Collection Summary

Title: Jerome Kern Collection
Span Dates: 1905-1951
Call No.: ML31.K4
Creator: Kern, Jerome, 1885-1945
Extent: approximately 7,470 items
Extent: 102 boxes
Extent: 45 linear feet
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/95702650
Summary: The collection consists primarily of Kern's show music and holograph sketches, most of which are manuscript full and vocal scores of Kern's orchestrators and arrangers, especially Frank Saddler and Robert Russell Bennett. Film and other music is also represented, as well as a small amount of correspondence.

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People
Bennett, Robert Russell, 1894-1981.
Bordman, Gerald Martin.
Kern, Jerome, 1885-1945--Correspondence.
Kern, Jerome, 1885-1945.
Saddler, Frank.

Subjects
Composers--United States--Correspondence.
Motion picture music--Scores.
Musical sketches.
Musicals--Scores.
Musicals--Vocal scores with piano.

Titles
Kern collection, 1905-1945

Form/Genre
Arrangements (Music)
Autographs (Manuscripts)
Business correspondence.
Excerpts.
Motion picture music.
Musical sketches.
Musicals.
Parts (Music)
Scores.
Songs.
Vocal scores.
Provenance

The bulk of the material was discovered in a Warner Brothers warehouse in Secaucus, New Jersey, in 1982. It was acquired from Betty Kern-Miller (the composer's daughter) between 1986 and 1990. Additional items were donated by Rodgers & Hammerstein, T. B. Harms, and John McGlinn, or were purchased.

Custodial History

Prior to the collection's arrival at the Library of Congress, some organization, identification, and processing was done by Robert Kimball, John McGlinn, and Alfred Simon. Kimball and McGlinn were generous with subsequent assistance, as was Gerald Bordman.

Accruals

No further accruals are expected.

Processing History


Related Material

The Gerald Bordman Audio Materials (MAVIS no. 5311) at the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division contain cassette recordings of interviews with Jerome Kern that were made in the process of writing a biography.

Copyright Status

The status of copyright on the materials of the Jerome Kern Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Access and Restrictions

The Jerome Kern Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use. The following paragraphs provide instructions for reproducing items in the Jerome Kern Collection:

1. Reproduction for Research and Scholarship. Starting on January 1, 2010, all materials in the collection may be reproduced by Library patrons for the purposes of research and scholarship without the permission of the Estate and/or Trust.

2. Reproduction for Other Uses. Starting on January 1, 2010, the following will apply with regard to reproduction for uses other than research and scholarship of materials in the collection:

   a) In the United States. For use in the United States, all of the collection materials published prior to 1923 may be reproduced by Library patrons without the permission of the Estate and/or Trust. Any further uses of the materials are governed by U.S. copyright law;
b) In Foreign Territories. Any use of materials outside the United States is governed by the applicable copyright law of the territory in which such use occurs.

3. Contact for Permissions. Persons wishing to reproduce materials in the collection for uses other than those permitted herein will be advised to contact the Estate of Betty Kern Miller and the Betty Kern Miller Literary Trust, c/o R. Andrew Boose, Davis Wright Tremaine, 1633 Broadway, New York, New York 10019, andrewboose@dwt.com

**Preferred Citation**

Researchers wishing to cite this collection should include the following information: container number, Jerome Kern Collection, Music Division, Library of Congress, Washington, D.C.

