

THEODORE F. FITCH AND LORRAINE
NOEL FINLEY COLLECTION
Special Collections 1998.73

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UNIVERSITY OF ROCHESTER

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DESCRIPTION OF COLLECTION

Shelf location: M2B 7,1 – 7,6

Physical extent: 16 linear feet

Biographical Sketch



Theodore Fitch. Photograph from ESPA 5-44 (5x7).

Theodore Frank Fitch, performer, composer, teacher, and conductor, was born on February 17, 1900 in Rochester, NY. His parents were Francis Ephraim and Harriet Westcott Fitch, who moved to Rochester from Norwich, NY, in 1897. Fitch was educated in the Rochester school system, graduated from East High School in 1918, and served in the YMCA program, entertaining soldiers at Camp Dix, N.J., until the end of World War I. At the end of the war, he entered the University of Rochester, from which he graduated in 1922. From 1923-25 he was an instructor of music at the University of North Carolina at Chapel Hill. He then returned to Rochester, where he earned his Master of Arts degree in 1928 from the Eastman School of Music. While working towards his Masters, he also began serving as director of undergraduate music on the River Campus and became involved with a number of choral groups in Rochester, including the Asbury Methodist Church and the Unitarian Church, where he was the minister of music. He left Rochester in 1936 to take up the post of musical director of the Music School Settlement in Brooklyn, NY.



*Lorraine Noel Finley. Photograph attributed to Chidnoff
Photo. From Brooklyn Daily Eagle (May 29, 1938), B3.*

In 1938, Fitch married Lorraine Noel Finley, a linguist, poet, and composer from Montreal. They settled in Greenwich, Connecticut, and devoted themselves full-time to composing and performing. They appeared together in the New York Metropolitan area as a husband-and-wife team known as “Mr. and Mrs. Composer.” They frequently performed before club and church groups as well as on the radio, with Fitch accompanying Finley on the piano while she sang or recited her own poetry. Fitch’s compositions include several larger works such as a symphony, piano concertos, string quartets and tone poems, as well as a number of choral compositions and anthems. One of the highlights of his career was the New York Philharmonic Symphony Orchestra’s performance of his “Terra Nova” in Carnegie Hall in April 1949, with Leopold Stokowski conducting. The piece was composed to commemorate the unification of Newfoundland with Canada that year. Fitch was also involved with a number of musical clubs and organizations in the New York City area, often serving as officer or member of the board of directors. These organizations included the Oratorio Society, the Bohemians, the Town Hall, and ASCAP. Together, Fitch and Finley traveled worldwide, preserving their experiences in recordings of the music and other sounds of the countries they visited rather than through photography. Fitch frequently returned to the University of Rochester after 1936, particularly for Glee Club anniversaries, and also to receive the University’s “Citation to Alumni” in 1965.

Lorraine died on February 13, 1972, at the couple’s home in Greenwich, CT, after a long illness. Theodore Fitch died in Montana on June 10, 1976, and is buried with Lorraine in Greenwich, Connecticut.

Provenance

The collection was the gift of Theodore Fitch’s nephews, Robert L. and Mason B. Fitch, in 1996.

Scope and Content

The collection includes original manuscripts of compositions by Fitch and Finley, printed music by them and other composers (the latter often autographed), as well as recordings of theirs and others' works and of lectures or talks heard on their travels. Many of the bound volumes of printed music include works for which Finley wrote the original text or an English version. Finally, there are several miscellaneous items such as unidentifiable musical fragments and sketches, Fitch's arrangements of other composers' works, letters, cards, notes, and typed or handwritten lyrics or poems.

Restrictions

None, save for those that may pertain under the strictures of United States copyright law.

Associations

This collection is one of numerous special collections at RTWSC that document the careers and legacies of Eastman School of Music alumni, particularly its composer-graduates. Among this body of collections are those of Allen I. McHose (BM 1927, MA 1929), Burrill Phillips (BM 1932, MA 1933), Wayne Barlow (BM 1934, MA 1935, PhD 1937), Gomer Llywelyn Jones (MA 1936), Gardner Read (BM 1936, MA 1937), and Homer Todd Keller (BM 1937, MA 1938), as well as many others.

Additionally, the circulating collection of the Sibley Music Library includes several published works by Fitch and/or Finley.

DESCRIPTION OF SERIES

Series 1: Finley's Music

This series comprises manuscript sketches, fair copies, and published sheet music composed by Lorraine Noel Finley. The materials have been divided into four sub-series according to instrumentation, as indicated below. The vocal music in Sub-Series A and B also includes several works for which Finley wrote the text.

Sub-series A: Choir with Accompaniment

Sub-series B: Solo Voice and Piano

Sub-series C: Orchestral Music

Sub-series D: Solo Instrumental Music

Series 2: Finley's Lyrics

Finley was a prolific poet, and many of her texts were set to music by Fitch and other composers. This series contains vocal compositions, including both choral works and songs for solo voice, for which Finley wrote the text.

Sub-series A: Finley's Lyrics with Fitch's Music

This sub-series is comprised of four published scores with music by Fitch and text by Finley.

Sub-series B: Finley's Lyrics with Other's Music

This sub-series is comprised of additional vocal works with texts by Finley, represented as published sheet music or manuscript scores. Among the composers represented are John Tasker Howard and Carl Deis, who appear to have been frequent collaborators. Within this sub-series, the music has been arranged alphabetically by title.

Series 3: Fitch's Music

This series consists of sketches, fair copies, performance scores and parts, and published sheet music composed by Theodore F. Fitch. The materials have been arranged into four sub-series according to instrumentation, as listed below. Within each sub-series, the individual works are arranged in alphabetical order by title of work.

Sub-series A: Choir with Accompaniment

Sub-series B: Choir without Accompaniment

Sub-series C: Orchestral Music

Sub-series D: Solo Instrumental Music

Series 4: Collections of Finley's and Fitch's works

This series is comprised of bound collections that include music by both Finley and Fitch. The first folder in this series contains scores to an SATB anthem titled *Judge of the Earth*, which both Finley and Fitch appear to have set. The other two items in the series are bound volumes containing various compositions by Finley and Fitch that were compiled for radio broadcast.

Series 5: Music by Other Composers

This series contains a variety of published music by other composers. Many of the copies have been autographed and/or inscribed by the composer to either Finley or Fitch.

Series 6: Miscellaneous

This finite series, comprising two folders of materials, includes unidentifiable manuscript fragments and sketches, typed lyrics or poems, letters, notes, cards, newspaper articles, and programs, as well as several brief Fitch arrangements of other composers' music.

Series 7: Over-sized Music

This series was created for ease of filing and is comprised of materials that require special housing consideration owing to their oversized dimensions. This series contains an orchestral score for Fitch's *Blue Oxen: Symphony in One Movement*. Additionally, Fitch and Finley maintained an oversized portfolio in which they saved Ozalid manuscripts of many of their compositions; this includes works by both composers for a variety of instrumentation. Many of the compositions represented here within the portfolio are also duplicated in series 1–3.

Series 8: Bound Collections

Among Fitch's and Finley's personal library was a series of 52 volumes containing individual published works or collections of sheet music, which the couple had specially bound and embossed. Included among these items are several volumes of music by Finley and Fitch as well as various compositions by other composers that were likely part of the couple's performing library. These volumes have been arranged into three sub-series according to instrumentation:

Sub-series A: Vocal Music

Sub-series B: Instrumental Music

Sub-series C: Composition Books

Series 9: Music Recordings

This series contains audio recordings in various media, including both recordings of compositions by Fitch and Finley as well as various other recordings that were likely part of their personal audio library. A substantial portion of the recording material in the collection, including both magnetic reels and phonographic records, pertains to broadcasts Fitch and Finley produced for WNYC's *Musicale* series on behalf of the Eastman Alumni Association.

The items have been arranged in four series based on recording format and/or size, as indicated below:

Sub-series A: Magnetic Reels

This series includes 3", 4", 5", and 7" audio reels. Within this sub-series, the reels have been arranged by size and then chronologically by date as best as could be discerned; undated recordings are housed at the end of the sub-series. The labels and inserts on many of these recordings indicate they were produced for the Eastman Alumni Association *Musicale* program broadcast on WNYC.

Sub-series B: Audio-Cassette Recordings

This series contains 17 audiocassette tapes, which were originally housed in labeled envelopes. The labels have been preserved in the heading names for each item. A few of these tapes appear to contain recordings of compositions by Fitch and/or Finley, but many appear to be recordings of lectures, music, or other content related to the Nordic region and Russia.

Sub-series C: Large Recording Media

This sub-series was created for ease of housing large recording media (e.g., LPs, 10.5" audio reels); however, also included in this sub-series are smaller phonographic discs (i.e., 6.5" and 10" discs). Most of the records are non-commercial recordings, including recordings apparently produced for the WNYC *Musicale* broadcasts. A few commercial recordings, all of music or texts by other composers or authors, are also contained in this series. The materials have been arranged by size; non-commercial recordings have been arranged chronologically by date as best as could be discerned, followed by commercial recordings, which are arranged in alphabetical order by title.

Sub-series D: Material Separated from Recordings

Many of the magnetic reels were originally accompanied by documents (e.g., tape cue sheet, scripts for continuity, program information). The large papers were removed from the original cases and have been housed in folders within this sub-series.

INVENTORY

Series 1: Finley's Music

Sub-series A: Choir with Accompaniment

Box 1

- folder 1 Finley, Lorraine Noel. *No Selfish Prayer: A Vacation Hymn*. For unison choir and organ.
Score. Fair copy, ink manuscript. Two copies. 5 pp., total.
- folder 2 Finley, Lorraine Noel. *The Song of Moses*. Festival anthem for three-part mixed chorus with organ accompaniment.
Score. Ozalid master. 2 copies. 17 pp., each.
Score. Fair copy, manuscript facsimile (from Ozalid master), with emendations. 17 pp.
Score. Fair copy, manuscript facsimile (copy 2), with emendations. 11 pp.
- folder 3 Finley, Lorraine Noel. *All for One: An Anthem for Pen Women*. For two-part chorus of women's voices with piano accompaniment.
Title on score: [In ink] ~~One for All~~ [in pencil] All for One.
Score. Fair copy, ink manuscript. 7 pp.
Also in folder (2 items):
- Typescript note (to accompany submission of anthem for consideration by NLAPW). 1 p.
 - Letter from Mrs. Sam Murray (pertaining to submission of anthem for NLAPW). 1 p.
- folder 4 Finley, Lorraine Noel (pseudonym: De Vere). *All for One: An Anthem for Pen Women*. For two-part chorus of women's voices with piano accompaniment.
Different text from version in folder 3.
Score. Fair copy, ink manuscript. 6 pp.
Draft of score. Ink manuscript, with emendations in pencil and ink. 2 pp.
Typescript text. 1 p.
- folder 5 Finley, Lorraine Noel. *Dreaming Hoping Dreaming*. For three mixed voices and piano.
Typescript note (composer's address). 1 p.
Score. Ozalid master. 3 pp.
- folder 6 Finley, Lorraine Noel (pseudonyms: Lohengrin and Isaiah). *Folded Wings: An Aquarelle*. For SATB chorus and piano. Text by composer.
Typescript submission note. 1 p. Accompanied by envelope, with annotation: "2nd prize."

Score (“Words and music by Lohengrin”). Fair copy, ink manuscript. 15 pp.
Fair copy of score (“Words and music by Isaiah”), submitted to NLAPW
Music Contest. Manuscript facsimile. 15 pp.
Score. Ozalid master. 14 pp.
Score. Ozalid master (without title). 9 pp.
Sketches. Pencil and ink. 5 pp.

- folder 7 Finley, Lorraine Noel (pseudonym: Kallithea). *Lake of Silence*. For SATB chorus and piano.
Typescript note (judge’s evaluation from unidentified competition, awarded honorable mention). 1 p.
Score. Fair copy, ink manuscript, with emendations in pencil. 6 pp.
Sketches. Ink with emendations in pencil. 2 pp.
- folder 8 Finley, Lorraine Noel (pseudonym: Herakleion). *Loojee: Six Tales of a Lion Cub* (1965). For two treble choruses and piano.
Score. Fair copy, manuscript facsimile. 22 pp.
- folder 9 Finley, Lorraine Noel (pseudonym: Chrysanthemum). *The Miracle of Bethlehem*. For four-part choir of mixed voices and piano (or organ). Text by the composer.
Score. Fair copy, manuscript facsimile. 2 copies. 11 pp., each.
- folder 10 Finley, Lorraine Noel. *The Quiet Haven*. For four (mixed) voices with piano.
Score. Fair copy, manuscript facsimile, with emendations in pencil. 9 pp.
- folder 11 Finley, Lorraine Noel (pseudonym: Abimelech). *Trees of Jotham* [1967?]. For four-part women’s chorus with piano accompaniment.
Winner of Delta Omicron 1967 National Competition.
Score. Fair copy, manuscript facsimile. 25 pp. Interleaved in score: pencil sketch. 1 p.
Score. Fair copy, manuscript facsimile (copy 2), with emendations in pencil and colored pencil. 25 pp.
Score. Ozalid master. 25 pp.
Parts (separate vocal score, piano part). Ozalid masters. 7 pp., 6 pp.

Sub-series B: Solo Voice and Piano

- folder 12 Finley, Lorraine Noel. *The Devil’s Tale: A Fable*.
Published score (New York: G. Schirmer, 1925). 5 pp.
- folder 13 *Dreaming, Hoping, Dreaming*. Words and music by Finley.
Published score for low or medium voice (New York: G. Schirmer, 1924). 5 pp. Autographed by Finley with inscription to her father (“To William”).
Published score for high voice (New York: G. Schirmer, 1924). 5 pp. Contains some penciled corrections/suggested fingerings; marked “first edition.”

- folder 14 Finley, Lorraine Noel. *Grey Veils* (1959). For medium voice and piano.
First place, National contest, NLAPM, 1960.
Score. Fair copy, manuscript facsimile. 4 pp.
- folder 15 Finley, Lorraine Noel. *Hérons: A Nocturne*. For voice and piano. Words and music by Finley.
Published score (New York: G. Ricordi, 1935). 5 pp. Inscription and autograph on title page (“With every good wish...”).
- folder 16 Finley, Lorraine Noel (pseudonym: Nehemiah). *Joy Calls*. For high voice and piano.
Submitted to NLAPW Music Contest.
Score. Fair copy, manuscript facsimile. 6 pp.
Score. Ozalid master. 6 pp.
- folder 17 Finley, Lorraine Noel. *A Kiss*. For voice and piano. Words from *Cyrano de Bergerac* by Edmond Rostand; translated from the French by Brian Hooker.
Score. Fair copy, manuscript facsimile. 4 pp.
- folder 18 Finley, Lorraine Noel. *Question*. For high voice and piano. Words and music by Finley.
Published score (New York: G. Schirmer, 1927), with performance markings in pencil. 3 pp.
- folder 19 Finley, Lorraine Noel (pseudonym: Primavera). *Spring’s Witchery*. For voice with piano accompaniment.
Penciled note (“Finley Mss.”). 1 p.
Score. Fair copy, manuscript facsimile, with emendations in pencil. 6 pp.
- folder 20 *Two Cat-Astrophes in One*. Two “legends” with words and music by Finley: “The Cat and the Moon” and “The Cat and the Broken Glass.” For medium voice and piano.
Published score (New York: G. Schirmer, 1928), with emendations in pencil (pp. 4–5 only). 9 pp.
- folder 21 Finley, Lorraine Noel (pseudonym: Candia). *The Waking Heart* (1965). For solo voice and piano.
Score. Fair copy, Manuscript facsimile. 4 pp.
- folder 22 *When I Love You Best*. For low voice. Words and music by Finley.
Published score (New York: G. Schirmer, 1926), with critical note in unidentified hand (possibly Finley’s own?) and some penciled corrections/additions. 5 pp.

Sub-series C: Orchestral Music

- folder 23 Finley, Lorraine Noel (pseudonym: Oriole). *Symphony in D* (1963). For full orchestra.
Full score. Fair copy, manuscript facsimile, bound, with emendations in pencil. 107 pp.
- folder 24 Finley, Lorraine Noel. *Three Theater Portraits* (1959). For full orchestra.
Full score. Fair copy, manuscript facsimile, bound, with emendations in pencil. 73 pp. Concert program from NLAPW convention (April 4, 1960) affixed to inside front cover.
- folder 25 Finley, Lorraine Noel. *Three Theater Portraits* (1960). For full orchestra.
Full score. Fair copy, manuscript facsimile, bound, with revised brass parts (corrections taped over score). 73 pp.
- folders 26-28 Finley, Lorraine Noel. "Ariel: Concert Scherzo for Orchestra." [No. 2 from *Three Theater Portraits*.]
Full score. Fair copy, manuscript facsimile, bound. 3 copies. 30 pp., each.

Sub-series D: Solo Instrumental Music

Box 2

- folder 1 Finley, Lorraine Noel. *Caprice*. For clarinet and piano.
Score. Fair copy, Manuscript facsimile, with revised clarinet part (octave changes; corrections taped over score). 9 pp.
Score. Ozalid master. 9 pp.
Score. Ozalid master (incomplete revised version; first page only). 1 p.
Clarinet part. Ozalid master. 4 pp.
Clarinet part (incomplete; revised sections?). Ozalid master. 4 pp.
- folder 2 Finley, Lorraine Noel. *Sonata for Clarinet and Piano*.
Clarinet part. Ozalid master, with emendations in pencil. 4 pp.
Score. Ozalid master. 12 pp.
Score (different version). Ozalid master. 14 pp.
- folder 3 Finley, Lorraine Noel (pseudonym: Joshua). *Concertante for Flute and Piano*.
Score. Ozalid master. 9 pp.
Score. Fair copy, manuscript facsimile. 9 pp. (Submitted to NLAPW Music Contest.)
- folder 4 Finley, Lorraine Noel (pseudonym: Flamingo). *Vivace* (1963). For flute and piano.
Score. Fair copy, manuscript facsimile. 10 pp.

- folder 5 Finley, Lorraine Noel (pseudonym “Curlew”). *Allegro Brillante* (1963). For violin and piano.
 Score. Fair copy, manuscript facsimile, with composer emendations in pencil.
 9 pp.
- folder 6 Finley, Lorraine Noel (pseudonym: Leo). *Barcarole for Violin and Piano*.
 Score. Fair copy, manuscript facsimile. 7 pp.
 Draft of score. Ink manuscript, with emendations in pencil and ink. 4 pp.
 Score (untitled, different version). Ozalid master. 10 pp.
- folder 7 Finley, Lorraine Noel. *Capricorn Sonata*. For violin and piano.
 Appears to be the same work as the Violin Sonata in folder 10.
 [Violin] part. Ozalid master. 7 pp.
 [Violin] part. Fair copy, manuscript facsimile. 2 copies. 7 pp., each.
 [Violin] part (Adagio only). Ozalid master. 2 pp.
 [Violin] part (Adagio only). Fair copy, manuscript facsimile. 2 pp.
 [Violin] part (Adagio? only). Ozalid master. 2 pp.
 [Violin] part. Fair copy, manuscript facsimile, with emendations and
 annotations in ink and pencil. 12 pp. Labeled “Happel Copy.”
 Score (incomplete? pages numbered 1–6, 11–15, 19, 22, 10). Ozalid master.
 14 pp.
 Sketches. Ink, colored pencil, and pencil. 5 pp.
- folder 8 Finley, Lorraine Noel (pseudonym: Ozma). *Celestial Syntax* (1965). For violin and piano.
 Score. Fair copy, manuscript facsimile. 11 pp.
- folder 9 Finley, Lorraine Noel. *Muezzin* (1961). For violin and piano.
 Score. Fair copy, manuscript facsimile. 6 pp.
- folder 10 Finley, Lorraine Noel. *Violin Sonata* (1960).
 Score. Fair copy, manuscript facsimile, with emendations in pencil and ink. 17
 pp.
 Score. Fair copy, manuscript facsimile, with emendations in pencil and ink. 22
 pp. Interleaved in score: pencil and ink sketches. 2 pp.
- folder 11 Finley, Lorraine Noel. [Untitled work for violin and piano, marked Adagio
 sostenuto] (1954).
 Draft of score (incomplete). Ozalid master. 3 pp.
- folder 12 Finley, Lorraine Noel (pseudonym: “Willow Tree”). *Allegretto for Viola and
 Piano* (1963).
 Score. Fair copy, ink manuscript. 8 pp.

