

LOUIS KARCHIN COLLECTION

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EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Processed by James Henry Benson, 2018
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*Louis Karchin conducting the Orchestra of the League of Composers at Miller Theatre, New York.
Photograph by Shree Clement, provided by Louis Karchin.*



*Louis Karchin with composer Elliott Carter and soprano Kate Lindsey, after conducting Mr. Carter's *In the Distances of Sleep* at the debut of the Orchestra of the League of Composers at Miller Theatre, NY (June 2009). Photograph by Ron Gordon, provided by Louis Karchin.*

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DESCRIPTION OF COLLECTION

Shelf location: C4B 7,1–2

Physical extent: 3.8 linear feet

Biographical Sketch



Photograph by J. Henry Fair, provided by Louis Karchin.

Louis Samuel Karchin (b. Philadelphia, PA, 8 September 1951) earned the Bachelor of Music degree from the Eastman School of Music in 1973, where he studied composition with Samuel Adler and Joseph Schwantner. He subsequently completed graduate work at Harvard University (MA 1975, PhD 1978) studying with Fred Lerdahl and Earl Kim. He pursued additional study as a Leonard Bernstein Fellow in Composition at the Tanglewood Music Center in 1971 and 1972, and later studied conducting with Leon Barzin in Paris (1978–79) and opera conducting with Boris Goldovsky.

In 1979, Dr. Karchin joined the composition department at New York University. He has maintained an active compositional and conducting career, with an oeuvre that includes more than 95 compositions, including two operas (*Romulus*, 2007; *Jane Eyre*, 2016), orchestral music, chamber works, and works for solo instruments. His works have amassed numerous awards and accolades, including a John Simon Guggenheim Foundation Fellowship, three awards from the American Academy of Arts and Letters, four awards from the National Endowment for the Arts, and commissions from the Serge Koussevitzky Foundation, the Fromm Music Foundation, and the Barlow Endowment at Brigham Young University. His works have been sponsored and performed

by organizations and ensembles across the world, including the Chamber Music Society of Lincoln Center, Tanglewood, Carnegie Hall, the Louisville Orchestra, The Fort Worth Opera (TX), the Da Capo Chamber Players (NYC), the Plurimo Ensemble (Venice, Italy), Spectrum Sonori (Seoul, South Korea), the Delta Ensemble (Amsterdam, Holland), Earplay (San Francisco, CA), Voices of Change (Dallas, TX), the New York New Music Ensemble, and the Portland (ME) Symphony.

As a teacher, beyond his professorship at NYU, Dr. Karchin has also held appointments as composer-in-residence at the Composers' Conference at Wellesley College, Indiana University, the University of Buffalo, the University of Iowa, and the University of Utah. Additionally, in 2010, he was a guest composer at the Etchings Festival in Auvillar, France. He has co-founded several new music groups, including the Chamber Players of the League-ISCM, the Orchestra of the League of Composers, and the Washington Square Ensemble, and has appeared as a conductor with each ensemble.

Dr. Karchin lives in Short Hills, NJ, with his wife, Julie Sirota Karchin, and their daughters, Marisa and Lindsay.

Provenance

The Louis Karchin Collection is an open collection within the Eastman School of Music Archives. This collection comprises the composer's first gift of manuscripts, which were received 2018. As of December 2020, the collection is an open collection, and Dr. Karchin is expected to deposit additional materials in future, periodic installments.

Scope and Content

The collection is comprised of compositional sketches, drafts, fair copies, proof copies, and published scores by Louis Karchin.

Restrictions and Use

There are no restrictions on the use of this collection; however, reproduction of collection materials will be provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.

Associations

This collection is one of numerous special collections at RTWSC that document the careers and legacies of graduate composers and composition faculty of the Eastman School of Music, including those of Gardner Read (BM 1936, MM 1937), John La Montaine (BM 1942), Sydney Hodkinson (BM 1957, MM 1958), Louis Angelini (MM 1960, PhD 1968), Michael Isaacson (PhD 1979), Samuel Adler (faculty, 1966–95), and others.