**Biographical Note**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1885 January 27</td>
<td>Jerome David Kern is born in New York City to Henry Kern and Fanny Kakeles</td>
</tr>
<tr>
<td>1902</td>
<td>Kern studies harmony, theory and the piano at the New York College of Music</td>
</tr>
<tr>
<td>1903</td>
<td>Kern studies music theory and composition in Heidelberg, Germany</td>
</tr>
<tr>
<td>1904</td>
<td>Kern works as a song-plugger (notably for T. B. Harms) and as a rehearsal pianist in Broadway theatres. Kern begins interpolating songs into musicals</td>
</tr>
<tr>
<td>1905</td>
<td><em>The Earl and the Girl</em> opens in New York; &quot;How'd You Like to Spoon with Me?&quot; is interpolated into the score</td>
</tr>
<tr>
<td>1906</td>
<td>Kern works in London, interpolating songs into musical shows</td>
</tr>
<tr>
<td>1910 October 25</td>
<td>Kern marries Eva Leale in England</td>
</tr>
<tr>
<td>1912 November 13</td>
<td><em>The Red Petticoat</em> opens in New York</td>
</tr>
<tr>
<td>1913 October 30</td>
<td><em>Oh, I Say!</em> opens in New York</td>
</tr>
<tr>
<td>1914</td>
<td><em>The Girl from Utah</em> opens in New York; &quot;They Didn't Believe Me&quot; is interpolated into the score</td>
</tr>
<tr>
<td>1915 January 15</td>
<td><em>Ninety in the Shade</em> opens in New York</td>
</tr>
<tr>
<td>1915 April 20</td>
<td><em>Nobody Home</em> opens in New York</td>
</tr>
<tr>
<td>1915 December 23</td>
<td><em>Very Good Eddie</em> opens in New York</td>
</tr>
<tr>
<td>1917 January 11</td>
<td><em>Have a Heart</em> opens in New York</td>
</tr>
<tr>
<td>1917 January 15</td>
<td><em>Love o’Mike</em> opens in New York</td>
</tr>
<tr>
<td>1917 February 20</td>
<td><em>Oh, Boy!</em> opens in New York</td>
</tr>
<tr>
<td>1917 August 28</td>
<td><em>Leave It to Jane</em> opens in New York</td>
</tr>
<tr>
<td>1918 February 1</td>
<td><em>Oh, Lady! Lady!!</em> opens in New York</td>
</tr>
<tr>
<td>1918 March 11</td>
<td><em>Toot-Too!</em> opens in New York</td>
</tr>
<tr>
<td>1918 April 29</td>
<td><em>Head Over Heels</em> opens in New York</td>
</tr>
<tr>
<td>1918 May 22</td>
<td><em>Rock-a-Bye Baby</em> opens in New York</td>
</tr>
<tr>
<td>1918 December 16</td>
<td>Kern's daughter Elizabeth (Betty) Jane Kern is born</td>
</tr>
<tr>
<td>1919 May 5</td>
<td><em>She's a Good Fellow</em> opens in New York</td>
</tr>
<tr>
<td>1920 February 2</td>
<td><em>Night Boat</em> opens in New York</td>
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<tr>
<td>1920 December 21</td>
<td><em>Sally</em> opens in New York</td>
</tr>
<tr>
<td>1921 November 1</td>
<td><em>Good Morning Dearie</em> opens in New York</td>
</tr>
<tr>
<td>1922 September 19</td>
<td><em>The Cabaret Girl</em> opens in London</td>
</tr>
<tr>
<td>1922 November 28</td>
<td><em>The Bunch and Judy</em> opens in New York</td>
</tr>
<tr>
<td>1923 September 5</td>
<td><em>The Beauty Prize</em> opens in London</td>
</tr>
<tr>
<td>1923 November 6</td>
<td><em>Stepping Stones</em> opens in New York</td>
</tr>
<tr>
<td>1924 April 8</td>
<td><em>Sitting Pretty</em> opens in New York</td>
</tr>
<tr>
<td>1924 September 23</td>
<td><em>Dear Sir</em> opens in New York</td>
</tr>
<tr>
<td>1925 September 22</td>
<td><em>Sunny</em> opens in New York</td>
</tr>
</tbody>
</table>
1925 October 26  The City Chap opens in New York
1926 October 12  Criss Cross opens in New York
1927 March 22  Lucky opens in New York
1927 April 27  Blue Eyes opens in London
1927 December 27  Show Boat opens in New York
1929  Sally (film) opens
1929  Show Boat (film) opens
1929 September 2  Sweet Adeline opens in New York
1930  Sunny (film) opens
1931  Men of the Sky (film) opens
1931 October 15  The Cat and the Fiddle opens in New York
1932 November 8  Music in the Air opens in New York
1933  The Cat and the Fiddle (film) opens
1933 November 18  Roberta opens in New York
1934 April 9  Three Sisters opens in London
1934  Music in the Air (film) opens
1935  I Dream Too Much (film) opens
1935  Roberta (film) opens
1935  Sweet Adeline (film) opens
1936  Show Boat (2nd film) opens
1936  Swing Time (film) opens
1937  High, Wide and Handsome (film) opens
1937  When You're in Love (film) opens
1938  The Joy of Living (film) opens
1938  Gentlemen Unafraid opens in St. Louis
1939 November 17  Very Warm for May opens in New York
1940  One Night in the Tropics (film) opens
1941  Lady Be Good (film) opens, "The Last Time I Saw Paris" is interpolated into the score
1941  Sunny (2nd film) opens
1942  You Were Never Lovelier (film) opens
1944  Can't Help Singing (film) opens
1944  Cover Girl (film) opens
1945 November 11  Kern dies in New York
1946  Centennial Summer (film) opens

