of Widor's *Symphonies I–VIII*, *Symphonie gothique*, and *Symphonie romane* for A-R Editions. Includes letters, faxes, and accompanying documents (e.g., invoices and notes). 85 leaves, total.
- Folder 3 Correspondence for A-R edition of the 10 Organ Symphonies (2002–2020).  
*Removed from original box housing all correspondence on the Symphonies; original chronological order of materials preserved.*  
Correspondence to/from John Near concerning reprints of and royalties for Widor's *Symphonies I–VIII*, *Symphonie gothique*, and *Symphonie romane* for A-R Editions. Includes letters, printouts of emails, and accompanying documents (e.g., drafts). 61 leaves, total.

## **Series 4: Compositions of Charles-Francois Widor**

### **Box 17 [cont.]**

- Folder 4 Piano solos by François-Charles Widor (father of Charles-Marie Widor).  
*Sérénade, Op. 6*. For solo piano. Publisher's proof of score, with corrections by John Near (original proof lists composer as Charles-Marie Widor). [Australia]: Crescendo Music Publications, c2008. 16 pp.  
*Chant du meunier, Op. 12*. For solo piano. Photocopy of score, from the Library of Congress. Paris: Heugel et Cie, [s.d.]. Pl. no. H. 5016. 7 pp.

**Series 5: Microfilm**

*Sub-series A: Compositions of Charles-Marie Widor*

**Box 18**

Items 1–2 [Op. 13 and 42] — *Symphonies I–VIII*. For organ. In two volumes, from the Boston Public Library (M.414.41). [Vol. I is edition A'; Vol. II is edition B] Paris: J. Hamelle, [s.d.]. Two 35 mm microfilm; 1 negative copy (item 2), 1 positive copy (item 3).

*Accompanying documents (invoice and shipping memo) separated; see Box 11/17.*

Item 3 [Op. 42] — *Symphonie VI*. For organ. 2nd A' edition (1887–87), from the University of California, Berkeley, Library (M8.W528 Case X). Paris: J. Hamelle, [1884–1887]. [Pl. no. J.1460 H.]. 35 mm microfilm.

*Accompanying document (packing slip) separated; see Box 11/17.*

Item 4 Op. 42<sup>[bis]</sup> — *Symphonie pour orgue et orchestra [in G Minor]*, movement 2 (Andante) and movement 3 (Final). Autograph manuscript, from the Bibliothèque nationale de France (MS 18135, Bobine 7201). 35 mm microfilm.

Item 5 Op. 73 — *Symphonie romane*. For organ. Autograph manuscript from the Bibliothèque nationale de France (MS 20825, Bobine 2845). 35 mm microfilm.

Item 6 Op. 81 — *Sinfonia sacra*. For organ. Autograph manuscript (à Monsieur Rudolf Nydahl, 1 juin 1922), from the Stiftelsen Musikkulturens Främjande, Stockholm, Sweden. 136 pp. (On last page: C W M oct. 7 [1907].) 35 mm microfilm.

Also on microfilm (additional MSs from S-SMF):

Franck, César. *Grande pièce symphonique, Op. 17*. Autograph manuscript. 27 pp. (On last page: 16 7<sup>bre</sup> 1863 César Franck.)

Bach, J. S. *Prelude, Trio, and Fugue in C Major, BWV 545*. Autograph manuscript. 9 pp.

Item 7 Widor works [from the Bibliothèque nationale de France], Reel 1 of 2. 35 mm microfilm.

Published scores by Widor. Includes (3 items):

Op. 6 — *Deux suites italiennes*. Full score (Magnus): Le Cabriolet, Vm<sup>12</sup> 30452; La Barque, Vm<sup>12</sup> 30453.

No op. (1919) — *Suite florentine*. Full score & part (Hamelle), Vmg18287.

Op. 52 — *Soirs d'Alsace*. Parts (violon & violoncelle) for “En Route”; “Ciel d’orage”; “Le Calme renaît”; “Promenade sentimentale.”

Item 8 Widor works [from the Bibliothèque nationale de France], Reel 1 of 2. 35 mm microfilm.