DESCRIPTION OF SERIES

The works of Louis Karchin have been arranged into five series according to instrumentation and format. The arrangement for the first four series (i.e., opera, vocal, instrumental ensemble, and solo instrumental) has been taken from the works list that accompanies the Grove Music Online entry on the composer (Robert Carl, “Karchin, Louis,” *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.48320>).

Within each series, the materials are arranged alphabetically by title. The composition dates have been taken from the manuscript scores or, where a date is not present on the score, from the detailed works list available on Louis Karchin’s professional website (<https://louiskarchin.com/>; accessed December 2020).

Series 1: Opera

This series contains sketches, libretti, drafts, fair copies, and scores of operas by Louis Karchin.

Series 2: Vocal

This series contains works for voice, including choral music, works for voice and instrumental ensemble, and solos for voice and piano. The materials include sketches, drafts, and fair copies as well as copies of annotated poetry or text.

Series 3: Instrumental Ensemble

This series is comprised of works for large (e.g., chamber orchestra) and small instrumental ensembles (e.g., duet or solo instrument with piano).

Series 4: Solo Instrumental

This series consists of works for solo instrument (e.g., solo piano), represented in sketches, drafts, revised scores, and fair copies.

Series 5: Oversized

While not technically a separate series in and of itself, an Oversized series has been created as repository for sketches, drafts, and scores from other series that are otherwise too large to be accommodated in the designated records storage containers. The items in this series have been arranged in four sub-series according to instrumentation:

Sub-series A: Oversized opera

Sub-series B: Oversized vocal

Sub-series C: Oversized instrumental ensemble

Sub-series D: Oversized instrumental solo



Louis Karchin conducting his opera, Romulus, at the Guggenheim Museum, NY, with Katrina Thurman, Steven Ebel, and Thomas Meglioranza. (2007). Photograph by Richard Termine, provided by Louis Karchin.

INVENTORY

Series 1: Opera

Box 1

- Folder 1 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by Diane Osen.
Act I and II. Draft of score (piano reduction); undated. Pencil sketch. 111 pages of music.
- Folder 2 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by Diane Osen.
Act III. Draft of score (piano reduction); dated July 13, 2011–November 11, 2012. Pencil sketch. 77 pages of music.
- Folder 3 *Romulus: A Comedy in One Act*. By Alexandre Dumas, père; English adaptation by Barnett Shaw.
Facsimile of published script with annotations (New York: Samuel French, [s.d.]). 19 leaves (41 pages of text).
- Folder 4 [*Romulus: A Comic Opera in One Act* (1990).]
Early draft of score (piano reduction); dated May 17, 1989. Pencil sketch. 120 pages of music (numbered 1b–120b).
- Folder 5 *Romulus: An Opera in One Act* (1990). Based on an English translation by Barnett Shaw of a play by Alexadnder Dumans, père.
Piano vocal score. Fair copy, with note “does not have latest correction”; “completed Jan. 2, 1990 NYC.” Pencil. 139 pages of music.
- Folder 6 *Romulus: An Opera in One Act* (1990). Based on an English translation by Barnett Shaw of a play by Alexadnder Dumans, père.
Part I (pp. 1–144). Full score. Fair copy; undated. Pencil. 148 pages of music.
- Folder 7 *Romulus: An Opera in One Act* (1990). Based on an English translation by Barnett Shaw of a play by Alexadnder Dumans, père.
Part II (pp. 145–264). Full score. Fair copy; undated. Pencil. 120 pages of music.

Box 2

- Folder 1 *Romulus: An Opera in One Act* (1990). Based on an English translation by Barnett Shaw of a play by Alexadnder Dumans, père.
Part III (pp. 265–379). Full score. Fair copy; dated June 26, 1990. Pencil. 115 pages of music.

Series 2: Vocal

Box 2 [cont.]