Scope and Content Note

The Jerome Kern Collection consists primarily of Show Music. The music in the collection includes a number of holograph sketches and scores, but the majority of the music is not in Kern's hand; however, much of this music does contain annotations by Kern. Many of the music manuscripts are by Kern's orchestrators and arrangers. The full scores of Frank Saddler and Robert Russell Bennett are particularly well represented. More than fifty of Kern's shows are represented in the collection, from the 1906 shows The Spring Chicken and Fluffy Ruffles, to Kern's last Broadway musical Very Warm for May from 1939.

In a 1940 letter to Harold Spivacke, then Chief of the Music Division, Jerome Kern wrote of his plan to give a manuscript to the Library: "I shall be glad to send [the manuscript] on with no small amount of pride, not in the composition, but in its destination." The Library of Congress, in turn, is proud to count the Jerome Kern Collection among its holdings. The Library is particularly fortunate in the quantities of full scores and parts for what are considered Kern's most significant scores: The Cat and the Fiddle, Music in the Air, Roberta, Sally, Show Boat, Sitting Pretty, Sunny, Sweet Adeline, Very Good Eddie and Very Warm For May.
In addition, the Miscellaneous Music is mostly comprised of copies of late songs by Kern. Many of these were songs that were cut from films, or written for unproduced projects. In some cases, lyrics were added to previously unused works after Kern's death. Apparently, most of this material came from the files of T. B. Harms, Inc. (Kern's publisher) and some appear to have been transcribed from recordings made by Kern. There are indications that these materials had been compiled to create a Jerome Kern revue in the 1960s that Cheryl Crawford had considered producing.

All annotations in Kern's hand are not listed in this document. For instance, among the unacknowledged holographic annotations are a number of music manuscripts in the hand of a copyist or arranger, but on which Kern wrote the title. In cases where notes by Kern were particularly interesting or revealing, they have been transcribed as notes in this finding aid. It may be helpful to know that Kern used the term "melos" to refer to underscoring, and the term "burthen" to refer to a chorus or refrain.

Songs preceded by an asterisk "*" were not composed by Kern. When a song title is followed by "#" and a number or combination of numbers and letters, that designation appears on all or most of the items listed below that title, indicating its position in the running order of the stage work. These numbers are supplied here for purposes of differentiating multiple versions of the same song title, or to indicate songs that at least appear to have made it into the rehearsal process for a production of the show. These numbers may also be helpful in differentiating between music used in various productions of the same show.

Gerald Bordman's book Jerome Kern: His Life and Music (Oxford University Press, 1980), has been a significant resource.