- folder 13 Finley, Lorraine Noel. *Arabesque* (1959/60?). For piano solo.
Score. Fair copy, manuscript facsimile. 2 copies. 4 pp., each. Copy 1 has
emendations in pencil.

Series 2: Finley's Lyrics

Sub-series A: Finley's Lyrics with Fitch's Music

Box 2 [cont.]

- folder 14 Fitch, Theodore F. *Across the Years*. For four-part chorus of women's voices with
piano accompaniment. Words by Lorraine Noel Finley.
Published score (Boston: Choral Art Series, 1945). 11 pp.
- folder 15 Fitch, Theodore F. *Robin, O Robin*. For four-part chorus of women's voices with
piano accompaniment. Words by Lorraine Noel Finley.
Published score (Boston: Choral Art Series, 1951). 10 pp.
- folder 16 Fitch, Theodore F. *Roro*. For two-part children's chorus and piano. Words by
Lorraine Noel Finley.
Published score (Boston: Boston Music Co., 1963), with emendations in ink.
19 pp. Title page inscribed to Carol and Lynn Curtis (nieces of Finley and
Fitch).
- folder 17 Fitch, Theodore F. *The Winkie One*. Song for medium voice and piano. Words by
Lorraine Noel Finley.
Published score (New York: Galaxy Music Corp., 1940). 2 copies. 3 pp., each.
Copy 2 has emendations in pencil.

Sub-series B: Finley's Lyrics with Other's Music

- folder 18 *Beyond the Stars*. For low voice and piano. Music by John Tasker Howard. Words
by Lorraine Noel Finley.
Published score (New York: Mills Music, 1947). 3 pp.
- folder 19 *Chinese Love Song (My Moon Gate)*. For voice with piano accompaniment.
Music by Rudolf Friml. Poem by Lorraine Noel Finley.
Published score (Boston: Boston Music Company, c1924, c1944), Pl. no.
B.M.Co.10476. 5 pp.
- folder 20 *D'une Prison = From a Prison*. For medium voice and piano. Song by Reynaldo
Hahn. French words by Paul Verlaine. English version by Lorraine Noel Finley.
Published score (Boston: Boston Music Co., c1894 (trans. c1943). 5 pp.

- folder 21 *Depuis le Jour = Since that fair day*. From the opera *Louise*. For voice and piano. By Gustave Charpentier. English version by Lorraine Noel Finley.
Published score (New York: G. Schirmer, 1956). 7 pp.
- folder 22 *Eight, Nine, Ten, Eleven*. For voice and piano. Music by John Tasker Howard. Words by Lorraine Noel Finley.
Published score (New York: Bregman, Vocco and Conn, 1948). 3 pp.
- folder 23 *The Glory of a Thrush's Song* (1944). For baritone and piano. Music by Carl Deis. Words by Lorraine Noel Finley.
Score. Fair copy, manuscript facsimile. 4 pp.
- folder 24 *The Joy that You Bring*. For high voice and piano. Music by John Tasker Howard. Words by Lorraine Noel Finley.
Published score (New York: Carl Fischer, 1948). 5 pp.
- folder 25 *Meadowlands*. For voice with piano accompaniment. [Song for WWII soldiers.] Music by L. Knipper. English words by Lorraine Noel Finley.
Published score (Boston: The Boston Music Co., 1944), Pl. no. B.M.Co.10420. 5 pp.
- folder 26 *National Anthems of the United Nations and their Allies*. Arrangements for voice and piano. Music arranged and edited by Bryceson Treharne. Compilation, historical, and biographical notes by Robert Schirmer. English versions of foreign texts by Lorraine Noel Finley.
Published score (Boston: Boston Music Co., 1943). 132 pp.
- folder 27 *O Did You Hear the Meadow Lark?* For medium voice and piano. Music by John Tasker Howard. Words by Lorraine Noel Finley.
Published score (New York: Galaxy Music Corp., 1946). 5 pp.
- folder 28 *Russia's New National Anthem (Hymn of the Soviet Union)*. For voice with piano accompaniment. Music by A. V. Alexandrov. English version of text by Lorraine Noel Finley.
Published score (Boston: Boston Music Company, 1944), Pl. no. B.M.Co.10448. 3 pp.
- folder 29 *Stars and You* (1944). For tenor and piano. Music by Carl Deis. Words by Lorraine Noel Finley.
Score. Fair copy, manuscript facsimile. 2 pp.
- folder 30 *There's a Door in my Heart* (1944). For tenor and piano. Music by Carl Deis. Words by Lorraine Noel Finley.
Score. Fair copy, manuscript facsimile. 3 pp.

Series 3: Fitch's Music

Sub-series A: Choir with Accompaniment

Box 2 [cont.]

- folder 31 Fitch, Theodore. *Above All Blessing*. For three-part mixed chorus with organ accompaniment.
Score. Ozalid master. 8 pp.
- folders 32-34 Fitch, Theodore F. *Anne Rutledge* (1946). For women's chorus, and piano accompaniment. Poem by Edgar Lee Masters. Composed for the centennial of MacMurray College.
Piano vocal score. Manuscript facsimile, bound, with performance markings in pencil and colored pencil. 3 copies. 13 pp., each.
- folders 35-37 Fitch, Theodore F. *Anne Rutledge* (1946). For women's chorus, brass octet, and strings. Poem by Edgar Lee Masters. Composed for the centennial of MacMurray College.
Full score. Manuscript facsimile, bound. 3 copies. 33 pp., each.
- Copy 1: interleaved 4 manuscript notes (list of parts, errata lists?). 4 pp.
 - Copy 3: 1-stave piano line added to score in ink.

Box 3

- folder 1 Fitch, Theodore. *As A Man*. For mixed chorus and piano.
Score. Ozalid master. 6 pp.
- folder 2 Fitch, Theodore. [*Blessing and Honor*.] For soprano, alto, baritone, and organ.
Score. Ozalid master. 6 pp.
- folder 3 Fitch, Theodore. *The Canticle of St. Francis*. For SATB voices.
Score. Mimeograph copy. 2 pp.
Untitled SATB score (first line: Thy lovely dwelling place do I behold).
Mimeograph copies. 2 copies. 1 p., each.
- folder 4 Fitch, Theodore. *Christina's Garden*. Six-movement work for unison chorus and piano.
Ink note (address). 1 p.
Score. Ozalid master. 14 pp.
- folder 5 Fitch, Theodore. *Dido*. For three-part women's chorus with piano accompaniment.
Score. Ozalid master. 6 pp.
Score (different layout, no text). Ozalid master. 5 pp.

- folder 6 Fitch, Theodore. *The Hills of the Lord*. For four voices with piano accompaniment.
Score. Ozalid master. 9 pp.
Score. Manuscript facsimile. 9 pp.
- folder 7 Fitch, Theodore. *Keep Silence*. Eight-movement work for soprano, alto, and piano.
Score. Ozalid master. 23 pp.
- folder 8 Fitch, Theodore. *Nearness of God*. For SATB chorus with organ.
Score. Manuscript facsimile. 6 pp.
- folder 9 Fitch, Theodore. *Our Father*. Keyboard accompaniment for the Lord's Prayer.
Score. Mimeograph copy. 1 p.
- folder 10 Fitch, Theodore. *Our God, We Thank Thee*. [Also known as *Thy Glorious Name*.] For three-part (SAB) choir of mixed voices with organ accompaniment.
Score. Ozalid manuscript. 6 pp.
Score. Manuscript facsimile. 6 pp.
Score (SATB version). Manuscript facsimile. 2 copies. 4 pp., each.
- folder 11 Fitch, Theodore. *The Pelican of the Wilderness*. For soprano and alto with organ accompaniment.
Score. Manuscript facsimile. 3 copies. 5 pp., each. Copy 1 has emendations in pencil.
- folder 12 Fitch, Theodore. *Salvation is Created*. For SATB voices.
Score. Mimeograph copy. 1 p. Stamp for University of Rochester Musical Club.
- folder 13 Fitch, Theodore. *Unsearchable Greatness*. For three-part mixed chorus with organ accompaniment.
Score. Ozalid master. 6 pp.
- folder 14 Fitch, Theodore F. *The Voice of Psalm*. For three-part chorus of mixed voices with organ.
Published score (Boston: Boston Music Company, 1966). 8 pp.
- folder 15 Fitch, Theodore. *Walk in the Light*. For mixed chorus and organ accompaniment.
Score. Manuscript facsimile. 5 pp.
- folder 16 Fitch, Theodore. *When You're a Football Hero*. For soloist and four-part chorus.
Typescript texts. 1 pp.
Draft of score. Ink manuscript. 5 pp.

Sub-series B: Choir without Accompaniment

Box 3 [cont.]

- folder 17 Fitch, Theodore. *Almus Pater*. For four-part chorus. Folder contains complete manuscript, several copies of just the refrain, and a copy of part of the text.
Typescript text. 1 p.
Score (refrain only). Mimeograph copies. 6 copies. 1 p., each.
Score. Ink manuscript. 2 pp.
- folder 18 Fitch, Theodore. *Canticle of a Questing Soul*. For eight-part mixed chorus, unaccompanied. Words by Walt Whitman.
Score (with rehearsal piano). Ink manuscript. 19 pp.
- folder 19 Fitch, Theodore. *General William Booth Enters Into Heaven* (January 27, 1927). For four male voices *a cappella*. Text by Vachel Lindsay.
Choral score. Mimeograph copy. 5 pp.
Rehearsal score (piano part). Ink manuscript. 10 pp.
Full score. Ink manuscript. 10 pp.
- folder 20 Fitch, Theodore. *God Be In My Head*. Solo voice part.
Score. Mimeograph copy. 1 p.
- folder 21 Fitch, Theodore. *I Bind Unto Myself Today*. Solo voice part.
Score. Mimeograph copy. 1 p.
- folder 22 Fitch, Theodore. *June*. For SATB chorus *a cappella*. Text by James Russell Lowell.
Score. Ink manuscript, with emendations in pencil. 10 pp.
- folder 23 Fitch, Theodore. *The Mystery of Godliness*. For SATB chorus *a cappella* with piano accompaniment for rehearsal.
Score. Manuscript facsimile. 5 pp.

Sub-series C: Orchestral Music

Box 3 [cont.]

- folder 24 Fitch, Theodore F. *August 1939: A Concert Overture for Full Orchestra*.
Full score. Ink manuscript, bound. 18 pp.
Full score. Manuscript facsimile, bound. 2 copies. 18 pp., each.
- folder 25 Fitch, Theodore F. *Commencement Overture*. For full orchestra.
Full score. Manuscript facsimile, bound. 36 pp.

- folder 26 Fitch, Theodore. *Diplomatic Overture*. For orchestra.
Full score. Ink manuscript, bound. 57 pp.
- folders 27-28 Fitch, Theodore F. *Divertimento*. For orchestra.
Full score. Manuscript facsimile, bound, with performance markings in pencil and colored pencil. 2 copies. 102 pp., each. Copy 2 has concert program from 11th American Music Festival (April–May 1954) affixed to last page of volume.
- folder 29 Fitch, Theodore F. *Divertimento*.
Partial sketch of score with revisions. Manuscript facsimile, with emendations in pencil. 24 pp.
- folder 30 Fitch, Theodore. *Divertimento*. [Revised excerpts.]
Fourth movement, partial score (pp. 100–102). Manuscript facsimile. 3 copies. 3 pp., each.
Excerpts [corrections to affix to score (or parts?)]. Manuscript facsimile. 3 copies. 3 pp., each.
Excerpts [corrections to affix to score or parts?]. Manuscript facsimile. 2 pp.

Box 4

- folder 1 Fitch, Theodore F. *July 1939*. For full orchestra.
See also June 1939 and August 1939, Box 4/2 and 3/24 respectively.
Full score. Ink manuscript, bound. 12 pp.
- folder 2 Fitch, Theodore F. *June 1939*. For full orchestra.
Full score. Ink manuscript, bound. 36 pp.
Full score. Manuscript facsimile, bound. 36 pp.
- folder 3 Fitch, Theodore F. *Lento Misterioso: Reflections in Pastel* (1940). For full orchestra.
Full score. Manuscript facsimile, bound. 12 pp.
- folder 4 Fitch, Theodore F. *The Maverick: A Concert Overture for Symphony Orchestra*.
Full score. Manuscript facsimile, bound. 56 pp.
- folder 5 Fitch, Theodore F. *Piano Concerto* (March 19, 1940).
Full score. Ink manuscript, bound. 87 pp.
- folder 6 Fitch, Theodore F. *Piano Concerto* (March 19, 1940).
Full score. Manuscript facsimile, bound. 87 pp.
- folder 7 Fitch, Theodore F. “State Highway.” From *New England Fancies: A Set of Two Pieces for Symphony Orchestra*.
Full score. Manuscript facsimile, bound. 29 pp.

- folder 8 Fitch, Theodore F. *Tabloid*. For full orchestra.
Full score. Manuscript facsimile, bound. 56 pp.
- folder 9 Fitch, Theodore F. *Terra Nova* (1942). Overture for concert orchestra; themes based on Newfoundland folk tunes.
Full score. Manuscript facsimile, bound. 27 pp. Interleaved in score: typescript program note. 1 p.
- folder 10 Fitch, Theodore F. *Ulysses*. For full orchestra and spoken voice.
Full score. Manuscript facsimile, bound. 36 pp.
- folder 11 Fitch, Theodore. *Via Dolorosa*. For orchestra.
Instrumental parts: violin I (4 copies), violin II (3 copies), viola (2 copies), cello (2 copies), double bass (2 copies), flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trombone I, trombone II, trombone III, tuba, timpani, harp. Ink manuscript, with emendations and performance markings in ink and colored pencil. 53 pp., total.

Sub-series D: Solo Instrumental Music

Box 5

- folder 1 Fitch, Theodore. *Birds*. For piano solo.
Score. Ozalid master. 6 pp.
- folder 2 Fitch, Theodore. *Dialogue for Carillon and Organ*.
Score. Manuscript facsimile. 3 copies. 7 pp., each.
- folder 3 Fitch, Theodore. *Family Affair*. For piano solo.
Score. Ozalid master. 2 pp.
- folder 4 Fitch, Theodore, arr. *Four Choral Preludes*. By J. S. Bach. Arranged for two pianos.
Titles: "Christ lag in Todes Banden," "An Wasserfluessen Babylon," "Dies sind die heil'gen zehn Gebot," and "In Dulci Jubilo."
Score. Manuscript facsimile, with performance markings in pencil. 4 copies. 16 pp., each.
Pencil and ink sketches. 3 pp.
Also in folder (3 items):
- Typescript lyrics, untitled (first line: I've taken my men where I've found them). 1 p.
 - Transcription of melodies and lyrics to various college fight songs. Mimeograph copy. 2 copies. 1 p., each.

- folder 5 Fitch, Theodore. *Montana Sonata*. For cello and piano.
Score and cello part. Ozalid masters. 41 pp., 11 pp.
- folder 6 Fitch, Theodore. *Montana Sonata*. For cello and piano.
Cello part. Manuscript facsimile, bound. 11 pp. Program note affixed to inside front cover.
- folder 7 Fitch, Theodore. *Montana Sonata*. For cello and piano.
Score. Manuscript facsimile, bound. 41 pp. Program note affixed to inside front cover.
- folder 8 Fitch, Theodore. *Proprietor*. For piano solo.
Score. Ozalid master. 2 pp.
- folder 9 Fitch, Theodore F. *Redaction for Two Pianos*. [Piano Concerto.]
Score. Manuscript facsimile, bound. 29 pp.
- folders 10-11 Fitch, Theodore F. *Sestina for Clarinet and Strings* (1960).
Full score. Manuscript facsimile, bound. 2 copies. 15 pp., each.
- folder 12 Fitch, Theodore. *Silence*. For piano solo.
Score. Ozalid master. 2 pp.
- folder 13 Fitch, Theodore. *Theme and Variations*. For clarinet and piano.
Score and clarinet part. Ozalid masters. 9 pp., 3 pp.
[Corrections or emendations to score and part.] Ozalid master. 1 p.
- folder 14 Fitch, Theodore. *Timberline Toccata* (1953). For piano solo.
Score. Manuscript facsimile. 6 pp.
- folder 15 Fitch, Theodore, arr. *Toccata in F Major*. Music by J. S. Bach. Arrangement for two pianos.
Score. Manuscript facsimile, with performance markings in pencil. 2 copies.
19 pp., each.

Series 4: Collections of Finley's and Fitch's works

Box 5 [cont.]

- folder 16 *Judge of the Earth*. Anthem for SATB and piano accompaniment.
Fitch, Theodore. Score. Ink manuscript, with emendations in pencil. 11 pp.
Finley, Lorraine Noel (pseudonym: Aquarius). Score. Manuscript facsimile,
with emendations in colored pencil. 13 pp.
[Finley, Lorraine Noel.] Score. Ozalid manuscript. 13 pp.

Also in folder: corrected stave to unidentified work (does not appear to correspond to *Judge of the Earth*). Ink manuscript. 1 p.

- folder 17 Fitch, Theodore F., and Lorraine Noel Finley. Bound collection of pieces for violin and piano, from WNYC broadcast of “Mr. and Mrs. Composer” (February 17, 1955).
Score and violin part. Manuscript facsimile, bound, with performance markings in pencil and ink. 21 pp., 12 pp.
- folder 18 Fitch, Theodore F., and Lorraine Noel Finley. Bound collection of pieces for voice and piano, from WNYC broadcast of “Mr. and Mrs. Composer” (February 17, 1956).
Score. Manuscript facsimile, bound. 2 copies. 21 pp., each.

Series 5: Music by Other Composers

Box 5 [cont.]

- folder 19 Avery, Stanley. *Concertino on Familiar Tunes*. For two pianos, four hands.
Published score (Philadelphia: Theodore Presser Co., 1946). 2 copies. 20 pp., each. Copy 1 inscribed to Fitch by the composer; copy 2 inscribed to Finley by the composer.
- folder 20 Baron, Maurice. *Quatre Airs Romantiques*. For medium voice and piano. Words by Camille Mauclair; English version by Irwin Rowan.
Published score (New York: M. Baron Co., 1950). 19 pp. Inscribed to Finley by the composer.
- folder 21 Baron, Maurice. *Triptyque Flamand*. For voice and piano. Words by Max Elskamp. English version by Irwin Rowan.
Published score (New York: M. Baron Co., 1950). 15 pp. Inscribed to Fitch by the composer.
- folder 22 Beethoven, Ludwig van. *Piano Sonata in C Minor, Op. 13, No. 8* (Sonate Pathétique).
Published score (Boston: Oliver Ditson & Co., 1876). 19 pp. Finley’s copy, with an inscription (“from S.B.K”), dated 1918.
- folder 23 Berwald, William. *Love’s Communion*. For low voice. Words by Herbert J. Brandon.
Published score (New York: G. Schirmer, 1923). 5 pp. Finley’s copy, autographed by “G. H. L.” (?). Photograph of a house pasted inside the front cover next to the inscription.