- Folder 2 *American Visions: Two Songs on Poems of Yevgeny Yevtushenko* (2011). For baritone and chamber orchestra.
Draft of score. Pencil sketch; dated Oct. 13, 2011, Jan. 13, 2012. 130 pages of music.
- Folder 3 *American Visions: Two Songs on Poems of Yevgeny Yevtushenko* (1998). For baritone and chamber ensemble.
Draft of score; dated June 9, 1998. Pencil sketch. 72 pages of music.
- Folder 4 *Ancient Scenes* (2014). For soprano and chamber ensemble. Texts by Seamus Heaney.
Draft of score; dated December 13–25, 2013. Pencil sketch. 61 pages of music.
- Folder 5 *Carmen de Boheme* (2002). For soprano and piano. Text by Hart Crane.
Pencil sketch; undated. 6 pages of music.
- Folder 6 *Carmen de Boheme* (2002). For soprano and piano. Text by Hart Crane.
Original manuscript score. Pencil sketch; dated April 26, 2002. 16 pages of music.
- Folder 7 *Deux Poèmes de Mallarmé* (2001). For soprano and piano.
Sketches; undated. Pencil. 28 pages of music.
- Folder 8 *Echoes* (2002). For baritone and piano. Text by Hart Crane.
Sketches; undated. Pencil. 12 pages of music.
- Folder 9 *Echoes* (2002). For baritone and piano. Text by Hart Crane.
Draft of score; dated March 6, 2002. Pencil sketch. 7 pages of music.
- Folder 10 *Five Songs on Poems of Sue Standing* (1985). For soprano and piano.
Fair copy. Pencil; dated 1985. 28 pages of music.
- Folder 11 *Four Songs on Poems of Seamus Heaney* (2013). For soprano and chamber ensemble.
Facsimile of four poems by Seamus Heaney with annotations, additional annotations in pencil and ink. From unidentified published source. 7 pages of poetry, including duplicate pages.
Draft of score (piano reduction). Pencil sketches; dated March 4, 2012. 21 pages of music.

- Folder 12 *Four Songs on Poems of Seamus Heaney* (2013). For soprano and chamber ensemble.
Draft of full score; undated. Pencil sketch. 54 pages of music.
- Folder 13 *Four Songs on Poems of Seamus Heaney* (2013). For soprano and chamber ensemble.
Draft of full score; dated August 21, 2016. Pencil sketch. 60 pages of music.
- Box 3**
- Folder 1 *The Gods of Winter* (2006). For baritone and orchestra. Texts by Dana Gioia.
Draft of full score; dated December 18, 2006 [title page gives date as 2007].
Pencil sketch. 71 pages of music.
- Folder 2 *The Gods of Winter* (2006). For baritone and chamber ensemble. Texts by Dana Gioia.
Draft of full score; dated 2006 on title page. Pencil sketch. 64 pages of music.
- Folder 3 *The Gods of Winter* (2006). For baritone with ensemble [piano reduction]. Texts by Dana Gioia.
Pencil sketch (piano reduction); dated November 3, 2006. 28 pages of music.
- Folder 4 *Hymns from the Dark* (2017). For SATB chorus and organ. Poems by Dietrich Bonhoeffer.
Full score. Fair copy; dated March 26, 2017. Pencil. 22 pages of music.
- Folder 5 *Hymns from the Dark* (2017). For SATB chorus and organ. Poems by Dietrich Bonhoeffer.
Title on sketch: Through Darkness into Light.
Draft of score; dated March 5, 2017. Pencil sketches. 13 pages of music.
- Folder 6 *Interlude* (2002). For voice (soprano or tenor) and piano. Text by Theodore Roethke.
Score. Manuscript fair copy; dated January 28, 2002. Pencil. 9 pages of music.
- Folder 7 *Matrix and Dream* (2004). For soprano and piano. Text by Paul Auster.
Score. Manuscript fair copy; dated February 20, 2004. Pencil. 9 pages of music.
- Folder 8 *Matrix and Dream* (2004). For soprano and piano. Text by Paul Auster.
Facsimile of published poem from unidentified volume; received as fax transmission. 1 page of poetry.
Pencil sketches; undated. 9 pages of music.
- Folder 9 *Meditation* (2001). For soprano and piano. Poetry by Theodore Roethke.

Sketch; dated December 31, 2001. Pencil. 11 pages of music.