**Organization of the Jerome Kern Collection**

The collection is arranged in three series:
- **Show Music, 1905-1945**
- **Miscellaneous Music, undated**
- **Correspondence, 1913-1951**
Description of Series

BOX 1-95, 102-116  
**Show Music, 1905-1945**

The Jerome Kern Collection consists primarily of Show Music (Series I). The music in the collection includes a number of holograph sketches and scores, but the majority of the music is not in Kern's hand; however, much of this music does contain annotations by Kern. Many of the music manuscripts are by Kern's orchestrators and arrangers. The full scores of Frank Saddler and Robert Russell Bennett are particularly well represented. Over fifty of Kern's shows are represented in the collection, from the 1906 shows *The Spring Chicken* and *Fluffy Ruffles*, to Kern's last Broadway musical *Very Warm for May* from 1939. The Library is particularly fortunate in the quantities of full scores and parts we have for what are considered Kern's most significant scores: *The Cat and the Fiddle*, *Music in the Air*, *Roberta*, *Sally*, *Show Boat*, *Sitting Pretty*, *Sunny*, *Sweet Adeline*, *Very Good Eddie* and *Very Warm For May*.

Note: there are two full sets of parts for *Roberta* (1933), one regular size (without any piano parts) and one oversize (which contains parts for piano's I and II.) The oversize parts appear to be somewhat more recent; when two numbers appear on these parts the greater number is usually the original and is frequently crossed out and replaced with the lower number. In addition, there are some additional parts, at least some of these appear to have been for the film and are written on RKO paper; it is not clear what productions contained "Orientale" and "Pitkin".

The show music in the Kern collection has first been organized alphabetically by show title, and within each show, alphabetically by song title. The music has further been physically organized by type -- full scores, piano-vocal scores, and parts. When there is more than a box or two of music for an individual show, these various types of material have been boxed separately. In this way, researchers may request boxes of just full scores, or just piano-vocal scores, or just parts. In many cases, the full scores had to be housed separately because of their large size.

BOX 96-100  
**Miscellaneous Music, undated**

The Miscellaneous Music (Series II) is mostly comprised of copies of late songs by Kern. Many of these were songs that were cut from films, or written for unproduced projects. In some cases, lyrics were added to previously unused works after Kern's death. Apparently, most of this material came from the files of T. B. Harms, Inc. (Kern's publisher) and some appear to have been transcribed from recordings made by Kern.

Arrangement of the Miscellaneous Music (Series II) is divided into two subseries. The first subseries, Titled, is sorted alphabetically by title. The second subseries, Untitled, is arranged by folder level description.

BOX-FOLDER 90, 102  
**Correspondence, 1913-1951**

Correspondence series is represented by four letters and one telegram. Arrangement is by date.
Container List

<table>
<thead>
<tr>
<th>Container</th>
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<tr>
<td>BOX 1-95, 102-116</td>
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<td></td>
<td>and the Fiddle*, <em>Music in the Air</em>, <em>Roberta</em>, <em>Sally</em>, <em>Show Boat</em>,</td>
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<td></td>
<td><em>Sitting Pretty</em>, <em>Sunny</em>, <em>Sweet Adeline</em>, <em>Very Good Eddie</em> and *Very</td>
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<td>Warm For May*. Note: there are two full sets of parts for <em>Roberta</em></td>
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<td>and &quot;Pitkin&quot;.</td>
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</tr>
<tr>
<td></td>
<td>because of their large size.</td>
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<tr>
<td>BOX 1-94, 103-116</td>
<td><strong>Manuscripts</strong></td>
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<tr>
<td>BOX-FOLDER 1/1</td>
<td><em>The Arrow</em> (1905) poem by Longfellow</td>
</tr>
<tr>
<td></td>
<td>The arrow</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink, no lyric ; [4] p.</td>
</tr>
<tr>
<td></td>
<td><em>On title page</em>: Jerome D. Kern./Some where in England/Some time in 1905</td>
</tr>
<tr>
<td>BOX-FOLDER 1/1</td>
<td>The arrow</td>
</tr>
<tr>
<td>BOX-FOLDER 1/2</td>
<td>The arrow, F major</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink ; [4] p.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/2</td>
<td>The arrow, G major</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink ; [4] p.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/2</td>
<td>The arrow, F major</td>
</tr>
<tr>
<td></td>
<td>Manuscript piano-vocal score in pencil ; 5 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/3</td>
<td><em>The Beauty Prize</em> (1923) lyrics by P.G. Wodehouse</td>
</tr>
<tr>
<td></td>
<td>Non stop dancing #14</td>
</tr>
<tr>
<td></td>
<td>Stephen O. Jones manuscript piano-vocal score in ink, some pencil</td>
</tr>
<tr>
<td></td>
<td>annotations in Kern's hand, no lyric ; 4 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/3</td>
<td><em>Blue Eyes</em> (1928) lyrics by Graham John</td>
</tr>
<tr>
<td></td>
<td>Non stop dancing #14</td>
</tr>
</tbody>
</table>
Girls of London
Holograph sketches in ink and pencil ; [2] p.
*Note:* also includes unidentified titles