- folder 24 Black, Jane Prince. *The Lord's Prayer*. For solo voice with piano or organ accompaniment.
Published score (New York: Jane Prince Black, 1940). 3 pp. Inscribed to Fitch by the composer.
- folder 25 Branscombe, Gena. *The Morning Wind*. For soprano or tenor and piano. Words by Kendall Banning, from "The Sun Dial: A Cycle of Love Songs of the Open Road."
Published score (Boston: Arthur P. Schmidt Co., 1913). 9 pp. Finley's copy; inscribed "from C. C. K., 1922."
- folder 26 Buchanan, Annabel Morris. *A May Madrigal*. For high voice and piano. Words by Frank Dempster Sherman.
Published score (New York: Carl Fischer, 1924). 7 pp. Finley's copy, autographed by the composer.
- folder 27 Buchanan, Annabel Morris. *My Candle (It Gives a Lovely Light)*. For voice and piano. Words by Edna St. Vincent Millay.
Published score (New York: G. Ricordi & Co., 1928). 9 pp. Finley's copy, autographed by the composer.
- folder 28 Campbell, David. *Three Interpretations*. For solo piano. With illustrations by Valkyrie Campbell.
Published score ([s.l.: s.n., s.d.]). 3 pp. Inscribed to Finley by the composer.
- folder 29 Carpenter. *Slumber-Song*. No. 1 in "Two Night Songs." For low or medium voice with piano. Words by Siegfried Sassoon.
Published score (New York: G. Schirmer, 1921). 7 pp. Inscribed to Finley by [illegible].
- folder 30 Deis, Carl. *Ask Nothing More*. For high voice and piano. Text by Algernon Charles Swinburne.
Published score (New York: G. Schirmer, 1943). 6 pp. Autographed for Finley and Fitch by the composer.
- folder 31 Deis, Carl. *Come Down to Kew*. For medium voice and piano. Text from "The Barrel Organ" by Alfred Noyes.
Published score (New York: G. Schirmer, 1916). 7 pp. Inscribed [to Finley] by the composer.
- folder 32 Deis, Carl. *The Flight of the Moon*. In "Eight Songs by Carl Deis." For medium voice and piano. Words by Oscar Wilde.
Published score (New York: G. Schirmer, 1914). 7 pp. 3 copies; copies 1-2 inscribed by the composer (different inscriptions); copy 3 autographed by the composer.

- folder 33 Deis, Carl. *A Lover's Lament*. No. 2 in "Two Plaints for Voice and Piano by Carl Deis." For high voice and piano. Text by Wm. Martin Johnson.
Published score (New York: G. Schirmer, 1920). 5 pp. Autographed by the composer; separate note indicates that this is Finley's copy.
- folder 34 Deis, Carl. *Nocturne*. 1920. For low voice and piano. Text by M. R.
Published score (Boston: Boston Music Co., 1920). 9 pp. Finley's copy, autographed by the composer.
- folder 35 Deis, Carl, transcriber. *Sylvia*. Transcription for solo piano of song by Oley Speaks.
Published score (New York: G. Schirmer, 1931). 5 pp. Finley's copy, autographed by Carl Deis.
- folder 36 Deis, Carl, transcriber. *Trees*. For four-part chorus of mixed voices. Music by Oscar Rasbach. Text by Joyce Kilmer.
Engraved copy of published score (New York: G. Schirmer 1925), possibly not in original binding. Inscribed by Carl Deis.
- folder 37 Deis, Carl. *Wake! For Night is Dead!* For low voice and piano. Text by Charls Algernon Swinburne.
Published score (New York: G. Schirmer, 1924). 5 pp. Finley's copy, autographed by the composer.
- folder 38 Ferrari, Gustave. *Longing*. From collection entitled "Songs by Gustave Ferrari." For high voice and piano.
Published score (Boston: Boston Music Co., 1918). 6 pp. Finley's copy, autographed by the composer.
- folder 39 Ferrari, Gustave, arr. *Refrains de France*. Collection of songs for voice and piano, newly harmonized by Ferrari. With illustrations by Daubigny, Steinheil, Blanchon, Trimolet, and Pinot.
Published score (New York: G. Schirmer, 1920). 67 pp. Inscribed by the composer.

Box 6

- folder 1 Ferrari, Gustave. *Same as You an' Me*. For voice and piano. Text by Herbert J. Brandon.
Published score (Boston: Boston Music Co., 1920). 5 pp. Inscribed by the composer.
- folder 2 Ferrari, Gustave. *Ten Folk-Songs of Alsace, Lorraine, and Champagne*. For voice and piano. English translations by Deems Taylor.
Published score (New York: G. Schirmer, 1919). 44 pp. Inscribed to Finley by Ferrari.

- folder 3 Ferrari, Gustave. *Youth*. From collection entitled “Songs by Gustave Ferrari.” For high voice and piano. Text by Helen Rose Lachmann.
 Published score (Boston: Boston Music Co., 1918). 5 pp. Finley’s copy, autographed by the composer.
- folder 4 Greenfield, Alfred M. *Je Me Demande*. For voice and piano. Poem by Horace C. Jenkins.
 Published score (New York: G. Ricordi & Co., 1933). 5 pp. Inscribed to Finley and Fitch by the composer.
- folder 5 Grieg, Edvard. *Watchman’s Song (Wachterlied)*. For solo piano.
 Published score (Montreal: National Conservatory, 1907). 3 pp. [Part of monthly series published by National Conservatory of Montreal.] Finley’s copy.
- folder 6 Griffis, Elliot. *Songs from Poe* [To the River; El Dorado]. For voice and piano. Text by Edgar Allan Poe.
 Published score (New York: Composers Press, 1937). 11 pp. Inscribed by the composer.
- folder 7 Haigh, Andrew C. *Prelude in B Minor, Op. 6, No. 1*. For solo piano.
 Published score (New York: J. Fischer & Bro., 1924). 11 pp. Inscribed to Finley by the composer.
- folder 8 Henderson, W. J., ed. *Sacred Songs: A Standard Collection of Sacred Solos by the Best Composers, Volume III (Tenor)*. For voice and piano.
 Published score (Cincinnati: John Church Co., 1903). 222 pp.
- folder 9 Hofland, Sigvart A. *Sang Og Piano*. For voice and piano.
 Published score (Oslo: Sigvart A. Hofland, [n.d.]). 15 pp. Accompanied by typescript page of Norwegian-English translations. 1 p.
- folder 10 Hofland, Sigvart A. *Scherzo (on a Motive by John Medboe)*. For solo piano.
 Score. Manuscript facsimile, bound, with cover and title page. 5 pp. Inscribed by the composer.
- folder 11 Hopekirk, Helen. *Suite for the Piano*. Five movements (Sarabande, Minuet, Air, Gavot, Rigaudon).
 Published score (Boston: Boston Music Co., 1917). 19 pp. Inscribed to Finley by S. H. Q. (?).
- folder 12 Howard, John Tasker, and Ben Kendall. *Nuthin’*. For voice and piano. Words by Berton Braley.
 Published score (New York: Bregman, Vocco and Conn, 1948). 3 pp. Inscribed by Howard.

- folder 13 Kramer, A. Walter, arr. *Adagio Cantabile, Op. 14, No. 1*. Music by Edvard Grieg. Arranged for string orchestra. In Juilliard Intermediate Series of Music for String Orchestra. Series, Albert Stoessel, ed.
Published full score (New York: G. Schirmer, 1933). 11 pp. Autographed by Kramer.
- folder 14 Kramer, A. Walter. *At the Evening's End*. For high voice and piano. Words by Sara Teasdale.
Published score (New York: J. Fischer & Bro., 1931). 7 pp. Finley's copy, autographed by the composer.
- folder 15 Kramer, A. Walter. *Beauty of Earth: A Sonnet Sequence*. Cycle of four songs for voice and piano: "I Have Known Loveliness," "In the Deep Hush of a Star-jeweled Night," "Yet the Days Pass," and "Clouds." Texts by Charles Hanson Towne.
Published score (New York: J. Fischer & Bro., 1924). 19 pp. Finley's copy, autographed by the composer.
- folder 16 Kramer, A. Walter. *Clouds*. For high voice and piano. Text by Charles Hanson Towne.
Published score (New York: J. Fischer & Bro., 1924). 7 pp. Finley's copy, autographed by the composer.
- folder 17 Kramer, A. Walter. *Cypresses, Op. 47, No. 2*. For solo piano. From a collection entitled "For the Piano by A. Walter Kramer."
Published score (Boston: Oliver Ditson Co., 1926). 9 pp. Finley's copy, autographed by the composer.
- folder 18 Kramer, A. Walter. *Epilogue*. For solo piano. Edited by Lazare Saminsky and Isadore Freed. In "Masters of Our Day Educational Series."
Published score (New York: Carl Fischer, Inc., 1936). 5 pp. Finley's copy, autographed by the composer.
- folder 19 Kramer, A. Walter. *Interlude for a Drama, Op. 46, No. 1*. For voice, oboe, viola, cello, and piano.
Published full score and parts (voice, oboe, viola, cello) (New York: G. Ricordi & Co., 1924). 12 pp., total. Finley's copy, autographed by the composer.
- folder 20 Kramer, A. Walter. *Invocation, Op. 45, No. 3*. For high voice and piano. Words in German by Otto Julius Bierbaum; English version by Kramer.
Published score (Boston: Oliver Ditson Co., 1922). 5 pp. Fitch's copy, autographed by the composer.

- folder 21 Kramer, A. Walter. *The Last Hour*, Op. 34, No. 6. For high voice and piano. Poem by Jessie Christian Brown.
Published score (Cincinnati: John Church Co., 1917). Fitch's copy, autographed by the composer.
- folder 22 Kramer, A. Walter. *Pleading*, Op. 48, No. 2. For high voice and piano. Words in German by Hermann Hesse; English version by "J. E."
Published score (New York: J. Fischer & Bro., 1923). 5 pp. Fitch's copy, autographed by the composer.
- folder 23 Kramer, A. Walter. *Thy Will Be Done*, Op. 22, No. 1. For high voice with piano accompaniment. Text by Charlotte Elliot.
Published score (New York: J. Fischer & Bro, 1927). 5 pp. Fitch's copy, autographed by the composer.
- folder 24 Kramer, A. Walter. *Toward Evening: Prelude*, Op. 47, No. 1. For solo piano.
Published score (New York: G. Schirmer, 1922). 5 pp. Finley's copy, autographed by the composer.
- folder 25 Kramer, A. Walter. *Tracings*, Op. 50, No. 1. For medium voice and piano. Text by Bernard Raymund.
Published score (Boston: Oliver Ditson Co., 1925). 5 pp. Finley's copy, autographed by the composer.
- folder 26 Kramer, A. Walter. *Two Short Songs*, Op. 48, Nos. 4 & 5 ["Dragonflies" and "Cuckoo Love"]. For medium voice and piano.
Published score (New York: G. Schirmer, 1925). 5 pp. Finley's copy, autographed by the composer.
- folder 27 Kramer, A. Walter. *Two Souls*. For voice and piano. Words in German by Paul Wertheimer; English version by Rosalie and Walter Kramer.
Published score (New York: Galaxy Music Corp., 1935). 3 pp. Finley's copy, autographed by the composer.
- folder 28 La Liberté, Alfred. *Amour Androgynique*. For voice and piano. Words by Damon Rudhyar. From collection entitled "Melodies de Alfred La Liberte" (see also folders 28, 29, 30, and 31).
Published score (Paris: Max Eschig & Cie., 1925). 3 pp. Finley's copy, autographed by the composer.
- folder 29 La Liberté, Alfred. *C'est en toi Bien Aime*. For voice and piano. Words by Charles Van Lerberghe. From collection entitled "Melodies d'Alfred La Liberte" (see also folders 27, 29, 30, and 31).
Published score (Paris: Max Eschig & Cie., 1925). 5 pp. Inscribed to Finley by the composer.

- folder 30 La Liberté, Alfred. *Duo d'Ames*. For voice and piano. Words by Jean Lahor. From collection entitled "Melodies de Alfred La Liberte" (see also folders 27, 28, 30, and 31).
Published score (Paris: Max Eschig & Cie., 1925). 4 pp. Finley's copy, autographed by the composer.
- folder 31 La Liberté, Alfred. *Le Soleil et la Montagne*. For voice and piano. Words by Schopenhauer. From collection entitled "Melodies de Alfred La Liberte" (see also folders 27, 28, 29, and 31).
Published score (Paris: Max Eschig & Cie., 1928). 4 pp. Finley's copy, autographed by the composer.
- folder 32 La Liberté, Alfred. *Roses Ardentes*. For voice and piano. Words by Charles Van Lerberghe. From collection entitled "Melodies de Alfred La Liberte" (see also folders 27, 28, 29, and 30).
Published score (Paris: Max Eschig & Cie., 1925). 5 pp. Finley's copy, autographed by the composer.
- folder 33 Lane, Lewis. *In Silent Country-Side*, Op. 7, No. 2. For medium voice with piano. Poem by Louis Untermeyer.
Published score (New York: Composers Press, 1946). 3 pp. Inscribed by the composer.
- folder 34 Levy, Leon T. *Rondel*. For high voice and piano. Poem by Algernon Charles Swinburne.
Published score (New York: G. Schirmer, 1927). 5 pp. Inscribed by the composer.
- folder 35 Liszt, Franz. *Die Lorelei*. For voice and piano with optional oboe. German poem by Heinrich Heine. English version by Lydia Cortese. Part of collection entitled "Cortese: Concert Editions of Songs and Arias" as edited and sung by Cortese.
Published score and oboe part (New York: Whitney Blake Music Publishers, 1956). 9 pp., 4 pp.
- folder 36 Loge, Henri. *Chanson Orientale*. For solo piano.
Published score (London: Edwin Ashdown, [s.d.]). 7 pp. Finley's copy, with an inscription ("from S.B.K") dated 1918.
- folder 37 Loge, Henri. *Coquetterie: Petite Esquisse*. For solo piano.
Published score (London: Edwin Ashdown, [s.d.]). 7 pp. Finley's copy, with an inscription ("from S.B.K") dated 1918.
- folder 38 Loge, Henri. *Pizzicato pour piano*.
Published score (London: Edwin Ashdown, [s.d.]). 6 pp. Finley's copy, with an inscription ("from S.B.K. ") dated 1918.

- folder 39 Loge, Henri. *Serenade pour piano*.
Published score (London: Edwin Ashdown, [s.d.]). 7 pp. Finley's copy, with an inscription ("from S.B.K") dated 1918.
- folder 40 Lourié, Arthur. *The Crucifix by the Sea*. For baritone (or mezzo-soprano) and piano.
Published score (New York: G. Schirmer, 1946). 7 pp. Inscribed by the composer.
- folder 41 Mason, Daniel Gregory. *While the West is Paling*. For voice and piano. Words by William Ernest Henley.
Published score (Cincinnati: John Church Co., 1920). 5 pp. Finley's copy, autographed by the composer.
- folder 42 McArthur-Smith, R. *River Jordan*. For voice and piano. Words by Dana Burnet.
Published score (Montreal: R. McArthur-Smith, 1925). 5 pp. Inscribed by the composer.
- folder 43 Miersch, Paul. *Home*. For spoken voice and piano. Musical accompaniment for Edgar A. Guest poem.
Published score (New York: G. Schirmer, 1927). 7 pp. Inscribed by the composer.
- folder 44 Miersch, Paul. *Lullaby*. For solo piano.
Published score (New York: Paul Miersch, 1928). 3 pp. Inscribed by the composer.
- folder 45 Miersch, Paul. *An Old Sweetheart of Mine*. For spoken voice and piano. Musical accompaniment for James W. Riley poem.
Published score (New York: G. Schirmer, 1921). 9 pp. Inscribed by the composer.
- folder 46 Miersch, Paul. *She Powders Her Nose*. For spoken voice and piano. Musical accompaniment for Edgar A. Guest poem.
Published score (New York: G. Schirmer, 1928). 7 pp. Inscribed by the composer.
- folder 47 Scott, John Prindle. *Consider the Lilies*. For high voice with piano or organ accompaniment. Text from Matthew VI: 28-34.
Published score (New York: G. Schirmer, 1921). 9 pp. Fitch's copy, autographed by the composer. Contains some penciled markings for performance.

- folder 48 Scott, John Prindle. *I Know in Whom I Have Believed*. For voice and piano. Text from II Timothy I: 12 and Malachi IV: 1,2.
Published score (New York: William Maxwell Music Co., 1913). Fitch's copy, autographed by the composer.
- folder 49 Scott, John Prindle. *The Maid of Japan*. For high voice and piano. Text by Reginald V. Darow. From collection entitled "Two Songs by John Prindle Scott."
Published score (New York: G. Schirmer, 1921). 7 pp. Autographed by the composer.
- folder 50 Scott, John Prindle. *The Old Road*. For high voice and piano. 1920.
Published score (New York: G. Schirmer, 1920). 7 pp. Fitch's copy, autographed by the composer. Some penciled markings for performance.
- folder 51 Scott, John Prindle. *The Spray O'Heather*. For high voice and piano. Words by Stephen Chalmers.
Published score (New York: G. Schirmer, 1921). 5 pp. Fitch's copy, autographed by the composer.
- folder 52 Sexton, E. Marion. *Six Preludes for the Pianoforte*.
Published score (London: Peter Derek, 1937). 8 pp. Autographed by the composer.
- folder 53 Strickland, Lily. *Bayou Songs*. For voice and piano.
Published score (New York: J. Fischer & Bro., 1921). 12 pp. Inscribed by the composer.
- folder 54 Strickland, Lily. *Birds in my Garden*. For voice and piano.
Published score (Philadelphia: Oliver Ditson Co., 1943). 4 pp. Inscribed by the composer.
- folder 55 Strickland, Lily. *Vagabond Call*. For voice and piano.
Published score (Boston: Oliver Ditson Co., 1941). 5 pp. Inscribed by the composer.
- folder 56 Strimer, Joseph. *Around the Manger*. For three-part chorus of women's voices and piano or organ. Words by Marcia Short.
Published score (Cincinnati: Willis Music Co., 1957). 8 pp. Autographed for Fitch and Finley by the composer.
- folder 57 Treharne, Bryceson. *A Widow Bird Sat Mourning*. For voice and piano. Poem by Percy Bysshe Shelley.
Published score (Boston: Boston Music Co., 1917). 5 pp. Inscribed by the composer.

folder 58 Ware, Harriet. *The Cross*. For high voice and piano. Words by Edwin Markham. Published score (New York: G. Schirmer, 1906). 7 pp. Inscribed by the composer.

Series 6: Miscellaneous

Box 6 [cont.]

folder 59 Miscellaneous.
Includes unidentifiable manuscript fragments and sketches, typed lyrics or poems, letters, notes, cards, newspaper articles, and programs, as well as several brief Fitch arrangements of other composers' music. 36 items.

folder 60 Voices of Freedom (1943–44). English texts by Finley.
Rough copy of one text (ink) and typewritten poem. See also bound collections books 46-48.

Series 7: Oversized Music

Box 7

folders 1-2 Fitch, Theodore F. *Blue Oxen: Symphony in One Movement*. For full orchestra. Full score. Manuscript facsimile, bound. 2 copies. 61 pp., each. Copy 2 has performance markings in colored pencil and 2 pp. errata (interleaved in score).

folder 3 Fitch, Theodore F., and Lorraine Noel Finley. [Collection].
Includes about 35 assorted pieces for diverse instrumentation, other copies of which are housed independently in Boxes 1 and 2. Ozalid masters. 411 pp., total.

- Contents: The Miracle of Bethlehem -- Allegro Brillante (2 copies) -- Dreaming Hoping Dreaming (3 copies) -- Great Is the Lord -- My Strength and My Song -- Walk in the Light -- Celestial Syntax -- Lake of Silence -- [Loojee: Six Tales of a Lion Cub] -- The Waking Heart -- [Untitled, SSA and piano] (First line: How that melody of Scriabin...) -- Mountain Song (3 copies) -- Vivace -- Ulysses -- Dido -- Rivals -- Our God, We Thank Thee -- [Untitled, solo piano] -- Ernst von Possart gewidmet [transcription of Richard Strauss, Op. 38] -- "J. J." -- Prospice -- Two Transcendent Sonnets -- The Wind's Fandango -- The Years and the Sheep -- The Patriot -- Song of the Market Place -- My Last Duchess -- Anne Rutledge -- Bondage -- Two Cat-Astrophes in One -- The Devil's Tail (2 copies) -- Every Year Will Have Its May -- God's Eyes (3 copies) -- Grey Veils (2 copies) -- Herons: A Nocturne (3 copies) -- Humming Bird Wings -- Into the Light (2 copies; copy 2

incomplete) -- Invocation to R. B. -- My Lady's Whims (3 copies) -- Not for These Things (2 copies) -- Nuits de Juin (2 copies) -- Orion Waits -- Question -- Recompense (3 copies) -- Roro -- Silent Snow -- Summer Landscape -- A Thrush in the Rain (2 copies)-- Where are the Years? (4 copies) -- Within the Haven (3 copies) -- Capricorn Sonata.