- Folder 10 *Meditation* (2001). For soprano and piano. Poetry by Theodore Roethke.
Original manuscript score; dated December 31, 2001. Pencil. 12 pages of music.
- Folder 11 *Memory* (2002). For tenor and piano. [Poetry by Theodore Roethke.]
Sketch; undated. Pencil. 3 pages of music.
- Folder 12 *Memory*. For baritone and piano. Poetry by Theodore Roethke.
Original manuscript score [fair copy]; dated January 28, 2002. Pencil. 4 pages of music.
- Folder 13 *Orpheus* (2003). A Masque for baritone voice, dancers, and chamber ensemble.
Poetry by Stanley Kunitz.
Original manuscript full score. Fair copy; dated February 7, 2003. Pencil. 209 pages of music.
- Folder 14 *Plaint* (2004). For soprano and piano. Poetry by Theodore Roethke.
Draft of score; dated June 30, 2004. Pencil sketch. 5 pages of music.
- Folder 15 *Psalms 23* (2004). For soprano, violin, and piano.
Original manuscript score; dated 2004. Pencil sketch. 12 pages of music.
- Folder 16 *Psalms 23* (2004). For soprano, violin, and piano.
Pencil sketches; undated. 8 pages of music.
- Folder 17 *Roethke Songs* (2004). For soprano and piano.
Draft of score; dated June 15, 2004. Pencil sketch. 21 pages of music.
- Folder 18 *Roethke Songs*. For soprano and piano.
Pencil sketch. 26 pages of music.
- Folder 19 *Songs of Distance and Light* (1988). For soprano and chamber ensemble. Texts by Elizabeth Bishop and Jennifer Rose.
Full score. Fair copy; dated October 26, 1987. Pencil with emendations in blue pencil. 92 pages of music.

Box 4

- Folder 1 *To the Stars* (2003). For SATB voices. Orphic hymn translated by Apostolas N. Athanassakis.
Piano reduction (for rehearsal only). Fair copy; undated. Pencil. 4 pages of music.

- Folder 2 *To the Stars* (2003). For SATB voices. Orphic hymn translated by Apostolas N. Athanassakis.
Choral score. Fair copy; dated May 9, 2003. Pencil. 15 pages of music.
- Folder 3 *To the Stars* (2003). For soprano or tenor and piano. Orphic hymn translated by Apostolas N. Athanassakis.
Original manuscript score. Fair copy; dated March 20, 2003. Pencil. 6 pages of music.
- Folder 4 “*A Way Separate...*” (1992). For soprano solo and chamber ensemble Texts by Ruth Whitman and Hannah Senesh.
Full score (incomplete, pp. 1–18 only). Fair copy; undated. Pencil; p. 17 is MS repro. 18 pages of music.

Series 3: Instrumental ensemble

Box 4 [cont.]

- Folder 5 “*As the Circle Opens to Infinity...*” (2018). For chamber ensemble.
Draft of full score; dated November 12, 2017. Pencil sketch. 67 pages of music.
- Folder 6 *Barcarole Variations* (2015). For violin and harp.
Original manuscript score; dated September 23, 2015. Pencil sketch. 23 pages of music.
- Folder 7 *Canon for Earl Kim* (1980). For two bassoons.
“*To Earl Kim on his sixtieth Birthday.*”
Score; dated January 25, 1980. MS repro. 2 pages of music.
- Folder 8 *Chamber Symphony* (2009). For chamber orchestra.
Original manuscript full score; dated 2009. Pencil sketch. 115 pages of music.
- Folder 9 *Chamber Symphony* (2009). For chamber orchestra.
Earlier draft of full score (incomplete; pp. 1–93 only); undated. Pencil sketch.
93 pages of music.
- Folder 10 *Dreamscape* (2016). For oboe and violin.
Draft of score; dated June 16, 2016. Pencil sketch. 13 pages of music.
- Folder 11 *Evocations* (2010). For clarinet and percussion.
Draft of score; dated April 20, 2010. Pencil sketch. 33 pages of music.
- Folder 12 *Excursions* (2014). For viola and electronics.