His Majesty's dragoons
Holograph sketches in ink and pencil ; [4] p.
*On title page:* N.B. 'Show boat' on back.

Scena
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 5 p.

*The Bunch and Judy* (1922) lyrics by Anne Caldwell

Clansmen - march past
Copyist manuscript piano-vocal score in ink, annotations in Kern's hand ; 15 p.
*On title page:* 'Blue Eyes' go to p. 6
*Note:* used in Toot-Toot! and Stolen Dreams

The Bunch and Judy
Lyrics by Anne Caldwell

Call of the East
see *Men of the Sky*

Can't Help Singing (1944) lyrics by E.Y. Harburg
see *I'll follow your smile* ; *Once in a million moons* ; *There'll come a day* ; *Trio*
*Earlier title:* Caroline

The Cat and the Fiddle (1931) lyrics by Otto Harbach

Jerome Kern Collection
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 4/9 | Act I finale  
*Includes*: lyric for cut song "Misunderstood" |
| BOX-FOLDER 1/15 | Act II scenes 1 and 2  
Robert Russell Bennett full score in ink; 26 p. |
| BOX-FOLDER 3/1 | Act II scene 1 - scena and terzetto  
Holograph sketch in pencil; 6 p. |
| BOX-FOLDER 3/1 | Act II scene 1  
Holograph sketch in pencil; 3 p. |
| BOX-FOLDER 3/1 | Act II scene 1 and 2 - scene and terzetto  
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 7 p. |
| BOX-FOLDER 3/2 | Act II scene 1 - terzetto  
Holograph sketch; 5 p.  
*Includes*: She didn't say yes |
| BOX-FOLDER 4/13 | Act II scenes 1 and 2 #15  
Parts |
| BOX-FOLDER 1/16 | Act II scene 3  
Robert Russell Bennett manuscript full score in ink; 40 p.  
*Includes*: One moment alone |
| BOX-FOLDER 5/1 | Act II scene 3 #17  
Parts |
| BOX-FOLDER 3/3 | Act II scenes 3, 4 and 5  
Copyist manuscript piano-vocal score in ink, annotations in Kern's hand; p. 175-209  
*Includes*: A new love is old; One moment alone |
| BOX-FOLDER 1/17 | Act II scene 5 - street scene  
Robert Russell Bennett manuscript full score in ink; 19 p. |
| BOX-FOLDER 5/2 | Act II scene 5 - street scene #20  
Parts  
*Includes*: Victor incidental; #20b Try to forget |
| BOX-FOLDER 3/4 | Al fresco cafe, act I scene 2  
*Note*: incomplete |
| BOX-FOLDER 3/4 | Al fresco cafe, act I scene 2  
Robert Russell Bennett manuscript piano score in ink; 6 p. |
| BOX-FOLDER 5/3 | Chandelier #14  
Parts  
*Note*: based on "I watch the love parade" |
| BOX-FOLDER 3/5 | Dance duo - finale act I scene 7  
*Includes*: Don't ask me not to sing |
| BOX-FOLDER 1/18 | Don't ask me not to sing  
Robert Russell Bennett manuscript full score in ink; 25 p.  
*Note*: dropped from show, used later in Roberta |
| BOX-FOLDER 3/6 | Don't ask me not to sing  
Copyist manuscript piano-vocal score in ink; 5 p. |
| BOX-FOLDER 4/9 | Don't ask me not to sing  
Carbon of typescript lyric sheet; [1] p. (incomplete) |
| BOX-FOLDER 3/6 | Don't ask me not to sing  
Caption title: Don't esk |
| BOX-FOLDER 3/7 | Duettino, act I scene 4  
Manuscript piano-vocal score/sketch in pencil, no lyric ; 6 p. |