Series 8: Bound Collections

Sub-series A: Vocal Music

- books 1-2 “Maggie Teyte: Album with Finley Texts; French Songs: Tetye/Finley.”
Maggie Teyte Album of French Song. Album of 19 French songs by various composers, edited by the soprano Maggie Teyte. Published volume (New York: G. Schirmer, Inc., 1946). 2 copies. 105 pp., each. Eleven of the English versions are by Finley.
- book 3 “Anderson Songs and Spirituals; Thomas Songs and Arias.”
Two separate published song collections, bound together. Contains:
- *Marian Anderson Album of Songs and Spirituals* (New York: G. Schirmer, 1948). 85 pp. Contains four texts by Finley.
 - *John Charles Thomas Album of Favorite Songs and Arias* (New York: G. Schirmer, 1946). 112 pp. Contains three texts are Finley.
- books 4-6 “Concert Arias—Mozart/Finley, Vol. I.; Mozart—Concert Arias with Finley Texts, Vol. I.”
Mozart, Wolfgang Amadeus. *Twenty-One Concert Arias for Soprano, Vol. I* (New York: G. Schirmer, 1952). Original texts with English versions by Finley. 3 copies. 120 pp., each.
- books 7-9 “Concert Arias—Mozart/Finley, Vol. II.; Mozart—Concert Arias with Finley Texts, Vol. II.”
Mozart, Wolfgang Amadeus. *Twenty-One Concert Arias for Soprano, Vol. II* (New York: G. Schirmer, 1952). Original texts with English versions by Finley. 3 copies. 127 pp., each.
- books 10-11 “18 Songs with Finley Texts.”
Eighteen published songs for voice and piano, bound together. Various composers; original texts in Amharic, Chinese, German, Italian, and Russian; English versions by Finley. 2 copies [where available, book 10 contains high version, book 11 contains low/medium version]. Each contains:
- Nalbandian, K. *Ethiopian National Anthem* (Boston: Boston, Music Co., 1944). 3 pp.
 - Nieh-Erh. *March of the Volunteers: A Song of Fighting China* (Boston: Boston Music Co., 1943). 3 pp.

- Beethoven, Ludwig van. *I Love You* (New York: G. Schirmer, 1937). 3 pp. Versions for high voice [book 10] and low voice [book 11].
- Bellini, Renato. *L'ombra* (New York: G. Ricordi, 1936). 7 pp.
- Charles, Ernest. *Carmé* (New York: G. Schirmer, 1938). 3 pp. Versions for high voice [book 10] and low voice [book 11].
- Cimara, Pietro. *I Wait, O Lord* (New York: G. Ricordi, 1937). 5 pp.
- Cimara, Pietro. *Never* (New York: G. Ricordi, 1937). 5 pp.
- Crescenzo, Vincenzo de. *Notte d'amore* (New York: G. Ricordi, 1937). 5 pp.
- Crescenzo, Vincenzo de. *Folle vision* (New York: G. Ricordi, 1937). 5 pp.
- Ferraro, Giuseppe. *As Crimson Roses Bloom* (New York: G. Ricordi, 1936). 5 pp.
- Ferraro, Giuseppe. *Pepita* (New York: G. Ricordi, 1936). 5 pp.
- Leoncavallo, Ruggiero. *Wake with the Dawn* (New York: G. Schirmer, 1938). 5 pp. Versions for high voice [book 10] and low voice [book 11].
- Rossini, Gioacchino. *La danza* (New York: G. Schirmer, 1938). 7 pp.
- Sandoval, Miguel. *April* (New York: G. Schirmer, 1951). 11 pp.
- Alexandrov, A. V. *Russia's New National Anthem* (Boston: Boston Music Co., 1944). 3 pp.
- Gorin, Igor. *Caucasian Song* (New York: G. Schirmer, 1937). 7 pp.
- Gorin, Igor. *Lament* (New York: G. Schirmer, 1937). 5 pp.
- Knipper, L. *Meadowlands* (Boston: Boston Music Co., 1944). 5 pp.

book 12

“Favorite Songs for Young Girls/Swarthout Concert Songs and Arias.”

Two separate published song collections, bound together. Contains:

- *Twenty-Five Favorite Songs for Young Girls* (New York: G. Schirmer, 1948), revised edition. 94 pp. Contains three songs with English texts by Finley.
- *Gladys Swarthout Album of Concert Songs and Arias* (New York: G. Schirmer, 1946). 72 pp. Contains four songs with English texts by Finley.

book 13

“Fidelio—Beethoven.”

Beethoven, Ludwig van. *Fidelio*. Piano vocal score with texts in German and English (New York: G. Schirmer, 1926). New version with prefatory note and original recitatives by Artur Bodanzky. Libretto by Joseph Sonnleithner with successive revisions by Stephan von Breuning and Friedrich Treitschke. English version by Th. Baker. 280 pp. Fitch's personal copy.

“Fifteen French Songs with Finley Texts.”

Fifteen published songs for high or medium voice and piano, bound together.

Various composers; original texts in French; English versions by Finley.

See also book 19, which contains low/medium voice versions. Contains:

- Chausson, Ernest. *Le temps de lilas (Lovely lilac time)*. For high voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Georges, Alexandre. *Hymne au Soleil (Hymn to the sun)*. For high voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Koechlin, Charles. *L’hiver (Winter)*. For medium voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 6 pp.
- Koechlin, Charles. *Si tu le veux (O do you care?)*. For high voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Koechlin, Charles. *Le thé (Tea)*. For high voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Pierné, Gabriel. *Le Moulin (The windmill)*. For high voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 11 pp.
- Saint-Saëns, Camille. *Le Bonheur est chose légère (Good fortune passes lightly)*. For medium voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Fauré, Gabriel. *Fleur jetée (Poor withered flower)*. For high voice and piano. Score (New York: G. Schirmer, 1941). From series “Selection of French Songs.” 7 pp.
- Fauré, Gabriel. *Nell*. For high voice and piano. Score (New York: G. Schirmer, 1941). From series “Selection of French Songs.” 7 pp.
- Ferrari, Gustave. *Le miroir (The mirror)*. For voice and piano. Score (New York: G. Schirmer, 1949). 3 pp.
- Hahn, Reynaldo. *D’une prison (From a prison)*. For medium voice and piano. Score (Boston: Boston Music Co., 1943). 5 pp.
- Liszt, Franz. *Comment, disaient-ils? (O how, fairest ones?)*. For high voice and piano. Score (New York: G. Schirmer, 1941). In series “Franz Liszt: Selected Songs.” 7 pp.
- Buzzi-Peccia, A. *La cigarette du paradis (Song of the cigarette)*. For high voice and piano. Score (New York: G. Schirmer, 1940). In series “Songs by A. Buzzi-Peccia.” 10 pp.
- Cowles, Cecil. *The Charm of Your Eyes (Le charme)*. For high voice and piano. Score (New York: G. Schirmer, 1938). 7 pp.
- Roxas, Emilio A. *Berceuse amoureuse*. For voice and piano. Score (New York: Harold Flammer Inc., 1935). 7 pp.

- book 15 “Fifty Art Songs with 5 Finley Texts.”
Fifty Art Songs from the Modern Repertoire, Representing Composers of Fifteen Nationalities (New York: G. Schirmer, 1939). 215 pp. Contains five songs with English texts by Finley.
- book 16 “National Anthems. Treharne, Finley.”
 Contains one published volume bound with two songs. English texts by Finley
 Contains:
- Treharne, Bryceson, arr. and ed. *National Anthems of the United Nations and Their Allies* (Boston: Boston Music Co., 1943). English versions of foreign texts by Finley. Compilation, historical, and biographical notes by Robert Schirmer. 132 pp. Title page contains autographs of Finley, Treharne, and Schirmer. See also Box 2/25.
 - Nalbandian, K. *Ethiopian National Anthem* (Boston: Boston Music Co., 1944). 3 pp.
 - Alexandrov, A. V. *Russia’s New National Anthem* (Boston: Boston Music Co., 1944). 3 pp.
- books 17-18 “Nine Sacred Choruses—Theodore F. Fitch.”
 Contains nine choral octavos, bound together. One chorus has words by Finley. 2 copies. Each copy contains:
- Fitch, Theodore F. *A Child Called Peace*. For four-part chorus of women’s voices unaccompanied. Poem by Lorraine Noel Finley. Score (Boston: Boston Music Co., 1945). 3 pp.
 - Fitch, Theodore F. *Christ Suffered for Us*. For four-part chorus of mixed voices. Score (New York: Carl Fischer, 1949). 7 pp.
 - Fitch, Theodore F. *O Lord, Make No Tarrying*. For four-part chorus of mixed voices. Score (New York: Carl Fischer, 1946). 8 pp.
 - Fitch, Theodore F., arr. *May Peace Prevail!* Music by Max Reger. Arranged for four-part chorus of mixed voices. Poem by Theodore F. Fitch. Score (New York: Associated Music Publishers, 1939). 7 pp.
 - Fitch, Theodore F. *Not Peace but a Sword*. For four-part chorus of mixed voices with piano or organ accompaniment. Score (Boston: Boston Music Co., 1942). 15 pp.
 - Fitch, Theodore F. *A Prelude to Battle*. For four-part chorus of mixed voices a cappella. Text by William Shakespeare. Score (Boston: Boston Music Co., 1943). 11 pp.
 - Fitch, Theodore F., arr. *Song to the Virgin (Marienlied)*. Music by Joseph Marx. Arranged for four-part chorus of mixed voices with piano. Text by Novalis. English version by Theodore F. Fitch. Score (New York: Associated Music Publishers, Inc., 1941). 5 pp.
 - Fitch, Theodore F. *Thine is the Glory*. Anthem for four-part chorus of mixed voices with organ accompaniment. Score (Boston: Boston Music Co., 1947). 11 pp.

- Fitch, Theodore F. *Wake Up the Mighty Men*. For four-part chorus of mixed voices with piano accompaniment. Score (Boston: Boston Music Co., 1942). 11 pp.

book 19

“Nine Secular Choruses—Theodore F. Fitch.”

Contains nine choral octavos, bound together. Six of the choruses have words by Finley. 2 copies. Each copy contains:

- Fitch, Theodore F. *Across the Years*. For four-part chorus of women’s voices with piano accompaniment. Text by Lorraine Noel Finley. Score (Boston: Boston Music Co., 1945). 11 pp.
- Fitch, Theodore F. *Silent Snow*. For three-part chorus of women’s voices with piano accompaniment. Poem by Lorraine Noel Finley. Score (New York: Carl Fischer, 1946). 4 pp.
- Fitch, Theodore F. *Summer Landscape*. For three-part chorus of women’s voices with piano accompaniment. Text by Lorraine Noel Finley. Score (Boston: Boston Music Co., 1946). 7 pp.
- Fitch, Theodore F. *A Thrush in the Rain*. For [three-part] chorus of women’s voices with piano. Poem by Lorraine Noel Finley. Score (New York: Carl Fischer, 1950). 7 pp.
- Fitch, Theodore F. *Robin, O Robin!* For four-part chorus of women’s voices with piano accompaniment. Text by Lorraine Noel Finley. Score (Boston: Boston Music CO., 1951). 10 pp.
- Fitch, Theodore F. *The Wind’s Fandango*. For chorus of mixed voices [SATB] with piano. Poem by Lorraine Noel Finley. Score (New York: Carl Fischer, 1951). 11 pp.
- Fitch, Theodore F. *A Prelude to Battle*. For four-part chorus of mixed voices a cappella. Text by William Shakespeare. Score (Boston: Boston Music Co., 1943). 11 pp.
- Fitch, Theodore F. *Seventeen Seventy-Six*. For four-part chorus of men’s voices with tenor and bass soli. Score (Boston: Boston Music Co., 1948). 15 pp.
- Fitch, Theodore F. *Ship of Democracy*. For eight-part chorus of mixed voices unaccompanied. Text by Walt Whitman. Score (Boston: Boston Music Co., 1943). 14 pp.

books 21-22

“Nineteen Women’s Choruses—Finley Poems.”

Contains 19 choral octavos, bound together. All feature texts by Finley; six have music by Fitch. 2 copies. Each copy contains:

- Riegger, Wallingford, arr. *La cucaracha: Mexican folk-song*. For two-part chorus of boys’ voices with piano. Score (New York: Harold Flammer Inc., 1935). 4 pp.
- Deis, Carl, arr. *Wings*. Music by Zdenko Fibich. Arranged for two-part chorus of women’s voices with piano accompaniment. Score (New York: G. Schirmer, 1935). 7 pp.

- Treharne, Bryceson, arr. *Waltz of the Flowers*. Music by P. I. Tchaikovsky. Arranged for two-part chorus (SA) with piano accompaniment. Score (New York: G. Schirmer, 1940). 11 pp.
- Riegger, Wallingford, arr. *Father in Heaven*. Music based on the Ave Maria of Bach-Gounod. For three-part chorus of women's voices with soprano solo and optional violin obbligato; piano, harp, or organ accompaniment. Score (New York: Harold Flammer, 1940). 16 pp.
- Treharne, Bryceson, arr. *Angels of Peace*. Music by Carl Bohm. Arranged for three-part chorus of women's voices with piano or organ accompaniment. Score (Boston: Boston Music Co., 1945). 7 pp.
- Deis, Carl, arr. *Wings*. Music by Zdenko Fibich. Arranged for three-part chorus of women's voices with piano accompaniment. Score (New York: G. Schirmer, 1935). 7 pp.
- Fitch, Theodore F. *Silent Snow*. For three-part chorus of women's voices with piano accompaniment. Score (New York: Carl Fischer, 1946). 4 pp.
- Fitch, Theodore F. *Summer Landscape*. For three-part chorus of women's voices with piano accompaniment. Score (Boston: Boston Music Co., 1946). 7 pp.
- Fitch, Theodore F. *A Thrush in the Rain*. For chorus of women's voices [SSA] with piano. Score (New York: Carl Fischer, 1950). 7 pp.
- Howard, John Tasker. *O Did You Hear the Meadow Lark?* For chorus of women's voices [SSA] with piano. Score (New York: Galaxy Music Corp., 1947). 7 pp.
- Howard, John Tasker. *Your Magic Note*. For SSA chorus with piano accompaniment. Score (New York: Edwin H. Morris & Co., 1948). 7 pp.
- Huber, Hans. *Poplars and Birches*. For three-part chorus of women's voices with piano accompaniment. Score (New York: G. Schirmer, 1942). 7 pp.
- Gore, Gerald Wilfring, arr. *The Joy of Life (Plaisir d'amour)*. Music by Giovanni Martini. Arranged for three-part chorus of women's voices with piano. Score (New York: Harold Flammer, Inc., 1940). 11 pp.
- Federlein, Gottfried H. *The Light of Dawning*. Music by P. I. Tchaikovsky (Andante Cantabile from the Fifth Symphony). Arranged for three-part chorus of women's voices with piano accompaniment. Score (New York: G. Schirmer, 1933). 11 pp.
- Treharne, Bryceson, arr. *Waltz of the Flowers*. Music by P. I. Tchaikovsky. Arranged for three-part chorus (SSA) with piano accompaniment. Score (New York: G. Schirmer, 1937). 12 pp.
- Fitch, Theodore F. *Across the Years*. For four-part chorus of women's voices with piano accompaniment. Score (Boston: Boston Music Co., 1945). 11 pp.

- Fitch, Theodore F. *A Child Called Peace*. For four-part chorus of women's voices with piano accompaniment. Score (Boston: Boston Music Co., 1945). 3 pp.
- Fitch, Theodore F. *Robin, O Robin!* For four-part chorus of women's voices with piano accompaniment. Score (Boston: Boston Music Co., 1951). 10 pp.
- Harris, Victor, arr. *Tree-time (Nocturne)*. Music by César Cui. For five-part chorus of women's voices, unaccompanied. Score (New York: G. Schirmer, 1935). 7 pp.

book 23

“Nineteen French Songs with Finley Texts.”

Nineteen published songs for low or medium voice and piano, bound together. Various composers; original texts in French; English versions by Finley. Includes low/medium voice versions of songs bound in book 14 with four additional pieces. Contains:

- Chausson, Ernest. *Le temps de lilas (Lovely lilac time)* For low or medium voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Georges, Alexandre. *Hymne au Soleil (Hymn to the sun)*. For low voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Koechlin, Charles. *L'hiver (Winter)*. For medium voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 6 pp.
- Koechlin, Charles. *Si tu le veux (O do you care?)*. For low voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Koechlin, Charles. *Le thé (Tea)*. For low voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Pierné, Gabriel. *Le Moulin (The windmill)*. For medium voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 11 pp.
- Saint-Saëns, Camille. *Le Bonheur est chose légère (Good fortune passes lightly)*. For medium voice and piano. Score (Boston: Boston Music Co., 1942). From series “Songs by French Composers.” 7 pp.
- Debussy, Claude. *Aquarelle (Green)*. For voice and piano. Edited by Allen L. Richardson. Score (Boston: Boston Music Co., 1953). 7 pp.
- Hahn, Reynaldo. *D'une prison (From a prison)*. For medium voice and piano. Score (Boston: Boston Music Co., 1943). 5 pp.
- Fauré, Gabriel. *Fleur jetée (Poor withered flower)*. For medium voice and piano. Score (New York: G. Schirmer, 1941). From series “Selection of French Songs.” 7 pp.
- Fauré, Gabriel. *Nell*. For medium voice and piano. Score (New York: G. Schirmer, 1941). From series “Selection of French Songs.” 7 pp.

- Ferrari, Gustave. *Le miroir (The mirror)*. For voice and piano. Score (New York: G. Schirmer, 1949). 3 pp.
- Liszt, Franz. *Comment, disaient-ils? (O how, fairest ones?)*. For high voice and piano. Score (New York: G. Schirmer, 1941). In series “Franz Liszt: Selected Songs.” 7 pp.
- Buzzi-Peccia, A. *La cigarette du paradis (Song of the cigarette)*. For low or medium voice and piano. Score (New York: G. Schirmer, 1940). In series “Songs by A. Buzzi-Peccia.” 10 pp.
- Cowles, Cecil. *The Charm of Your Eyes (Le charme)*. For low voice and piano. Score (New York: G. Schirmer, 1938). 7 pp.
- Roxas, Emilio A. *Berceuse amoureuse*. For voice and piano. Score (New York: Harold Flammer Inc., 1935). 7 pp.
- Satie, Erik. *Say Yes! (Je te veus): Valse chantée*. For voice and piano. Score (New York: G. Schirmer, 1953). 7 pp.
- Charpentier, Gustave. *Depuis le jour (Since that fair day)*. For voice and piano. Score (New York: G. Schirmer, 1956). 7 pp.
- Massenet, Jules. *Sevillana*. For voice and piano. Score (New York: G. Schirmer, 1956). 11 pp.

- book 24 “Operatic Anthology, Vol. I.”
Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers in Five Volumes, Vol. I (Soprano) (New York: G. Schirmer, 1955). Compiled by Kurt Adler. 334 pp. Finley’s personal copy.
- book 25 “Operatic Anthology, Vol. II.”
Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers in Five Volumes, Vol. II (Mezzo-Soprano and Alto) (New York: G. Schirmer, 1954). Compiled by Kurt Adler. 277 pp. Finley’s personal copy.
- book 26 “Operatic Anthology, Vol. III.”
Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers in Five Volumes, Vol. III (Tenor) (New York: G. Schirmer, 1954). Compiled by Kurt Adler. 241 pp. Finley’s personal copy.
- book 27 “Operatic Anthology, Vol. IV.”
Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers in Five Volumes, Vol. IV (Baritone) (New York: G. Schirmer, 1953). Edited by Max Spicker; compiled by Kurt Adler. 278 pp. Finley’s personal copy.
- book 28 “Operatic Anthology, Vol. V.”
Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers in Five Volumes, Vol. V (Bass) (New York: G. Schirmer, 1956). Compiled by Kurt Adler. 267 pp. Finley’s personal copy.

books 29-31 “Lorraine Noel Finley—Seven Songs.”