Earlier version. Rough draft of score; dated April 17, 2014. Pencil sketch. 5 pages of music.

Folder 13 *Excursions* (2014). For viola and electronics.
Draft of score; dated October 30, 2015. Pencil sketch. 8 pages of music.

Folder 14 *Fanfare* (1988). For two trumpets.
To Charles Woorinen in honor of his 50th birthday.
Score. MS repro. 1 page of music.

Folder 15 *Luminous Fields* (2014). For chamber ensemble.
Draft of full score; undated. Pencil sketch. 27 pages of music.

Folder 16 *Quest* (2014). For flute and harp.
Original manuscript score; dated August 17, 2014. Pencil. 10 pages of music.

Box 5

Folder 1 *Reflection* (2017). For oboe and piano.
Original manuscript score; dated March 26, 2017. Pencil. 5 pages of music.

Folder 2 *Rhapsody for Violin and Piano* (c2010). For violin and piano.
Original manuscript score [revised version]; c2010. Pencil. 26 pages of music.

Folder 3 *Rustic Dances* (1995). For violin, clarinet, and marimba.
Full score. Fair copy; dated 1995. Pencil. 30 pages of music.

Folder 4 *Rustic Dances* (1995). For violin, clarinet, and marimba.
Pencil sketches; undated. 19 pages of music.

Folder 5 *Sonata de Camera* (1995). For violin and piano.
Score. Fair copy; dated January 1, 1995. Pencil. 30 pages of music.

Folder 6 *Sonata for Violoncello and Piano* (1990).
Score. Fair copy; dated December 3, 1988; corrected February 28, 1989.
Pencil. 48 pages of music.

Folder 7 *String Quartet No. 3* (2015).
Full score. Fair copy; dated July 13, 2015. Pencil. 70 pages of music.

Folder 8 *Voyages* (2001). For alto saxophone and piano.
Score. Fair copy; dated August 2, 2001. Pencil. 48 pages of music.

Series 4: Solo instrumental

Box 5 [cont.]

- Folder 9 *Canzona* (1988). For violin alone.
Score. Fair copy. MS repro. 4 pages of music.
- Folder 10 *Dark Mountains/Distant Lights* (2016). For solo violin.
Draft of score; dated November 2015. Pencil sketch. 10 pages of music.
- Folder 11 *Elegy* (1988). For violin alone.
Score. Fair copy. MS repro. 2 pages of music.
- Folder 12 *Etude* (1969). For piano.
Draft of score (incomplete; pp. 1–2 only); undated. Fair copy. Pencil. 2 pages
of music.
Score. MS repro. 8 pages of music.
- Folder 13 *Fanfare for Marty* (2001). For piano.
On the Occasion of Martin Boykan's 70th birthday.
Draft of score; undated. Pencil sketch. 2 pages of music.
- Folder 14 *Fanfare for Marty* (2001). For piano.
On the Occasion of Martin Boykan's 70th birthday.
Score. Fair copy; dated December 6, 2000. Pencil. 3 pages of music.
- Folder 15 *Fanfare/Pavane* (2000). For solo flute.
Score, labeled "Revision." Fair copy; dated 2000. Pencil. 4 pages of music.
Score. Fair copy; dated July 27, 2000. Pencil. 5 pages of music.
- Folder 16 *Four Sketches* (2014). For solo violin.
Pencil sketches; undated. 9 pages of music.
- Folder 17 *Four Sketches* (2014). For solo violin.
Draft of score; dated April 4, 2014. Pencil sketch. 10 pages of music.
- Folder 18 *A Jersey Reverie on New York Notes* (2018). For piano.
For Charles Wuorinen on his 80th birthday.
Draft of score; dated January 18, 2018. Pencil sketch. 3 page of music.
- Folder 19 *A Jersey Reverie on New York Notes* (2018). For piano.
Pencil sketches; undated. 11 pages of music.
- Folder 20 *Prayer* (c2005). For solo violin.
Score. Fair copy (c2005). Pencil. 4 pages of music.