| BOX-FOLDER 1/9 | Entr'acte  
Robert Russell Bennett manuscript full score in ink and pencil ; 30 p. |
| BOX-FOLDER 3/8 | Entr'acte  
Copyist manuscript piano-vocal score in ink, some lyric and stage directions in Kern's hand ; p. 147-174  
Includes: An earlier version of "She didn't say yes" using a theme from "Act I scene I";  
Act II scene I; I watch the love parade; The night was made for love; She didn't say yes |
| BOX-FOLDER 5/4 | Entr'acte #12  
Parts |
| BOX-FOLDER 2/1 | Finale act I  
Robert Russell Bennett manuscript full score in ink ; 38 p. |
| BOX-FOLDER 3/9 | Finale act I  
Robert Russell Bennett manuscript piano-vocal score in ink and pencil ; 10 p.  
(incomplete) |
| BOX-FOLDER 5/5 | Finale act I #11  
Parts |
| BOX-FOLDER 2/2 | Finale ultimo  
Robert Russell Bennett manuscript full score in ink ; 17 p.  
Includes: I watch the love parade |
| BOX-FOLDER 5/6 | Finale ultimo #22  
Parts |
| BOX-FOLDER 2/3 | Finaletto act I scene 3  
Robert Russell Bennett manuscript full score in ink ; 21 p. |
| BOX-FOLDER 3/10 | Finaletto act I scene 3  
Robert Russell Bennett manuscript piano-vocal score in ink ; 12 p. (p. 1 is a pasteover)  
Note: on title page in Kern's hand "N.B. Build Intro in D on [2 measures of music]" |
| BOX-FOLDER 3/10 | Finaletto act I scene 3  
Holograph two-piano score ; 13 p. |
| BOX-FOLDER 5/7 | Finaletto act I scene 3 #6  
Parts  
Hh! cha cha!  
see If you're for me |
| BOX-FOLDER 3/11 | I watch the love parade, act I scene 4  
see also Chandelier ; Finale ultimo  
Robert Russell Bennett manuscript piano-vocal score in ink ; 12 p. |
| BOX-FOLDER 3/11 | I watch the love parade, act I scene 4  
see also Chandelier ; Finale ultimo  
Copyist manuscript piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 3/11 | I watch the love parade, act I scene 4  
see also Chandelier ; Finale ultimo  
1st proof for printed piano-vocal score, annotated ; p. 3-7 |
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| BOX-FOLDER 3/11 | I watch the love parade, act I scene 4  
  *see also* Chandelier; Finale ultimo  
  Proof for printed piano-vocal score, annotated; p. 3-6 (p. 7 missing) |
| BOX-FOLDER 2/4 | If you're for me  
  Robert Russell Bennett manuscript full score in ink; 17 p.  
  *Note:* uses the same music as "Hh! cha cha!" |
| BOX-FOLDER 5/8 | If you're for me #21  
  Parts |
| BOX-FOLDER 3/12 | Lied von Eric, act I scene 3  
  Holograph piano-vocal score in pencil, no lyric; 3 p.  
  *Includes:* The breeze kissed your hair |
| BOX-FOLDER 4/9 | Love parade  
| BOX-FOLDER 3/13 | Marziale  
  *Note:* this is an excerpt from "Poor Pierrot" |
| BOX-FOLDER 3/14 | Misunderstood  
| BOX-FOLDER 2/5 | New death for Pierrot  
  Robert Russell Bennett manuscript full score in ink; 2 p.  
  A new love is old  
  *see* Act II scene 3, 4, and 5; She brings you a new smile |
| BOX-FOLDER 3/15 | New terzetto, act II scenes 1 and 2  