Seven published songs for voice and piano, bound together. 3 copies [where available, book 29 contains low/medium, version, books 30-31 contain high version]. See also box 1. Each contains:

- Finley, Lorraine Noel. *Dreaming, Hoping, Dreaming* (New York: G. Schirmer, 1924). 5 pp. Versions for low/medium voice [book 29] and high voice [books 30-31].
- Finley, Lorraine Noel. *The Devil’s Tail* (New York: G. Schirmer, 1925). 5 pp.
- Finley, Lorraine Noel. *When I Love You Best* (New York: G. Schirmer, 1926). 5 pp.
- Finley, Lorraine Noel. *Question: A Whimsical Song* (New York: G. Schirmer, 1927). 3pp.
- Finley, Lorraine Noel. *Two Cat-Astrophes in One* (New York: G. Schirmer, 1928). 9 pp.
- Finley, Lorraine Noel. *Hérons: A Nocturne* (New York: G. Ricordi, 1935). 5 pp.

books 32-33 “17 Men’s Choruses—Finley Texts.”

Contains 17 choral octavos, bound together. One has words and music by Finley, seven have original texts by Finley, and nine have English translations by Finley. 2 copies. Each contains:

- Bimboni, Alberto. *Sicilian Rhapsody*. For chorus of men’s voices (TTBB) and piano. Text by Lorraine Noel Finley. Score (New York: Galaxy Music Corp., 1937). 23 pp.
- Finley, Lorraine Noel. *Brave Horse of Mine*. For four-part chorus of men’s voices with piano accompaniment. Poem by Lorraine Noel Finley. Score (Boston: Boston Music Co., 1945). 15 pp.
- Bryan, Charles F., arr. *Welcome Dawning*. For men’s chorus (TTBB) unaccompanied. Music by Edvard Grieg. Text by Lorraine Noel Finley. Score (New York: J. Fischer & Bro., 1952). 4 pp.
- Deis, Carl, arr. *Dagger Dance*. Music by Victor Herbert. For four-part chorus of men’s voices with piano accompaniment. Words by Lorraine Noel Finley. Score (New York: G. Schirmer, 1934). 8 pp.
- Howard, John Tasker. *O Did You Hear the Meadow Lark?* For chorus of male voices and piano. Text by Lorraine Noel Finley. Score (New York: Galaxy Music Corp., 1948). 7 pp.
- Riegger, Wallingford, arr. *La Cucaracha: Mexican Folk-Song*. For four-part chorus of men’s voices with piano accompaniment. Words by Lorraine Noel Finley. Score (New York: Harold Flammer, 1935). 4 pp.
- Federlein, Gottfried H., arr. *The Light of Dawning*. Music by P. I. Tchaikovsky (Andante Cantabile from the Fifth Symphony). Arranged for four-part chorus of men’s voices with piano accompaniment. Text by Lorraine Noel Finley. Score (New York: G. Schirmer, 1933). 13 pp.

- Van Woert, Rutger. *Resolute Men*. For four-part chorus of men's voices with piano accompaniment. Text by Lorraine Noel Finley. Score (Boston: Boston Music Co., 1946). 8 pp.
- Giuranna, Barbara. *Sing, O Sing, Marietta (Canta, Canta, Marietta)*. For men's voices. English version by Lorraine Noel Finley. Score (New York: G. Ricordi & Co., 1938). 9 pp.
- Gretchaninoff, Alexandre. *Hymn to the Virgin*. For four-part chorus of men's voices, a cappella. English version by Lorraine Noel Finley. Score (New York: G. Schirmer, 1940). 6 pp. Copy in book 32 autographed by the composer.
- Gretchaninoff, Alexandre. *A Poet's Monument*. For four-part chorus of men's voices, a cappella. English version by Lorraine Noel Finley. Score (New York: G. Schirmer, 1941). 10 pp. Copy in book 32 autographed by the composer.
- Peyrallo, Félix. *Holiday (Día de fiesta)*. For four-part chorus of men's voices, a cappella. English version by Lorraine Noel Finley. Score (Boston: Boston Music Co., 1942). 14 pp.
- Sodero, Cesare, arr. *The Dance (La danza/La danse)*. Music by Giocchino Rossini. Arranged for five-part chorus of men's voices with piano accompaniment. English version by Lorraine Noel Finley. Score (New York: G. Schirmer, 1939). 19 pp.
- Sodero, Cesare, arr. *Ave Maria*. Music by Franz Schubert. Arranged for four-part men's chorus with piano. English text by Lorraine Noel Finley. Score (New York: Harold Flammer Inc., 1936). 12 pp.
- Sodero, Cesare, arr. *O Shining Sun! (An den Sonnenschein)*. Transcribed for chorus of men's voices with piano. English version by Lorraine Noel Finley. Score (New York: Galaxy Music Corp., 1937). 7 pp.
- Bimboni, Alberto, arr. *Ideale (To the ideal)*. Arranged for chorus of men's voices with piano. English version by Lorraine Noel Finley. Score (New York: Galaxy Music Corp., 1939). 11 pp. Copies in books 32-33 autographed by the composer.
- Bimboni, Alberto, arr. *La Serenata (Serenade)*. Arranged for chorus of men's voices with piano. English version by Lorraine Noel Finley. Score (New York: Galaxy Music Corp., 1939). 12 pp. Copies in books 32-33 autographed by the composer.

book 34

“17 Women's Choruses—Finley Texts.”

Contains 17 choral octavos, bound together. English translations by Finley; two arrangements by Fitch. 2 copies. Each contains:

- Riegger, Wallingford, arr. *Little Heather Rose*. Music by Franz Schubert. Arranged for two-part chorus of women's voices with piano. Score (New York: Harold Flammer, Inc., 1936). 5 pp.
- Deis, Carl, arr. *Wake with the Dawn (Mattinata)*. Music by Ruggiero Leoncavallo. For three-part chorus of women's voices with piano accompaniment. Score (New York: G. Schirmer, 1949). 8 pp.

- Rathaus, Karol, arr. *Mother mine (Matus', moja matus')*. For three-part women's chorus with piano. Score (New York: M. Witmark & Sons, 1941). 7 pp.
- Recli, Giulia. *Morning Prayer (Mattutino)*. For women's voices (SSA) and campanella [bell]. Score (New York: G. Ricordi, 1938). 5 pp.
- Recli, Giulia. *A Mother Sleeps (Dorme una madre)*. For women's voices (SSA) and piano. Score (New York: G. Ricordi, 1938). 7 pp.
- Strimer, Joseph, arr. *Over the Hills and Midnight Air (A minuit fur fait un reveil)*. For three-part chorus of women's voices with piano or organ accompaniment ad libitum. Score (Cincinnati: Willis Music Co., 1951). 8 pp.
- Vené, Ruggero, arr. *Au clair de la lune (By the silver moonlight)*. For women's chorus (SSA) and piano. Score (New York: Associated Music Publishers, 1938). 5 pp.
- Vené, Ruggero, arr. *Si le roy m'avait donné (If the King had given me)*. For women's chorus (SSA) and piano. Score (New York: Associated Music Publishers, 1938). 3 pp.
- Vené, Ruggero, arr. *Pavane*. For women's chorus (SSA) and piano. Score (New York: Associated Music Publishers, 1938). 3 pp.
- Vené, Ruggero, arr. *Les trois princesses (The three princesses)*. For women's chorus (SSA) and piano. Score (New York: Associated Music Publishers, 1938). 5 pp.
- Vené, Ruggero, arr. *En passant par la Lorraine (Song of Lorraine)*. For women's chorus (SSA) and piano. Score (New York: Associated Music Publishers, 1938). 5 pp.
- Vené, Ruggero, arr. *Jardin d'amour (Love's garden)*. For women's chorus (SSA) and piano. Score (New York: Associated Music Publishers, 1938). 7 pp. Copy in book 34 inscribed by the composer.
- Fitch, Theodore F., arr. *O Death Is Cool, Refreshing Night (Der Tod, das ist die kühle Nacht)*. Music by Johannes Brahms. Arranged for chorus of women's voices with soprano solo. Score (New York: Galaxy Music Corp., 1939). 4 pp.
- Fitch, Theodore F., arr. *Nightingale (Nachtigall)*. Music by Johannes Brahms. Arranged for chorus of women's voices, with flute (or violin) obbligato. Score (New York: Galaxy music Corp., 1939). 4 pp.
- Riegger, Wallingford, arr. *Little Heather Rose*. Music by Franz Schubert. Arranged for four-part chorus of women's voices and piano. Score (New York: Harold Flammer, 1936). 7 pp.
- Villa-Lobos, Heitor. *As costureiras (The sewing girls)*. For full chorus of women's voices a cappella. Score (New York: G. Schirmer, 1945). 11 pp.
- Lourié, Arthur. *La naissance de la beauté (The birth of beauty)*. Cantata for six sopranos or six-part chorus of sopranos with soprano solo and piano accompaniment. Score (New York: Carl Fischer, 1946). 55 pp. Copy in book 34 autographed by the composer.

“17 Settings, Finley Poems.”

17 published songs, bound together. All feature texts by Finley; one has music by Fitch. Contains:

- Deis, Carl. *The Glory of a Thrush's Song*. From “Three Reveries.” For high voice and piano. Score (New York: G. Schirmer, 1945). 6 pp.
- Deis, Carl. *There's a Door in My Heart*. From “Three Reveries.” For high voice and piano. Score (New York: G. Schirmer, 1945). 7 pp.
- Deis, Carl. *Stars and You*. From “Three Reveries.” For high voice and piano. Score (New York: G. Schirmer, 1945). 3 pp.
- Herbert, Victor. *Day Is Here*. From “Three Songs for Voice and Piano.” For medium or low voice and piano. Score (New York: G. Schirmer, 1940). 5 pp.
- Herbert, Victor. *Exile's Haven*. From “Three Songs for Voice and Piano.” For medium or high voice and piano. Score (New York: G. Schirmer, 1940). 3 pp.
- Herbert, Victor. *The River Song*. From “Three Songs for Voice and Piano.” For high voice and piano. Score (New York: G. Schirmer, 1940). 6 pp.
- Howard, John Tasker. *O Did You Hear the Meadow Lark?* For medium voice and piano. Score (New York: Galaxy Music Corp., 1946). 5 pp. Autographed by the composer.
- Howard, John Tasker. *The Joy That You Bring*. For voice and piano. Score (New York: Carl Fischer, 1948). 5 pp.
- Howard, John Tasker. *Beyond the Stars*. For low voice and piano. Score (New York: Mills Music, 1947). 3 pp.
- Howard, John Tasker. *Eight, Nine, Ten, Eleven*. For voice and piano. Score (New York: Bregman, Vocco and Conn, 1948). 3 pp.
- Deis, Carl, arr. *My Love and the Lark*. Music by J. B. Boldi. Arranged for high voice and piano. Score (New York: G. Schirmer, 1935). 6 pp.
- Cimara, Pietro. *Never*. For voice and piano. Score (New York: G. Ricordi & Co., 1937). 5 pp.
- Fitch, Theodore F. *The Winkie One*. For medium voice and piano. Score (New York: Galaxy Music Corp., 1940). 3 pp.
- Friml, Rudolf. *Chinese Love Song (My Moon Gate)*. For voice and piano. Score (Boston: Boston Music Co., 1944). 5 pp.
- Myram, M. *Love's Design*. For voice and piano. Score (New York: G. Ricordi & Co., 1936). 5 pp.
- Panizza, Ettore. *Escape*. For voice and piano. Score (New York: G. Ricordi & Co., 1938). 5 pp.
- Rubinstein, Anton. *The Cloister Knell (Kammenoi-Ostrow)*. For high voice and piano. Score (New York: G. Schirmer, 1936). 11 pp.

- books 37-38 “16 Portuguese & Spanish Songs with Finley Texts.”
 16 published songs, bound together. English translations by Finley. 2 copies [where available, book 37 contains low/medium version, book 38 contains high version]. Each contains:
- Strimer, Joseph. *Four Portuguese Songs* [Deolina; Lovely Golden Parrot; There Goes Sarah; Thrumming, Strumming, Drumming]. English version by R. Lorfin (pseudonym for Finley). Score (New York: G. Schirmer, 1948). 10 pp.
 - Berger, Jean. *Four Sonnets by Luis de Camoens* [Creou a Natureza Damas bellas; Onde porei meus olhos; Tanto de meu estado me acho incerto; Formosos olhos]. For medium voice and piano. Score (New York: G. Schirmer, 1942). 25 pp.
 - Berger, Jean. *Your Garden (No jardim)*. For medium voice and piano. Score (New York: G. Schirmer, 1952). 7 pp.
 - Berger, Jean. *La madrecica (Little mother)*. From “Villanescas.” Score (New York: G. Schirmer, 1943). 7 pp.
 - Berger, Jean. *La mariquita (Mariquita)*. From “Villanescas.” Score (New York: G. Schirmer, 1943). 7 pp.
 - Berger, Jean. *El Callejón (The narrow street)*. From “Villanescas.” Score (New York: G. Schirmer, 1943). 7 pp.
 - Berger, Jean. *El despechado (The enraged one)*. From “Villanescas.” Score (New York: G. Schirmer, 1943). 7 pp.
 - Buzzi-Peccia, A. *El morenito (Dark-eyed lover)*. Score (New York: G. Schirmer, 1934). 7 pp. Versions for low/medium voice [book 37] and high voice [book 38].
 - Grever, Maria. *Rataplan*. Score (New York: G. Schirmer, 1936). 7 pp. Versions for low voice [book 37] and high voice [book 38].
 - Rodriguez, Augusto. *Nanas (After sleep come clearer skies)*. Score (New York: G. Schirmer, 1941). 7 pp. Versions for low voice [book 37] and high voice [book 38].
- book 39 “Debussy—Songs with Finley Texts, High Voice.”
 Debussy, Claude. *Thirty Songs for High Voice* (New York: G. Schirmer, 1954). 149 pp. 11 songs in the volume contain English texts by Finley.
- book 40 “Debussy—Songs with Finley Texts, Low Voice.”
 Debussy, Claude. *Thirty Songs for Low Voice* (New York: G. Schirmer, 1954). 149 pp. 11 songs in the volume contain English texts by Finley.
- book 41 “Ten Arias with Finley Texts.”
 10 published songs, bound together. English translations by Finley. Contains:
- Bizet, Georges. *Flower Song (La fleur que tu m’avais jetée)*. From the opera “Carmen.” Score (New York: G. Schirmer, 1948). 7 pp.
 - Gounod, Charles. *O légère hirondelle (Faithful swallow)*. From the opera “Mireille.” Score (New York: G. Schirmer, 1947). 11 pp.

- Gounod, Charles. *Cavatine*. From the opera “The Queen of Sheba.” Score (New York: G. Schirmer, 1938). 7 pp.
- Massé, Victor. *Air du Rossignol (Song of the Nightingale)*. From the opera “Les Noces de Jeannette.” Revised and provided with cadenzas by Estelle Liebling. Score (New York: G. Schirmer, 1944). 11 pp.
- Meyerbeer, Giacomo. *C’est bien l’air (That’s the tune)*. From “L’Étoile du Nord.” For voice, piano, and two flutes. Revised with special cadenza by Estelle Liebling. Part (flute score) and full score (New York: G. Schirmer, 1948). 11 pp., 15 pp.
- Mozart, Wolfgang Amadeus. *L’amerò, sarò costante (Faithful heart enraptured)*. Aria (rondo) from the opera “Il Rè pastore.” Edited and arranged with cadenzas by Carl Deis; including the cadenza for voice and violin by J. Lauterbach. Score and part (violin or flute) (New York: G. Schirmer, 1946). 11 pp., 4 pp.
- Pergolesi, Giovanni Battista. *Salve Regina (Hail, Queen most holy)*. Arranged by Frederick Stock. Score (New York: G. Schirmer, 1946). 11 pp.
- Strauss, Johann. *Adele’s Laughing Song (O noble sir/Mein Herr Marquis)*. From the comic operetta “Die Fledermaus.” Score (New York: G. Schirmer, 1939). 7 pp.
- Verdi, Giuseppe. *Eri tu che macchiavi (It was you)*. Baritone recitative and aria from “Un Ballo in Maschera.” Edited by Edward S. Breck. Score (New York: Carl Fischer, 1949). 11 pp.
- Verdi, Giuseppe. *Di Provenza il mar, il suol (Is the memory erased)*. From the opera “La Traviata.” Score (New York: G. Schirmer, 1944). 7 pp.

- book 42 “Puccini—Tosca.”
Puccini, Giacomo. *Tosca*. Arranged for voice and piano by Carlo Carignani. Text in English and Italian; English version by W. Beatty-Kingston. Score (New York: G. Ricordi & Co., 1905). 335 pp. Fitch’s personal copy.
- books 43-45 “25 Latin American Songs—Sandoval, Finley.”
Sandoval, Miguel. *Twenty-Five Favorite Latin-American Songs*. Arranged for voice and piano. English versions by Lorraine Noel Finley. Score (New York: G. Schirmer, 1949). 3 copies. 130 pp., each. Copy 3 [book 45] features autograph of composer.
- books 46-48 “Voices of Freedom—Treharne, Finley.”
27 published songs from the series “Voices of Freedom: Songs of the United Nations: Songs of the United Nations to Be Sung in Unison, or by Chorus of Mixed Voices,” bound together. Choral settings by Bryceson Treharne; English texts by Finley. See also Box 6/60 (texts). Contains:
- [Title page for Beethoven, *International Hymn of Peace*. Music appears later in volume.]
 - *Forward We Go* (Boston: Boston Music Co., 1943). 3 pp.

- *The Fighting Border Guards* (Boston: Boston Music Co., 1943). 3 pp.
- *We Want Our Fair Land* (Boston: Boston Music Co., 1943). 3 pp.
- *Song of the Chetniks* (Boston: Boston Music Co., 1943). 3 pp.
- *Pantry Prowlers* (Boston: Boston Music Co., 1943). 3 pp.
- *Beloved Land* (Boston: Boston Music Co., 1943). 3 pp.
- *When Will the Spring Come?* (Boston: Boston Music Co., 1943). 3 pp.
- *Song of Parting* (Boston: Boston Music Co., 1943). 3 pp.
- *Sing for Freedom* (Boston: Boston Music Co., 1943). 3 pp.
- *The Young Rider* (Boston: Boston Music Co., 1943). 3 pp.
- *The Table Song* (Boston: Boston Music Co., 1943). 3 pp.
- *Going Off to War* (Boston: Boston Music Co., 1943). 3 pp.
- *Now That War Has Come* (Boston: Boston Music Co., 1943). 3 pp.
- *The Victory Is Ours* (Boston: Boston Music Co., 1943). 3 pp.
- *Valiant Soldiers, God Has Blessed You* (Boston: Boston Music Co., 1943). 3 pp.
- *Song of the Sea* (Boston: Boston Music Co., 1943). 3 pp.
- *Song of the Home Front* (Boston: Boston Music Co., 1943). 3 pp.
- *March of the Paratroopers* (Boston: Boston Music Co., 1943). 3 pp.
- *O Netherlands* (Boston: Boston Music Co., 1944). 3 pp.
- *We Won't Stop Fighting* (Boston: Boston Music Co., 1944). 3 pp.
- *For Freedom* (Boston: Boston Music Co., 1944). 3 pp.
- *Call to Battle* (Boston: Boston Music Co., 1944). 3 pp.
- *Let's March* (Boston: Boston Music Co., 1944). 4 pp.
- *Carpathian Brigade* (Boston: Boston Music Co., 1944). 4 pp.
- *The Invasion Song* (Boston: Boston Music Co., 1944). 4 pp.
- *International Hymn of Peace* (Boston: Boston Music Co., 1944). 3 pp.
[Front cover included at beginning of volume.]
- *Ode to Joy* (Boston: Boston Music Co., 1944). 3 pp.