Widor's scores with corrections and revisions. Includes (17 items):

- Op. 4 — *Airs de ballet*. For piano. (Hamel.)  
 Op. 6 — *La Barque* “*fantaisie Italienne.*” For piano. (Durand & Schœnewerk.)  
 Op. 6 — *Le Corricolo* “*fantaisie Italienne.*” For piano. (Durand & Schœnewerk.)  
 Op. 5 — *Scherzo-Valse*. For piano. (Durand & Schœnewerk.)  
 Op. 9 — *Caprice*. For piano. (Hamel.)  
 Op. 12 — *Impromptu*. For piano. (Hamel.)  
 Op. 15 — *Six Morceaux de Salon*. For piano. 2 livres, (Hamel.)  
 Op. 17 — *Prélude, Andante et Final*. For piano. (Maho.)  
 Op. 20 — *Scènes de bal*. For piano. 2 livres. (Hamel.)  
 Op. 21 — *Trois pieces*. For cello and piano. Full score (no violoncelle part). (Hamel.)  
 Op. 29 — *Variations sur un Thème original*. For piano. (Hamel.)  
 Op. 31 — *12 Feuilletts d’Album*. For piano. 2 livres. (Hamel.)  
 Op. 44 — *Dans les Bois*. For piano. (Hamel.)  
 Op. 48 — *Pages intimes*. For piano. (Hamel.)  
 Op. 51 — *Suite Polonaise*. For piano. (Hamel.)  
 Op. 58 — *Suite en si mineur*. For piano. (Hamel.)  
 Op. 61 — *Carnaval*. For piano. (Hamel.)

*Sub-series B: L’orgue moderne (edited by Ch.-M. Widor)*

Item 9      *L’orgue moderne*, Vols. 22–35 (1920–1924), from the Bibliothèque nationale de France (Vm7 14648, nos. 22–35). [Published by A. Leduc.] 35 mm microfilm.

Includes:

- Vol. 22: Marcel Dupré / *Scherzo*. 13 pp.  
 Vol. 23: Émile Bourdon / *Choral varié sur l’hymne “Ave maris stella.”* 9 pp.  
 Vol. 24: Alexandre Cellier / *Etude*. 9 pp.  
 Vol. 25: A. Clavers / *Thème varié*. 7 pp.  
 Vol. 26: Albert Ribollet / *Andantino cantabile*. 7 pp.  
 Vol. 27: Gaston Singery / *Cantilène*. 5 pp.  
 Vol. 28: J. B. Ripert / *Variations et thème*. 8 pp.  
 Vol. 29: Yvonne Hédoux / *Prélude et fugue*. 7 pp.  
 Vol. 30: Hendrik Andriessen / *Troisième choral*. 9 pp.  
 Vol. 31: Lucien Mawet / *Impromptu*. 8 pp.  
 Vol. 32: Émile Bourdon / *Canzona*. 8 pp.  
 Vol. 33: Marcel Languetuit / *Intermezzo*. 6 pp.  
 Vol. 34: Fritz Bach / *Prélude et fugue*. 8 pp.  
 Vol. 35: Rudolf Moser / *Rhapsodie*. 11 pp.

*Sub-series C: Dissertations*

Item 10 Anthony, Jimmy Jess. "Charles-Marie Widor's *Symphonies pour orgue*: Their Artistic Context and Cultural Antecedents." DMA diss., University of Rochester, 1986. UMI Dissertations Publishing (cat. no. 8614151). 35 mm microfilm.

Item 11 Near, John Richard. "The Life and Work of Charles-Marie Widor." DMA diss., Boston University, 1985. UMI Dissertations Publishing (cat. no. 8508920). 35 mm microfilm.

*Accompanying document (packing slip) separated; see Box 11/17.*

Item 12 Thomas, Paul Lindsley. "Gregorian Chant in the Organ Symphonies of Widor and Dupré." DMA diss., University of North Texas, 1979. UMI Dissertations Publishing (cat. no. 7919754). 35 mm microfilm.

**Box 11**

Folder 17 Papers separated from microfilm (6 items).

Separated from Box 18/1-2:

Invoice from Redex Film Products (NY; May 4, 1982) and shipping memo from General Microfilm Company (Cambridge, MA; June 22, 1984). 2 pp.

Separated from Box 18/3:

Packing slip from UC-Berkeley; dated July 19, 1990. 1 p.

Separated from Box 18/7-8:

List of contents on reels. Ink MS. 2 pp.

Separated from Box 18/9:

Invoice from the Bibliothèque nationale de Paris; includes list of contents on reel; dated October 20, 1982. 1 p.

Separated from Box 18/11:

Packing slip from University Microfilms International; dated January 17, 1986. 1 p.