- Folder 21 *Prayer* (c2005). For solo violin.
Pencil sketches; undated. 5 pages of music.
- Folder 22 *Ricercare* (1992). For solo violin.
Score. Fair copy. MS repro. 10 pages of music.
- Folder 23 *Rochester Celebration* (2017). For piano.
To Barry Snyder.
Draft of score; dated June 28, 2017. Pencil. 13 pages of music.
- Folder 24 *Sarabande/Variation* (1999). For solo guitar.
Score, labeled “1st version”; dated June 16, 1999. Fair copy. Pencil. 5 pages
of music.
Revised score; dated February 7, 2000. Fair copy. Pencil. 4 pages of music.
- Folder 25 *Sonatina* (1967). For piano.
Score; undated. Fair copy. Ink. 8 pages of music.
- Folder 26 *Two Lyrics for Solo Cello* (2012).
Pencil sketches; undated. 7 pages of music.
- Folder 27 *Two Lyrics for Solo Cello* (2012).
Original manuscript score; April 11, 2012. Fair copy. Pencil. 8 pages of
music.

Series 5: Oversized

Sub-series A: Oversized opera

Box 6

- Folder 1 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by
Diane Osen.
Act I. Piano vocal score. Pencil sketch; dated July–November 2011. 120 pages
of music.
- Folder 2 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by
Diane Osen.
Act I, part 1 (pp. 1–203). Draft of full orchestral score; dated December 14,
2012. Pencil sketch. 203 pages of music.
- Folder 3 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by
Diane Osen.
Act I, part 2 (pp. 204–273). Draft of full orchestral score; dated December 14,
2012. Pencil sketch. 70 pages of music.

Box 7

- Folder 1 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by Diane Osen.
Act II, part 1 (pp. 1–100). Draft of full orchestral score; dated June 10, 2013.
Pencil sketch. 100 pages of music.
- Folder 2 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by Diane Osen.
Act II, part 2 (pp. 101–188). Draft of full orchestral score; dated June 10, 2013. Pencil sketch. 88 pages of music.
- Folder 3 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by Diane Osen.
Act III, part 1 (pp. 1–154). Draft of full orchestral score; dated July 8, 2013.
Pencil sketch. 154 pages of music.

Box 8

- Folder 1 *Jane Eyre* (2015). Opera. Based on the novel by Charlotte Brontë; libretto by Diane Osen.
Act III, part 2 (pp. 155–253, with 8 inserts). Draft of full orchestral score; dated July 8, 2013. Pencil sketch. 107 pages of music.

Sub-series B: Oversized vocal

Box 8 [cont.]

- Folder 2 *American Visions: Two Songs on Poems of Yevgeny Yevtushenko* (2000). For baritone and orchestra.
Full orchestral score. Fair copy; dated June 15, 2000. Pencil sketch. 159 pages of music.
- Folder 3 *Deux Poèmes de Mallarmé* (2001). For soprano and piano.
Draft of score; dated January 11, 2001. Pencil sketch. 20 pages of music.
- Folder 13 *Orpheus* (2003). A Masque for baritone voice, dancers, and chamber ensemble. Poetry by Stanley Kunitz.
“In the Dark House” [by Stanley Kunitz]. Facsimile of annotated poem from unidentified published source. 2 pages of text.
Early version. Draft of score (piano reduction); dated November 8, 2002.
Pencil. 55 pages of music.

Sub-series C: Oversized instrumental ensemble

Box 8 [cont.]

Folder 5 *Capriccio for Violin and Seven Instruments* (1977).
Original manuscript sketches. Pencil. 22 pages of music.

Folder 6 *Percussion Quartet* (2000).
Full score. Fair copy; dated March 29, 2000. MS Repro. 55 pages of music.

Sub-series D: Oversized instrumental solo

Folder 7 *Ghost Waltz* (2002). For piano.
Score. Fair copy; dated May 5, 2002. Pencil sketch. 6 pages of music.

Folder 8 *Three Epigrams* (2008). For piano.
Full score. Fair copy; dated November 9, 2008. Pencil. 55 pages of music.