Sub-series B: Instrumental Music

- book 49 “Strauss—Don Juan.”
 Strauss, Richard. *Don Juan*, Op. 20. No. 76 in Kalmus Orchestra Scores. Full score (Scarsdale, NY: Edwin F. Kalmus, [s.d.]). 96 pp. Fitch’s copy, with some analysis (e.g., “First theme,” “First repetition of Rondo,” etc.) marked in red ink.
- book 50 “Mozart—Symphonies K. 551, K. 550, K. 549.”
 Mozart, Wolfgang Amadeus. *Symphonien*. Bound volume containing three symphonies: No. 1 [i.e., no. 41], C major, K. 551; No. 2 [i.e., no. 40], G minor, K. 550; No. 3 [i.e., no. 39], E-flat major, K. 549 [i.e., K. 543]. Full score (Leipzig: C. F. Peters, [s.d.]). 174 pp. Fitch’s personal copy.

- book 51 “Brahms—Piano Concertos.”
Brahms, Johannes. *Two Piano Concertos: Op. 15 in D minor, Op. 83 in B-flat major*. No. F300 in Kalmus Miniature Orchestra Scores. Miniature score [each page contains 4 score pages] (New York. Edwin F. Kalmus, [s.d.]). 96 pp. Fitch’s personal copy.

Sub-series C: Composition Books

- book 52 “D’Indy—Composition Musicale, Vol. 1.”
D’Indy, Vincent, with Auguste Sérieyx. *Cours de composition musicale, premier livre*. 5th edition (Paris: A Durand et Fils, 1912). 228 pp. Fitch’s personal copy.

Series 9: Music Recordings

Sub-series A: Magnetic Reels

Box 8

- item 1 “Practice Tape; May/62” [annotation on case]. 3” audio reel.
- item 2 “Silent Snow Farmingdale?—Washington D.C. Chorale” [accompanying note inside case]. 3” audio reel.
Accompanied by 1 ink note [list of contents?]:
- item 3 Unidentified. 4” audio reel.
Accompanied by 2 typescript notes [list of contents?]:
- [note 1] The Trees of Jotham
 - [note 2] Trees, Wisconsin
- Accompanied by ink note:
- [note 3] Odds and ends of tape / Middle is T conducting Eastman Alumnae
- item 4 “The Patriot” [accompanying note inside case]. 4” audio reel.
Accompanied by 1 ink note:
- T [Theodore Fitch] recites The Patriot a start otherwise blank both sides
- item 5 “Curtis broadcast taken off the air Jan 27/62” [accompanying note inside case]. 5” audio reel.
- item 6 “Paseo Presbyterian Chapel Choir ... Paseo, Kansas City, MO ... Oct. 6, 1965 ... Violet Williams, Dir” [annotation on back of case]. 5” audio reel.
Annotation on back of case [cont.: contents]:

- 3 Anthems, Theodore Fitch / (1) O Come, Let Us Worship / (2) The Glory of God / (3) A Joyful Noise

item 7 “12/19/66 – Dialogue for Carillon and Organ – Theodore F. Fitch” [annotation on back of case]. 5” audio reel.

N.B. Information on back of case contradicts accompanying note.

Annotation on back of case [cont.: performer]:

- Cecil C. Neubecker, Director of Music All Saints Episcopal Church, Omaha, Nebraska, Organist / 3-manual Reuter Organ Schulmerich Carillon

Accompanied by ink note:

- Old Tape –?– Spanish lessons

items 8-9 “LNF reading on Spoken Words, Oct. 15 1970” [accompanying note inside case]. Two 5” audio reels.

item 10 “Mr. and Mrs. Composer / Theodore F. Fitch, Lorraine Noel Finley / Friday morning, February 15th [1957] from 11:30 to 11:55 / WNYC, WNYC-FM” [program affixed to case]. 5” audio reel.

Typescript program affixed to case lists [performers, contents]:

- David Glazer, Clarinetist; Lorraine Noel Finley, Narrator; Theodore F. Fitch, Pianist
- Sonata for Clarinet and Piano (Finley) -- The Years and the Sheep (Finley poem/Fitch) -- The Wild’s Fandango (Finley poem/Fitch) -- Theme and Variations for Clarinet and Piano (Fitch)

item 11 “Clarence Lamb” [accompanying note inside case]. 5” audio reel.

Box 9

item 1 “Easter Service—1949 / Thine is the Glory / Fitch” [label affixed to front of case]. 7” audio reel.

item 2 “Fitch–Terra Nova / Toledo Orch. / W. Stresemann / 1-26-55” [label on reel]. 7” audio reel.

item 3 “Mr. + Mrs. Composer Feb 17 1955 side 1 / ... Beethov. 4 side 2 Mar 18/56 / Beeth. 5 side 2 Mar 25/56” [annotation on back of case]. 7” audio reel.

Annotation on back of case:

- Mr + Mrs Composer Feb 17 1955 side 1
1-400 Backhaus-Cantelli NY Phil Beethov. 4 side 2 Mar 18/56
410–end Gieseeking-Cantelli Beeth. 5 side 2 Mar 25/56

item 4 “Side No 2 Mr. and Mrs. Composer Broadcast, Feb 17 1956” [annotation on back of case]. 7” audio reel.

Annotation on back of case [cont., contents]:

- My Lady's Whims -- Orion -- A Thrush In the Rain -- Conviction -- At Parting -- Within the Haven (Fitch, Finley) -- Recompense

Annotation on back of case [cont., performers]:

- Floyd Worthington, Baritone; Lorraine Noel Finley, Discuse; Theodore F. Fitch at the piano; Jordan, announcer for station WNYC

Accompanying documents (2 pp. notes) separated; see Box 18/1.

Accompanying typescript note (see Box 18/1) notes:

- Removed from this tape / My Lady's Whims . . Orion . . Thrush . . Within the Haven (both) . . Recompense (. . denotes Jordan's commentary also removed) for use in tape broadcast Dec. 9, 1967 ...

item 5 "Mr. and Mrs. Composer ... Friday morning, February 15th [1957] ... WNYC, WNYC-FM" [program affixed to case]. 7" audio reel.

Typescript program affixed to case lists [performers, contents]:

- David Glazer, Clarinetist; Lorraine Noel Finley, Narrator; Theodore F. Fitch, Pianist
- Sonata for Clarinet and Piano (Finley) -- The Years and the Sheep (Finley poem/Fitch) -- The Wild's Fandango (Finley poem/Fitch) -- Theme and Variations for Clarinet and Piano (Fitch)

Annotation on back of case:

- Taferner Tape of Feb 15, 1957 / Glazer Finley Fitch artists

Accompanied by manuscript note:

- I-5-69 / Sierra Cascade out for II-17-69 tape

item 6 "Enoch Arden: Complete Broadcast over WNYC ... May 31, 1958" [accompanying note inside case]. 7" audio reel.

Accompanied by 1 manuscript note:

- Enoch Arden ... 2 mins at end include "Sinley" muff and 45 sec. of Tschaiowsky ... / Lucia Joan Southerland's radio debut from Met ... Dec 9th 1961 0-485

item 7 "Mar 29/58 / Taferner's Recording of Thigpen Recital of Mr. + Mrs. Composer's songs plus premiere of T's piano sonatina ..." [annotation on back of case]. 7" audio reel.

Annotation on back of case [cont.: contents, side 2]:

- on reverse Van Cliburn playing Rachmaninoff 3rd with N.Y. Philharmonic Bernstein, cond. Sat eve. Oct 18th 1958 taped by T ...

item 8 "Van's debut with Boston Symphony Oct 5 1958 ..." [annotation on back of case]. 7" audio reel.

Annotation on back of case [cont.: contents]:

- I. Schuman A minor Concerto
- II. WQXR intermission interview—Van [Cliburn]—[Abram] Chasins—Buckstan[?] followed by Rachmaninoff 3rd Concerto

- item 9 “Eastman School Alumni Broadcast, Saturday, October 27th [1958?] from 1–1:30” [annotation on back of case]. 7” audio reel.
Label inside case: “Floyd-Ted 33 min Spring 1958 incl Roro.”
- item 10 “Mr and Mrs Composer—AMF Broadcast Feb. 17, 1959” [annotation on back of case]. 7” audio reel.
Annotation on back of case [cont., contents]:
- Where Are the Years -- Within the Haven (LNF) -- Summer Landscape --- Silent Snow -- Jimmie Jones -- Orion (LNF recite) -- Bondage -- The Devil’s Tail
- item 11 “Tape for Eastman Alumni Association Broadcast Musicale / Jan 23 1960” [annotation on back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 3 pp. notes) separated; see Box 18/2.
On reverse of tape cue sheet (see Box 18/2) [contents]:
- One side is tape used for broadcast by TFF of piano pieces with LNF reading PROSPICE broadcast January 23rd (for second time)
The other side contains a Pollack taped recording from air of the March 26th programme of Charles Curtis, Clair Craig and TFF including Curtis singing WHERE ARE THE YEARS & THE DEVIL’S TAIL and Clair sing T’s WITHIN THE HAVEN
N.B. Other manuscript notes (see Box 18/2) list additional possible content.
- item 12 “Musicale—Sat 12/24/60 1 PM / For Eastman Alumni Broadcast [WNYC]” [annotation on back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 1 p. program information, 1 p. radio script) separated; see Box 18/3.
N.B. Information (date) on back of case contradicts information on front of case.
Contains program of compositions by Lorraine Noel Finley in honor of her Christmas Eve Birthday.
Accompanying document (program information; see Box 18/3) lists performers and contents as:
- Nathalie Boshko, violinist, Charles Curtis, tenor, and Theodore F. Fitch, pianist ...
December arabesque -- Every Year Will Have Its May -- The Devil’s Tail -- Grey Veils -- God’s Eyes -- Not for These Things -- Capricorn Sonata
- Label on front of case:
- Musicale ~~May 31, 1969~~ Mon. 6/2/69
- item 13 “Musicale—Mr + Mrs Composer, 5/27/61” [information from tape cue sheet]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 1 p. tape data sheet, 1 p. radio script, 3 pp. notes) separated; see Box 18/4.

N.B. Labels affixed to front and back of case contradict information in accompanying documents.

Label on front and back of case:

- Tape for broadcast / Saturday afternoon, December 9, 1967 / 1:00 to 1:30 P.M. / “Musicale”

Accompanying radio script (see Box 18/4) lists content as:

- Fitch: Piano Concerto No. 1, slow movement / Theodore F. Fitch, piano; Alice Phelps, organ
- Finley: Three Theatre Portraits: Olivia, Ariel, and Cyrano / US Air Force Symphony Orchestra; John F. Yesulaitis, conductor

Accompanying pencil note (see Box 18/4) notes:

- Taos, Organ -- Taken out for Feb 17/70

Box 10

- item 1 “Pollack tape (used) recording of Broadcast of May 27, 1961” [accompanying note inside case]. 7” audio reel.
Annotations on back of case crossed out.
- item 2 “Tape for Broadcast, Saturday, January 27th [1962], 1:00–1:30 PM” [note affixed to front of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 4 pp. manuscript notes with possible list of contents) separated; see Box 18/5.
Typescript label affixed to case lists performers as: Claire Craig, soprano; Charles Curtis, tenor; Theodore F. Fitch, pianist.
Annotation on back of case: “Also partial tape of Floyd’s Feb 17 ‘59 (2 Finley songs and LNF recites Jim Orion).”
- item 3 “Pollock tape of Broadcast February 16, 1962” [accompanying note inside case]. 7” audio reel.
Accompanied by 1 typescript note, which lists contents as:
 - Finley: Capricorn Sonata -- Fitch: Montana Sonata
- item 4 “Musicale, Saturday, May 25th 1963 ... Eastman Alumni Ass’n” [note affixed to front of case]. 7” audio reel.
Accompanying documents (5 pp. manuscript notes) separated; see Box 18/6.
- item 5 “Musicale Feb 27 1 pm March 27 [1964]” [annotation on back of case]. 7” audio reel.
Accompanying documents (1 pencil note, 1 typescript note) separated; see Box 18/7.
N.B. Information on back of case contradicts accompanying notes.
Annotation on back of case lists contents as:
 - Bergsma: Concerto for Wind Quintet, Allegro, Allegro assai -- Ritter George: Quartet No. 3, Allegro -- Hartley: Sinfonia No. 2 for Orchestra -- ~~Washburn: Partita for Band.~~

Accompanying manuscript note (see Box 18/7) lists contents as:

- American Musical Festival, Feb 17, 1964: Where are the years -- Not for these things -- God's Eyes -- Nuits de Juin -- Roro -- The Winkie One -- Within the Haven -- Question -- Cat and the Moon -- Dreaming Hoping Dreaming ... Reverse seems to be Ulysses etc. May 23 1964.

item 6 "This Tape is for 'Musicale' Saturday, October 24, 1964 1 to 1:30 PM" [note affixed to front of case]. 7" audio reel.

Accompanying documents (1 p. tape cue sheet, 1 typescript note) separated; see Box 18/8.

Accompanying typescript note (see Box 18/8) lists contents as:

- Ulysses -- My Last Duchess -- Prospice.

item 7 "This tape is for 'Musicale' Saturday, November 28 1964" [note affixed to front of case]. 7" audio reel.

Accompanying documents (1 p. tape cue sheet, 2 pp. program information, 1 note) separated; see Box 18/9.

Accompanying document (program information) lists contents as:

- Where Are the Years (Finley) -- Not for These Things (Finley) -- God's Eyes (Finley) -- Nuits de Juin (Finley) -- Roro (Fitch) -- The Winkie One (Fitch) -- Within the Haven (Fitch) -- Question (Finley) -- The Cat and the moon (Finley) -- Mountain Song (Finley) -- Dreaming Hoping Dreaming (Finley)

Accompanying typescript note lists performers as: Claire Craig, Charles Curtis, Theodore F. Fitch

item 8 "All Saints Episcopal Church, Omaha, Nebr. / 1-31-65 / Dedication of Carillion" [annotation on back of case]. 7" audio reel.

item 9 "American Music Festival, 'Mr. and Mrs. Composer' / February 17th, 1965" [label affixed to front of case]. 7" audio reel.

Accompanying documents (1 p. tape cue sheet, 2 pp. radio script, 1 note) separated; see Box 18/10.

Accompanying radio script (see Box 18/10) lists contents as:

- Fitch: Cosmic Query; Robin O Robin (Eastman Alumnae Singers) -- Finley: Brave Horse (Men of University of Minnesota Summer School Chorus) -- Fitch: Wind's Fandango (University of Minnesota Summer School Chorus; Fitch, conducting) -- Fitch: Across the Years (MacMurray College Choir; Henry E. Bushe, conducting) -- Fitch: Anne Rutledge (MacMurray College Choir; Henry E. Bushe, conducting) -- Fitch: 1776 (Men's Glee Club of the University of Rochester)

- item 10 “Tape for Musicale, Sat. March 13, [1965]” [label affixed to front of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. notes) separated; see Box 18/11.
 Note on reverse of tape cue sheet (see Box 18/11) lists contents as:
- Ulysses -- Conviction -- At Parting -- Grey Veils -- Roro
- Accompanying note (see Box 18/11) indicates Ulysses, Conviction, At Parting, and Grey Veils “taken out for February 17, 1969 festival tape.”
- item 11 “Fed. Mus Club Broadcast Mar 13th/65” [accompanying note inside case]. 7” audio reel.
 Accompanied by 2 manuscript notes; pencil note lists contents as:
- Ulysses -- Conviction -- At Parting -- Grey Veils -- Roro
- item 12 “Musicale / September 24, 1966” [label affixed to front of case]. 7” audio reel.
Accompanying documents (3 pp. notes) separated; see Box 18/12.
N.B. Label on case contradicts accompanying note regarding contents.
 Accompanying note (see Box 18/12) lists contents as:
- Complete performance of FALSTAFF taken from the air on Pollack by T from Met performance of December 16th ...
- item 13 “Musicale / December 14th, 1966 1 to 1:30 P.M. (AM)” [label affixed to back of case]. 7” audio reel.
Accompanying documents (1 p. radio script, 2 pp. notes) separated; see Box 18/13.
 Accompanying radio script (see Box 18/13) describes Musicale program as:
- ... a garland of Christmas poems intertwined with music. Lorraine Noel Finley ... will read excerpts from the writings of several English and American poets with background music based on traditional Christmas tunes arranged and played by Theodore F. Fitch ...
- Accompanying note (see Box 18/13) indicates the recording of 3 poems were extracted, to be inserted in tape for December 23, 1967, broadcast; see Box 11/2.

Box 11

- item 1 “August 26, 1967 / Enoch ... Musicale” [labels on front of case]. 7” audio reel.
Accompanying documents (2 pp. program information, 1 p. radio script) separated; see Box 18/14.
 Accompanying radio script (see Box 18/14) lists contents as:
- Strauss: Enoch Arden (Theodore Fitch, piano; Lorraine Noel Finley, narrator)

- item 2 “Musicale / December 23rd, 1967” [labels on front and back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 1 p. radio script) separated; see Box 18/15.
 Accompanying radio script (see Box 18/8) describes Musicales program as:
- ... a garland of Christmas poems intertwined with music. Lorraine Noel Finley ... will read excerpts from the writings of several English and American poets with background music based on traditional Christmas tunes arranged and played by Theodore F. Fitch ...
- See also Box 10/13 [recording of poems here extracted from tape for 1966 broadcast].*
- item 3 “Musicales, November 29th 1969” [labels on front and back of case]. 7” audio reel.
 Accompanied by 2 typescript notes, which list contents as “duplicate tape made by Dave Robinson V/12/68” including:
- Trees of Jotham -- Not for These Things -- The Cat and the Moon (Mrs. Frank [Peg] Randolph, contralto; Mrs. Richard Murray, piano) -- Silent Snow -- Summer Landscape (Mrs. Miles Lumbard and Mrs. George, Ball, sopranos; Mrs. Frank H. Randolph, contralto; Mrs. James Longest, flute; Mrs. Richard Murray, piano) -- Vivace for Flute and Piano (Mrs. James Longest, flute; Mrs. Richard Murray, piano)
- item 4 “Musicales, October 26, 1968” [labels on front and back of case]. 7” audio reel.
 Accompanied by pencil note:
- “Turtles / approx. 725” [possibly referencing *The Calling of the Turtles*, a poem by Finley with background music by Fitch].
- item 5 “Two recordings of Trees of Jotham played at NLAPW workshop November 23, 1968” [accompanying note inside case]. 7” audio reel.
N.B. Accompanying notes contradict annotation on back of case.
 Accompanied by 3 pp. notes listing contents as “Trees of Jotham.”
 Annotation on back of case:
- ... For use on Eastman Alumni Broadcast / Sat March 30 at 1 PM–1:30 PM / Clarinet Sonata -- Years -- Fandango -- Theme + Variations -- Piano pieces
- item 6 “Musicales / January 25, 1969” [label on back of case]. 7” audio reel.
 Accompanied by 2 pp. notes listing contents as:
- Curtis announcements / Then Herman announcing Queens Garden / Taos Tattoo (out V/6/63) / Clarinet Sonata / Years / Fandango / Theme and Variations
- Annotations on label on front of case:
- Not best / Musicales / ~~January 25, 1969~~ / Saturday 1 to 1:30 PM

- item 7 “30th Annual American Music Festival / Monday, February 17, 1969 from 1 to 1:45 PM” [label affixed to front of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 1 note) separated; see Box 18/16.
N.B. Accompanying tape cue sheet lists date of broadcast as February 17, 1968.
 Accompanying note (see Box 18/16) lists contents as:
- Ulysses -- Sierra Cascade -- The Trees of Jotham -- The Rest Is Silence -- Beyond the Curtain -- Maverick
- item 8 “Musicale Mon 6/2/69 ~~May 31, 1969 1:00-1:30P.M.~~ 4 PM AM” [note affixed to back of case]. 7” audio reel.
Accompanying documents (3 tape cue sheets, 7 notes, 1 letter) separated; see Box 18/17.
 Accompanying typescript note A (see Box 18/17) lists contents as:
- Pippa -- Among the Stars -- Gates of Sleep -- Roro -- At Parting -- Conviction -- Her Jim -- Every Year.
- Accompanying typescript note B (see Box 18/17) lists contents as:
- Capricorn Sonata -- Every Year -- God’s Eyes -- Grey Veils -- The Devil’s Tail -- Not for These Things.
- Accompanying tape cue sheet [for broadcast dated December 27, 1969] (see Box 18/17) lists contents as:
- Conviction -- At Parting -- Grey Veils -- Violin Sonata in G.
- item 9 “Musicale / June 28, 1969” [labels affixed to front and back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 1 p. program information, 1 p. notes) separated; see Box 18/18.
 Accompanying document (program information; see Box 18/18) lists contents as:
- Mendelssohn: Andante and Rondo Capriccioso (Jan Blankenship, piano) -- Paganini: Caprice No. 24 (Marie Koscak, violin) -- Donald R. Jones: Woodwind Quintet No. 5 (Donald R. Jones, Marjorie Swanson, Paul Minert, Rose Powell, George Nemeth) -- Malcolm Arnold: Three Shanties (Jones, Swanson, Minert, Powell, Nemeth)
- item 10 “Musicale / October 25, 1969” [label affixed to front of case]. 7” audio reel.
N.B. Accompanying notes contradict label on front of case.
 Accompanied by manuscript note (1 p.):
- I–Joan Sutherland and John Alexander
 Act II and III La Sonamubla Dec 21/68
- item 11 “Musicale September 27, 1969” [labels affixed to front and back of case]. 7” audio reel.
 Annotation on front of case: Practice.

Accompanied by manuscript note (1 p.):

- ~~Practice Tape~~
Salute to Spring
Taken from air
Side I – 1 1/2 rp.

- item 12 “For Sept 1969” ... “II/17/71” [accompanying notes]. 7” audio reel.
N.B. Accompanying notes contradict label on back of case.
Accompanying documents (4 pp. notes) separated; see Box 18/19.
Accompanying notes (see Box 18/19) list contents as:
- Boshko & Kouguell / For Sept. 1969
 - Montana out for II/17/71
 - Statin announcer / Then T at lower level introduces “Bosko playing Capricorn” / at mid—”K. play Montana.”
- Label affixed to back of case:
- Taferner’s Turntables
April 26, 1960 / Composer’s Group of New York City
Montana Sonata for Cello and Piano (Theodore F. Fitch)
Alexander Kouguell, Cello / Arkadie Kouguell, Piano

- item 13 “Musical / Saturday, January 31, 1970” [labels affixed to front and back of case].
7” audio reel.
Accompanied by 2 manuscript notes (2 pp.):
- A—Eastman Curtis (mermaid Haydn)
B Eastman T’s piano pieces

Box 12

- item 1 “...Sacred Singers / taken from the air Feb 15, 1970” [accompanying notes in Box 18/6]. 7” audio reel.
N.B. Accompanying notes contradict labels on front and back of case.
Accompanying documents (2 pp. notes) separated; see Box 18/20.
Accompanying note (see Box 18/20) lists contents as:
- VIRGIN TAPE
except at start.
Sacred Singers THINK
taken from air II/15/70
- Label affixed to back of case:
- AMF—”Mr + Mrs Composer” Fitch
Thursday Feb 15th / 4:30–4:55 PM
- Label affixed to front of case:
- 29th Annual American Music Festival
Thursday, February 15, 1968 ...

- items 2-3 “Master tape for Feb. 17, 1970 Festival” [accompanying note inside case]. Two 7” audio reels.
 Item 12/2 accompanied by manuscript notes (2 pp.):
- These two spools are the master tape for Feb 17/1970 Festival / 45 mins total
 - Ends with orchestra
- Item 12/3 accompanied by manuscript note (1 p.):
- That was LNF reading her own sonnets
- item 4 “Mr and Mrs Composer Broadcast / February 17, 1970...31st Annual American Music Festival” [label affixed to front of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 1 p. notes) separated; see Box 18/21.
 Accompanying note (see Box 18/21) lists contents as:
- Pippa Passes -- Organ Dialogue -- Toccata -- 2 Browning Sonnets -- 3 Theatre Portraits -- Lento
- item 5 “...March 21, 1970 / Musicale (Delta Omicron)” [label affixed to front of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. radio script, 1 p. notes) separated; see Box 18/22.
 Contents primarily of poems read by Finley with background music by Fitch.
 Accompanying script (see Box 18/22) lists contents as:
- Primavera (Finley poem), Meadow Mice (Finley poem), Rondeaux of Affirmation (poem by Liboria Romano) -- Trees of Jotham -- Meadow Lark (Finley poem) -- Herons -- Baby Robins (Finley poem) -- Every Year Will Have Its May (Finley poem)
- item 6 “Musicale / November 28, 1970” [labels on front and back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. program information) separated; see Box 18/23.
 Accompanying document (program information; see Box 18/23) lists contents as:
- Finley: Among the Stars -- Finley: The Gates of Sleet -- Finley: Violin Sonata in G
- item 7 “Master for Nov 28th 1970” [accompanying note inside case]. 7” audio reel.
 Accompanied by manuscript/typescript note (1 p.):
- Master for Nov. 28th 1970
 Among the Stars / The Gates of Sleep / Sonata in G / (with continuity)
 This is the Pallock copy that T prepared for use but the hum in the recording caused a switch to the true master which was sent to WNYC

- item 8 “Musicale / December 26, 1970” [labels affixed to front and back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. program information, 1 p. notes) separated; see Box 18/24.
 Accompanying document (program information; see Box 18/24) lists contents as:
- Heiden: Serenade for Bassoon, Violin, Viola & ‘Cello -- Hartley: Serenade for five Winds & Double Bass
- item 9 “Musicale / January 30, 1971” [labels affixed to front and back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. program information, 1 p. notes) separated; see Box 18/25.
 Accompanying document (program information; see Box 18/25) lists contents as:
- William Bergsma: Concerto for Wind Quintet -- Thom Ritter George: Quartet No. 3 -- Walter Hartley: Sinfonia No. 2 for Orchestra
- item 10 “February 10, 1971” [accompanying note inside case]. 7” audio reel.
 Accompanied by 2 ink notes [list of contents; notes about recording]:
- Floyd: Where Are the Years, Haven, Summer of L., Sil Sno [LNF Jim Orion] Bondage & Devil / Taken by Kenner.”
 - “II/10/71 / Floyd’s singing good all too slow as single tape ...”
- item 11 “starts with II/17/71 ...” [accompanying note in Box 18/23]. 7” audio reel.
N.B. Accompanying notes contradict labels on front and back of case.
Accompanying documents (3 pp. notes) separated; see Box 18/26.
 Accompanying note (see Box 18/23) lists contents as:
- Continuity -- Cello Sonata -- Continuity -- Hen. Adagio with cut out of center ... -- Arabesque -- E Minor Etude -- A Minor Etude
- Annotation on back of case:
- Violin + Piano Sonata / 2nd movement Adagio / 3rd movement Allegro -- Allegro Brillante for Violin + Piano
- item 12 “32nd Annual American Music Festival / Mr. and Mrs. Composer -- The Fitches / February 17, 1971” [labels affixed to front and back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. radio script, 1 p. notes) separated; see Box 18/27.
 Accompanying radio script (see Box 18/27) lists performers and contents as:
- Dorothy Perin, violin; Alexander Kouguell, cello; Lucinda Hess, piano; Arcadie Kouguell, piano
 - Fitch: Cello Sonata in C-sharp Minor (Kouguell, Kouguell) -- The Calling of the Turtles (recitation of Finley poem with music by Fitch) - - Her Jim (recitation of Finley poem with music by Fitch) -- Arabesque (Perin/Hess) -- Two Concert Etudes (Perin/Hess)

Box 13

- item 1 “Musicale / Saturday, March 27, 1971” [labels on front and back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. radio script) separated; see Box 18/28.
Consists primarily of poems read by Finley with background music by Fitch (apparent duplicate of March 21, 1970, broadcast; see Box 12/5).
Accompanying radio script (see Box 18/18) lists contents as:
- Primavera (Finley poem), Meadow Mice (Finley poem), Rondeaux of Affirmation (poem by Liboria Romano) -- Trees of Jotham -- Meadow Lark (Finley poem) -- Herons -- Baby Robins (Finley poem) -- Every Year Will Have Its May (Finley poem)
- item 2 “Musicale / December 25th, 1971” [label on front of case]. 7” audio reel.
- item 3 “Musicale ... Saturday May 27, 1972” [label affixed to back of case]. 7” audio reel.
N.B. Accompanying tape cue sheet indicates 7/31/71 recording was reused for 5/27/72 broadcast; back of case lists 5/27/72 date only.
Accompanying documents (1 p. tape cue sheet, 2 pp. program information) separated; see Box 18/29.
Accompanying document (program information; see Box 18/16) lists contents and performer as:
- Schumann: Fantasia in C Major (Raymond Herbert, piano)
- item 4 “Musicale...Jun 24 1972 / Eastman Alumni Ass’n” [label affixed to back of case]. 7” audio reel.
N.B. Accompanying tape cue sheet lists several cancelled broadcast dates: 2/29/71, 10/30/71, 1/29/72, 4/29/72, 6/24/72; accompanying program information sheet lists one cancelled broadcast date: ~~May 29, 1971~~ Jan 29, 1972; back of case lists 6/24/72 date only.
Accompanying documents (1 p. tape cue sheet, 2 pp. program information) separated; see Box 18/30.
Accompanying document (program information; see Box 18/30) lists contents as:
- Flor Peeters: Sonata for Trumpet, Op. 51 -- Verne Reynolds: Ricarcata from “Short Suite” -- Revueltas: Homenaje a Federico Garcia Lorca.
- item 5 “Musicale...Saturday Jul 29, 1972 / Eastman Alumni Ass’n” [label affixed to front of case]. 7” audio reel.
N.B. Accompanying tape cue sheet lists broadcast date as 7-29-72; accompanying program information sheet lists broadcast date as Aug. 28th 1971; front of case lists 7/29/72 date only.
Accompanying documents (1 p. tape cue sheet, 2 pp. program information, 2 pp. notes) separated; see Box 18/31.

Accompanying document (program information; see Box 18/32) lists contents as:

- Stravinsky: Suite from “L’Historie du Soldat”

Accompanying note (see Box 18/31) indicates “Puccini music” added at end of tape as filler.

- item 6 “Musicale...Saturday Aug. 26th 1972” [label affixed to back of case]. 7” audio reel.
Accompanying documents (1 p. tape cue sheet, 2 pp. program information) separated; see Box 18/32.
Accompanying document (program information; see Box 18/32) lists broadcast date as June 26, 1971 (appears tape was reused for August 26, 1972, broadcast).
Accompanying document (program information; see Box 18/32) lists contents and performers as:
- K. Furstenau: Seven Short Pieces for Flute and Guitar (Jane Anne Hartsell, flute; Clifford Spohr, guitar) -- Christina Mazumanska: Three Miniatures (Mary Jane Lang, clarinet) -- Raymond Permu: Concertino (Tony De Chario, trombone; Marjorie Swanson, flute; Teva Womble, oboe; Ralph Loomis, clarinet; Phillip Kolker, bassoon)
- item 7 [Undated] “Saturday—May 27th” [annotation on back of case]. 7” audio reel.
N.B. Accompanying notes contradict annotation on back of case.
Annotation on back of case lists contents as:
- Fitch: Lento Cantabile (Piano Concerto) (Theodore F. Fitch, piano; Alice Phelps, organ) -- Finley: Three Theatre Portraits (US Air Force Symphony; John F. Yesulaitis, conductor)
- Accompanied by manuscript note (1 p.):
- IA Boehme Act I Goldosky on score
From yellow mark A reverse Act II and quizz
- item 8 [Undated] “Brahms D Maj Concerto Oistrakh; Mendelssohn G Min Concerto Elman” [accompanying note inside case]. 7” audio reel.
Accompanied by manuscript note (1 p.).
- item 9 [Undated] “Her Jim approx. 600” [accompanying note inside case]. 7” audio reel.
Accompanied by manuscript note (1 p.).
- item 10 [Undated] “Three Theatre Portraits” [annotation on back of case]. 7” audio reel.
N.B. Accompanying notes contradict annotation on back of case.
Annotation on back of case lists content and performers as:
- Three Theatre Portraits
 1. Olivia—6:50
 2. Ariel—3:55
 3. Cyrano—6:45

United States Air Force Symphony Orchestra / Capt. John F.
Yesulaitis, conducting

Accompanied by typescript note (1 p.), which lists contents as including:

- Taos Tatroo -- “piano part of clarinet pieces” -- Mozart G Minor Piano Concerto, slow movement -- beginning of Dialogue -- Babuska (recited poem) -- Conviction at Parting -- improvised background music for WNYC announcement.

item 11 [Undated] “Three Theater Portraits” [annotation on back of case and label affixed to reel]. 7” audio reel.

Label affixed to reel lists Col. George S. Howard as conductor.

item 12 [Undated] “Terra Nova / Theodore F. Fitch” [label originally affixed to front of case]. 7” audio reel.

Accompanied by label, which lists performers as New York Philharmonic Symphony Orchestra; Leopold Stokowski, conducting. Penciled note on label:

- This tape has “gone off” II-2/74!

Box 14

item 1 [Undated] “Mendelssohn, Paganini, Jones, Arnold” [accompanying note inside case]. 7” audio reel.

Accompanied by typescript note:

- Eastman Tape / Mendelssohn / Paganini / Jones / Arnold

item 2 [Undated] “Harold’s—?—” [accompanying note inside case]. 7” audio reel.

item 3 [Undated] “New tape from JJ / Phelps–Fitch over WNYC” [accompanying note inside case]. 7” audio reel.

item 4 [Undated] “Scandinavia” [note on back of case]. 7” audio reel.

Accompanied by 2 ink notes [“Scandinavia”]. 2 pp.

item 5 [Undated] “Sounds of the South Pacific” [accompanying note inside case]. 7” audio reel.

item 6 [Undated] “#2 Thigpen WNYC” [annotation on side and back of case]. 7” audio reel.

item 7 [Undated] “Virgin” [accompanying note inside case]. 7” audio reel.

item 8 [Undated] Unidentified. 7” audio reel.

Accompanying documents (4 pp. notes; possibly unconnected with recording) separated; see Box 18/33.

item 9 [Undated] Unidentified. 7" audio reel.

item 10 [Undated] Unidentified. 7" audio reel.

item 11 [Undated] Unidentified. 7" audio reel.

Sub-series B: Audio-Cassette Recordings

Box 15

item 1 "Norwegian dances [etc.]" [accompanying note]. Audiocassette tape.

Accompanied by manuscript note (1 p.):

- Gallo-90
 - 1) 2 record. Cathedral organ / Norwegian dances
 - 2) Norwegian dances / & fiddlerOslo—Gothenberg—Copenhagen cut from B and Hitachi [?]

item 2 "...Hammerfest Organ Recital & Lecture" [accompanying note]. Audiocassette tape.

Accompanied by manuscript note (1 p.):

- Hammerfest / Hitachi-60
 - A—Hammerfest Nord. R etc. description of church
 - B—Hammerfest Organ recital & lecture Svartisen glac.Trondheim etc. copied

item 3 "A: Organ—Frederiksborg Castle / Danish Dances – Baron Ramel; B: Baron Ramel" [accompanying note]. Audiocassette tape.

Accompanied by manuscript note (1 p.).

item 4 "The Swineherd...; Karlskrona – Band..." [accompanying note]. Audiocassette tape.

Accompanied by manuscript note (1 p.):

- A: The Swineherd complete—
 - B: Karlskrona – Band / desc. of church music for [illegible] – Dancing in Town Square / Visby morning –

item 5 "Iceland... / Norway ..." [accompanying note]. Audiocassette tape.

Accompanied by manuscript note (1 p.):

- 1—Iceland Althing history [lecture?] / Iceland male choir
- 2—Norway—Iceland Glacier [lecture?]

item 6 "Russian History" [accompanying note]. Audiocassette tape.

Accompanied by manuscript note (1 p.).

item 7 [Continuation of Russian History lecture]. Audiocassette tape.

Accompanied by manuscript note (1 p.):

- A—Review slides—Skandia
- B—Leningrad—Moscow / end of Russian history II^o

item 8 “Browning ‘68 / 3 Theatre Pieces, Terra Nova” [annotation on cassette tape insert]. Audiocassette tape.

Box 16

item 1 [Tape of unidentified broadcasts]. Audiocassette tape.

item 2 [Christmas Garland, 1966 & 1967]. Audiocassette tape.
Cassette tape labeled “IX.”
Annotation on insert:

- Fed. Brod. Armie 1776 / Christmas [illegible]

Contents: Side A—Christmas Garland, 1967; Side B—Christmas Garland, 1966.

item 3 [Calling of the Turtles]. Audiocassette tape.
[Recording of poem by Finley, with Fitch’s music?].

item 4 “...Brazil...[etc.]” [accompanying note]. Audiocassette tape.
Accompanied by manuscript note (1 p.):

- A—Paolo – reading Brazil at start of A – K[illegible] last slides! / The rest to be destroyed

item 5 “Drotningholm Theatre ... Bruges Chapel of Blood...” [accompanying note].
Accompanied by manuscript note (1 p.):

- A—Drotningholm Theatre / Philips II pict. [illegible]
- B—Bruges Chapel of Blood Comments form Franz Guide to Bruges, ‘69 edition

item 6 “Petrus de Dacia” [annotation on original envelope]. Audiocassette tape.
*N.B. The envelope containing this tape was marked only “Petrus de Dacia.”
De Dacia was a 13th-century Swedish author. Possibly a recording of his writings read aloud, or musical settings of his texts?*

item 7 [Fitch/Finley pieces]. Audiocassette tape.
Accompanied by manuscript note (1 p.):

- A—Glaser—Boske Organ [Dialogue] – Maverick
- B—Capricorn Sonata – Montana Sonata

item 8 “Scand. Iceland Kennedy[?]. Partly transcribed” [accompanying note].
Audiocassette tape.
Accompanied by manuscript note (1 p.).

- item 9 “Russian” [annotation on original envelope]. Audiocassette tape.
 N.B. The envelope containing this tape was marked only “Russian.”

Sub-series C: Large Recording Media

Box 17

- item 1 [Excerpts from “When I Love You Best” and “Bondage”] (1952). 6.5”
 phonograph disc.
 Label affixed to disc:
- WNYC-FM / Feb. 22, 1952
 Closing Festival Concert
 [side 1] Excerpt from When I Love You Best (L. N. Finley) / Yi-Kwei Sze
 [side 2] Excerpt from Bondage (L. N. Finley) / Yi-Kwei Sze
 Accompanied by 2 pp. notes.
- item 2 “Two Famous Excerpts from Handel’s Messiah.” Demonstration record issued by
 RCA Victor. 6.5” phonograph disc, 33 1/3 rpm.
 Royal Philharmonic Orchestra and Chorus; Sir Thomas Beecham, conductor.
 Contents: Georg Friedrich Handel: “The Hallelujah Chorus” and “For
 Unto Us A Child Is Born.”
- items 3-4 “WNYC-FM / Feb. 22, 1952 / Closing Festival Concert” [labels on discs]. Two
 10” phonograph discs, 33 1/3 rpm.
 Yi-Kwei Sze, bass-baritone; [Theodore F. Fitch, piano].
 Disc labels list contents as:
 [Item 3/Disc A] Side I. When I Love You Best (Finley) -- Side II.
 Bondage (Finley) --
 [Item 4/Disc B] Side III. Devil’s Tail (Finley) -- Side IV. Dreaming,
 Hoping, Dreaming (Finley).
- item 5 [Recording from University of Minnesota, July 25, 1952]. 10” phonograph disc,
 78 rpm.
 Labels list contents as:
- Summer Landscape (Fitch) -- A Thrush in the Rain (Fitch)
- items 6-9 “WNYC-FM / Jan. 24, 1953 / Eastman Alumni Program” [labels on discs]. Four
 10” phonograph discs.
 All disc labels list performers as “Eastman Ensemble.”
 Disc labels list contents as:
 [Item 6/Disc A] Side I. Summer Landscape (Fitch) -- Side II. Silent Snow
 (Fitch) --
 [Item 7/Disc B] Side III. Prayer to the Virgin (Fitch) -- Side IV. Across the
 Years (Fitch) --

[Item 8/Disc C] Side V. Across the Years (concl.) (Fitch) -- Side VI.
Thrush in the Rain (Fitch) --
[Item 9/Disc D] Side VII. Cosmic Query (Fitch) -- Side VIII. O Robin, O
Robin (Fitch).

- item 10 “WNYC-FM / Sept. 27, 1953 / Song Classics Program” [label on disc]. 10”
phonograph disc.
“Sung by Anne Roselle.”
Disc label lists contents as: Herons (Finley)
- item 11 “WNYC-FM / Feb. 15, 1957 / Mr. & Mrs. Composer” [label on disc]. 10”
phonograph disc.
David Glazer, clarinet; Theodore Fitch, piano.
Disc label lists contents as: Theme and Variations for Clarinet and Piano
(Fitch).
Disc labeled “V.”
- item 12 “Judson 6-2346” (undated) [label on disc]. 10” phonograph disc.
Yi-Kwei Sze, bass-baritone; Theodore F. Fitch, acc.
Disc label lists contents as: Dreaming, Hoping, Dreaming (Finley).
- item 13 “Lydia Cortese Sings Paul Hastings Allen Songs.” 10” phonograph disc, 33 1/3
rpm.
Commercial recording (Star Record Co., STAR 301, [s.d.]).
Lydia Cortese, lyric-coloratura soprano; Paul Hastings Allen, piano.
Contents:
[Side A] The Light of Love -- Ships That Pass in the Night -- White
Heather --
[Side B] Nirvana -- Inspiration.
- item 14 “Liszt: Die Lorelei.” 10” phonograph disc, 33 1/3 rpm.
Lydia Cortese, lyric-coloratura soprano, with oboe and piano accompaniment.
From series “Lydia Cortese Sings Concert Editions of Songs and Arias.”
Commercial recording (Star Record Co., Star 103, [s.d.]).
Contents:
[Side A] Die Lorelei [text in German, by Heine] --
[Side B] The Loreley [text in English, translation by Cortese].
- item 15 “Herons” and “Bondage” (April 8, 1948) [label on disc]. 12” phonograph disc.
Sung by Ruth Krug; Theodore F. Fitch, piano.
Contents:
[Side A] Herons (Finley) --
[Side B] Bondage (Finley).

- items 16-17 “WNYC-FM / Feb. 15, 1957 / Mr. & Mrs. Composer.” Two 12” phonograph discs.
 David Glazer, clarinet; Lorraine Noel Finley, recitation.
 Labels on discs list contents as:
 [Item 16/Disc A, Side I] Clarinet Sonata, 1st movement (Finley) --
 [Item 16/Disc A, Side II] Clarinet Sonata, 1st movement (concl.), 2nd movement (Finley) --
 [Item 17/Disc B, Side III] Clarinet Sonata, 3rd movement (Finley) --
 [Item 17/Disc B, Side IV] Poems of Lorraine N. Finley: “The Years and the Sheep”; “The Wind’s Fandango.”
- items 18-23 “WNYC-FM / Feb. 17, 1954” [labels on discs]. Six 12” phonograph discs.
 Performers include: Yi-Kwei Sze, bass-baritone [Item 18/Sides I–II; Item 21/Side V; Item 23]; Phyllis Kraeuter, cello, and Theodore Fitch, piano [Items 19–20/Sides III–IV; Item 22; Item 23].
N.B. Numbering on discs is inconsistent; item 20/disc C and item 21/disc D have labels on only one side of disc.
 Labels on discs list contents as:
 [Item 18/Disc A, Side I] Song Cycle -- RORO (Finley) -- Politeness -- Weapons -- Grooming -- Jungle Mirror --
 [Item 18/Disc A, Side II] Song Cycle -- RORO (Finley) -- Rivals - Nocturne -- NOT FOR THESE THINGS (Finley) --
 [Item 19/Disc B, Side II] Theatre Portrait -- Cyrano (Finley) --
 [Item 19/Disc B, Side III] Indian Summer Reverie --
 [Item 20/Disc C, Side IV] La Gaviota (Fitch) --
 [Item 20/Disc C, reverse side] unlabeled --
 [Item 21/Disc D, Side V] Not for These Things (Finley) -- God’s Eyes (Finley) --
 [Item 21/Disc D, reverse side] blank disc --
 [Item 22/Disc E, Side 1] La Gaviota (?) --
 [Item 22/Disc E, Side 2] Indian Summer Reverie (Finley)
 [Item 23/Disc F, Side 1] Not for These Things (Finley) -- God’s Eyes (Finley) --
 [Item 23/Disc F, Side 2] Indian Summer Reverie (Finley).
- items 24-26 “Judson 6-2346” (undated) [labels on discs]. 12” phonograph disc. 3 copies.
 Yi-Kwei Sze, bass-baritone; Theodore Fitch, piano.
 Labels on discs list contents as:
 [Side A] Bondage (Finley) --
 [Side B] When I Love You Best (Finley).
- item 27 “Capricorn Sonata / Montana Sonata” (undated). 12” phonograph disc.
 Performers include: Nathalie Boshko, violin, and Theodore Fitch, piano [Side A]; Alexander Kougel, cello, and Arkadie Kougel, piano [Side B].
 Labels on disc list contents as:
 [Side A] Capricorn Sonata --

[Side B] Montana Sonata.

- item 28 “Calls of the Bushveld.” 12” phonograph disc, 33 1/3 rpm.
Commercial recording (Johannesburg, South Africa, [s.n.], WL 2, 1967).
Recorded by Dick Reucassel and Tony Pooley. Script by Hugh Rouse.
Narrated by Michael Meyer.
Contains recordings of the sounds of 50 animals native to southern Africa.
- item 29 “The Compenius Organ in Denmark: Secular Baroque Organ Music.” 12”
phonograph disc.
Commercial recording (Odyssey, 32 16 0068, [s.d.]).
Francis Chapelet, organ [performing on the Compenius Organ in Denmark’s
Frederiksborg Palace].
Contents:
[Side 1] Scheidt: Toccata -- Scheidt: Bergamasque -- Scheidt: Variations
on a Dutch Song, “Ei, du feiner Reiter” -- Scheidt: Variations on a
Galliard by John Dowland -- La Shy Myse; My Lady Carey’s Dompe;
La Doune Cella --
[Side 2] Sweelinck: Toccata -- Sweelinck: Variations on “{Est-ce Mars” --
Sweelinck: Variations on “Mein junges Leben hat ein End” --
Cabezón: Pavana y Glosas -- Pasquini: Partite sopra la aria della folia
de Spagna -- Valente: La Romanesca.
- item 30 “Daphne: A Pastoral Tragedy in One Act.” Two 12” phonograph discs, 33 1/3
rpm.
Private edition for Rose Bampton; produced by Performance Discs.
Recording of performance at Teatro Colon, Buenos Ayres, September 17,
1948.
Performed by Rose Bampton; Anton Dermota; Set Svanholm; Ludwig Weber;
Lydia Kindermann; Angel Mattiello; Humberto di Toto; Tulio Gagliardo;
Hector Barbieri; Mafalda Rinaldi; Norma Palmieri; Teatro Colon Chorus
and Orchestra; Erich Kleiber, conducting.
- item 31 “Estudiantes Cantores de Colombia (Colombian University Glee Clubs): Festival
de Cartagena y otros Momentos Documentales.” 12” phonograph disc.
Edited by the Commission for Educational Exchange between the United
States of America and Colombia.
Side 1 recorded at the Festival de Cartagena, 1963; Side 2 contains selections
from the cultural extension programs.
Contents:
[Side 1] Augusto Rodriguez: Cantemos Unidos -- Luis Antonio Escobar:
Cantica No. 1 -- Franz Schumbert -- Liebe -- Hans Leo Von Hassler:
Cantate Domino -- Alfredo Campoverde: Canon en ritmo de Bambuco
-- Anónimo Siglo XV: Gaudeamus Igitur -- Heitor Villa-Lobos: Na
Bahia Tem -- Luis Antonio Escobar: Cantica No. 2 -- Friedrich F.
Flemming: Integer Vitae --

[Side 2] José A. Morales; arr. Amadeo Rojas: Pueblito Viejo -- Folclórico Colombiano; arr. Rito Mantilla: Tio Guachupecito -- Adolfo Mejía: Tropelin -- Hans Leo Von Hassler: Agnus Dei -- Adan de la Hale: Minnelied -- Luis Antonio Escobar: Cantica No. 3 -- J. Sibelius; arr. Fray-Angulo: Finlandia -- Heitor Villa-Lobos: Trensinho -- Folclor Colombiano: Velo que Bonito.

- item 32 “Fóstbrædur [The Icelandic Male Choir]: Ísland í tónum [Iceland in Music].” 12” phonograph disc, 33 1/3 rpm.
Commercial recording (Odeon, Moak 14, [s.d.]).
Karlakórinn Fóstbrædur; Ragnar Björnsson and Jón Þórarinnsson, conductors.
Contents:
[Side 1] Ísland, Farsælda Frón -- Unga Vildi Ég Auðargefni Prísa -- Gamlir Og Ungir Gifta Sig -- Hér Komst Ekki Gleðin Á -- Stuttir Eru Morgnar -- Kveði, Kveði -- Grafarljóð -- Dýravísur
[Side 2] Bára Blá --Grænlandsvísur -- Gimbillinn -- Sé Ég Eftir Sauðunum -- Brim -- Fimm Alþýðulög-- Góða Veizlu Gera Skal -- Ár Vas Alda
- items 33 A-B “Hamlet.” 12” phonograph disc (item 33A); accompanied by printed folio of the play (item 33B).
From series “Living Shakespeare,” a collection of recordings of twenty Shakespeare plays performed by great actors.
Commercial recording (Living Shakespeare, Inc., SH-5A/SH-6A, 1961).
Performed by Michael Redgrave, Margaret Rawlings, Barbara Jefford, Valentine Dyll, and a notable cast; directed by Sir Michael Redgrave.
Accompanying folio (item 33B) edited under the supervision of Bernard Grebanier (New York: Living Shakespeare, 1961). 39 pp.
- item 26 “Tre Canzoni/String Quartet in G, Op. 111.” 12” phonograph disc.
Private edition for Rose Bampton; produced by Performance Discs.
Recording of performance at the Tamiment Chamber Music Festival; June 24, 1962.
Curtis String Quartet (Mehli Mehta, violin; Shmuel Ashkenasi, violin; Caroline Woron, viola; Max Aronoff, viola; Orlando Cole, cello); Rose Bampton.
Contents:
[Side 1] Ildebrando Pizzetti: Tre Canzoni --
[Side 2] Johannes Brahms: String Quintet in G, Op. 111.
- item 28 “University of Rochester Men’s Glee Club, Vol. II.” 12” phonograph disc, 33 1/3 rpm.
Commercial recording (Kendall Records, LP 384, 1959).
Conducted by Dr. Ward Woodbury and accompanied on the piano by Thomas Grubb.

Contents:

[Side 1] Volckmar Leisring: O filii et filiae -- Paul Tchesnokov: Salvation Belongeth to Our God -- Francis Poulenc: Two Little Prayers -- Franz Schubert: Contradiction -- Vincent Persichetti: sam was a man -- Aaron Copland, arr.: I Bought Me a Cat -- Stuart Churchill, arr.: Black is the Color of My True Love's Hair -- Robert Shaw, arr.: Do-Don't Touch-a My Garment -- Noble Cain, arr.: I Got Shoes --
[Side 2] Giuseppe Verdi: Drinking Song (from "Ernani") -- George Mead, arr.: When Johnny Comes Marching Home -- Frederick Loewe: Selections from "My Fair Lady" -- Art Satz, arr.: University of Rochester Medley.

- item 32 [Waldrop: Symphony No. 1]. 12" phonograph disc, 33 1/3 rpm.
David Trimble Recordings, SRP 1709.
San Antonio Symphony Orchestra; Gid Waldrop, conducting.
- item 38 "Spoken Words Recorded 5/26/70" [annotation on back of case]. 10.5" audio reel.
Annotation on back of case [cont.]:
- L. Noel Finley / Spoken Words / Thurs, ~~Aug 6~~ Oct 15 / 11 AM + 11 PM / 51.45 + Theme / [illegible]

Sub-series D: Material Separated from Recordings

Box 18

- folder 1 Documents Regarding Radio Broadcast of Box 8, Reel 4 (2 documents).
2 pp. notes (1 p. typescript, 1 p. pencil), possibly listing contents of reel.
- folder 2 Documents Regarding Radio Broadcast of Box 9, Reel 11 (4 documents).
1 p. tape cue sheet (form document, completed in pencil).
3 pp. ink notes, possibly listing contents of reel.
- folder 3 Documents Regarding Radio Broadcast of Box 9, Reel 12 (3 documents).
1 p. tape cue sheet (form document, completed in ink).
1 p. program information (form document, typed with annotations in ink).
1 p. radio script ("Continuity recorded on the tape for broadcast..."; typescript).
- folder 4 Documents Regarding Radio Broadcast of Box 9, Reel 13 (6 documents).
1 p. tape cue sheet (form document, completed in pencil).
1 p. WNYC tape data sheet (form document, completed in ink).
1 p. radio script (typescript).
3 pp. manuscript notes, possibly listing contents of reel.
- folder 5 Documents Regarding Radio Broadcast of Box 10, Reel 2 (5 documents).
1 p. tape cue sheet (form document, completed in pencil).

- 4 pp. ink notes, possibly listing contents of reel.
- folder 6 Documents Regarding Radio Broadcast of Box 10, Reel 4 (5 documents).
5 pp. notes (3 pp. manuscript, 2 pp. typescript), possibly listing contents of reel.
- folder 7 Documents Regarding Box 10, Reel 5 (2 documents).
1 p. pencil note, listing dates of recording (“Feb 17/64 ... on reverse—May 23/64.”)
1 p. typescript note, possibly listing contents for February 17, 1964, recording.
- folder 8 Documents Regarding Radio Broadcast of Box 10, Reel 6 (2 documents).
1 p. typescript note, possibly listing contents of reel and notes about recording quality.
1 p. tape cue sheet (form document, completed in ink).
- folder 9 Documents Regarding Radio Broadcast of Box 10, Reel 7 (4 documents).
1 p. tape cue sheet (form document, completed in ink).
1 p. program information sheet (form document, completed in ink). 2 copies.
1 p. typescript note, possibly listing contents of reel.
- folder 10 Documents Regarding Radio Broadcast of Box 10, Reel 9 (4 documents).
1 p. tape cue sheet (form document, completed in ink).
2 pp. radio script (typescript).
1 p. typescript note, possibly listing contents of reel.
- folder 11 Documents Regarding Radio Broadcast of Box 10, Reel 10 (3 documents).
1 p. tape cue sheet (form document, completed in ink).
2 pp. notes, possibly listing contents of reel.
- folder 12 Documents Regarding Radio Broadcast of Box 10, Reel 12 (3 documents).
3 pp. notes, possibly listing contents of reel.
- folder 13 Documents Regarding Box 10, Reel 13 (3 documents).
1 p. radio script (typescript).
2 pp. typescript notes, possibly listing contents of reel.
- folder 14 Documents Regarding Radio Broadcast of Box 11, Reel 1 (3 documents).
1 p. program information sheet (form document, typed). 2 copies.
1 p. radio script (typescript).
- folder 15 Documents Regarding Radio Broadcast of Box 11, Reel 2 (4 documents).
1 p. tape cue sheet (form document, completed in ink).
1 p. radio script (typescript).

- folder 16 Documents Regarding Radio Broadcast of Box 11, Reel 7 (2 documents).
 1 p. tape cue sheet (form document, completed in pencil).
 1 p. typescript notes, possibly listing contents of reel.
- folder 17 Documents Regarding Radio Broadcast of Box 11, Reel 8 (11 documents).
 1 tape cue sheet (form document, completed in pencil).
 City of New York Municipal Broadcasting System form (typescript; 2 copies).
 7 pp. notes, including 2 pp. possibly listing contents of reel.
 Correspondence: Theodore F. Fitch to Dr. Neuman. 1 letter (typescript),
 pertaining to Eastman Alumni Broadcast for December 24; dated
 December 2, 1960. 1 p.
- folder 18 Documents Regarding Radio Broadcast of Box 11, Reel 9 (3 documents).
 1 p. tape cue sheet (form document, completed in ink).
 1 p. program information sheet (form document, typed).
 1 p. pencil notes, possibly listing contents of reel.
- folder 19 Documents Regarding Radio Broadcast of Box 11, Reel 12 (4 documents).
 4 pp. ink notes, possibly listing contents of reel.
- folder 20 Documents Regarding Radio Broadcast of Box 12, Reel 1 (2 documents).
 2 pp. notes, possibly listing contents of reel.
- folder 21 Documents Regarding Radio Broadcast of Box 12, Reel 4 (2 documents).
 1 p. tape cue sheet (form document, completed in ink).
 1 p. ink notes, possibly listing contents of reel.
- folder 22 Documents Regarding Radio Broadcast of Box 12, Reel 5 (3 documents).
 1 p. tape cue sheet (form document, completed in ink).
 2 pp. radio script (typescript).
 1 p. pencil notes.
- folder 23 Documents Regarding Box 12, Reel 6 (3 documents).
 1 p. tape cue sheet (form document, completed in ink).
 1 p. program information sheet (form document, typed). 2 copies.
- folder 24 Documents Regarding Radio Broadcast of Box 12, Reel 8 (4 documents).
 1 p. ink notes, possibly listing contents of reel.
 1 p. tape cue sheet (form document, completed in ink).
 1 p. program information sheet (form document, typed). 2 copies.
- folder 25 Documents Regarding Box 12, Reel 9 (4 documents).
 1 p. ink notes, possibly listing contents of reel.
 1 p. tape cue sheet (form document, completed in ink).
 1 p. program information sheet (form document, typed). 2 copies.

- folder 26 Documents Regarding Radio Broadcast of Box 12, Reel 11 (3 documents).
3 pp. manuscript notes, including 1 p. possibly listing contents of reel.
- folder 27 Documents Regarding Radio Broadcast of Box 12, Reel 12 (2 documents).
1 p. tape cue sheet (form document, completed in ink).
2 pp. radio script (typescript).
- folder 28 Documents Regarding Radio Broadcast of Box 13, Reel 1 (4 documents).
1 p. tape cue sheet (form document, completed in ink).
2 pp. radio script (typescript).
- folder 29 Documents Regarding Radio Broadcast of Box 13, Reel 3 (2 documents).
1 p. tape cue sheet (form document, completed in pencil).
1 p. program information sheet (form document, typed). 2 copies.
- folder 30 Documents Regarding Radio Broadcast of Box 13, Reel 4 (3 documents).
1 p. tape cue sheet (form document, completed in pencil).
1 p. program information sheet (form document, typed). 2 copies.
- folder 31 Documents Regarding Radio Broadcast of Box 13, Reel 5 (4 documents).
Correspondence: Ted [Fitch] to Larry. 1 letter (typescript), pertaining to
contents of reel; dated June 13th. 1 p.
1 p. tape cue sheet (form document, completed in pencil).
1 p. program information sheet (form document, typed). 2 copies.
- folder 32 Documents Regarding Radio Broadcast of Box 13, Reel 6 (3 documents).
1 p. tape cue sheet (form document, completed in pencil).
1 p. program information sheet (form document, typed). 2 copies.
- folder 33 Documents Regarding Radio Broadcast of Box 14, Reel 8 (4 documents).
4 pp. manuscript notes, possibly unconnected to recording.