  Robert Russell Bennett manuscript piano-vocal score in ink, partial lyric; 8 p.  
  *Includes:* The night was made for love |
| BOX-FOLDER 3/16 | The night was made for love  
  Copyist manuscript piano-vocal score in ink, some pencil annotations in Kern's hand; 3 p. |
| BOX-FOLDER 3/16 | The night was made for love  
  1st proof for printed piano-vocal score, annotated; p. 3-5 |
| BOX-FOLDER 4/9 | The night was made for love  
  *Note:* Carbon includes French lyrics written in ink |
| BOX-FOLDER 3/17 | One moment alone  
  *see also* Victor's song; Act II scene 3, 4, and 5; The passionate pilgrim  
  Albert Sirmay manuscript piano-vocal score in pencil, annotations in Kern's hand; 6 p. |
| BOX-FOLDER 3/17 | One moment alone  
  *see also* Victor's song; Act II scene 3, 4, and 5; The passionate pilgrim  
  1st proof for printed piano-vocal score, annotated; p. 2-5  
  *On title page:* This introduction is not in the mood of the song |
| BOX-FOLDER 4/9 | One moment alone  
| BOX-FOLDER 2/6 | Opening act I scene 3  
  Robert Russell Bennett manuscript full score in ink; 22 p.  
  *Includes:* One moment alone |
| BOX-FOLDER 6/1 | Opening act I scene 3 #4  
  Parts |
| BOX-FOLDER 2/7 | Opening act I scene 5  
  Robert Russell Bennett manuscript full score in ink; 6 p. |
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<td>BOX-FOLDER 6/2</td>
<td>Opening act I scene 5 #7  Parts</td>
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<td>BOX-FOLDER 2/8</td>
<td>Opening scene  Robert Russell Bennett manuscript full score in ink ; 119 p. + 2 p. crossed out (48, 55)</td>
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<td>BOX-FOLDER 6/3</td>
<td>Opening scene #1  Parts</td>
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| BOX-FOLDER 3/18 | Opening scene, act I scene 1  Holograph piano-vocal score/sketch in pencil ; 17 p. (p. 9-10 missing; p. 6 copyist manuscript in ink)  
*Includes:* New picture number; She didn't say yes; The night was made for love |
| BOX-FOLDER 3/18 | New material opening act I  Holograph sketch in pencil ; 2 p. |
| BOX-FOLDER 3/18 | Addendum and change, act I scene 1  Holograph sketch in pencil ; 2 p. |
| BOX-FOLDER 3/19 | Opening scene, act I scene 1  
*see also* The passionate pilgrim  
Robert Russell Bennett manuscript piano-vocal score in ink and pencil, some lyric in Kern's hand ; [25] p.  
*Laid in:* Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 6 p. |
| BOX-FOLDER 2/9 | Opening scene 6  Robert Russell Bennett manuscript full score in ink ; 4 p. |
| BOX-FOLDER 6/4 | Opening scene 6 #9  Parts |
| BOX-FOLDER 2/10 | Outmarch  Robert Russell Bennett manuscript full score in ink ; 5 p.  
*Includes:* Try to forget; Entr'acte; If you're for me (Hh! cha! cha!) |
| BOX-FOLDER 6/5 | Outmarch - try to forget #23  Parts |
| BOX-FOLDER 2/11 | The passionate pilgrim  Robert Russell Bennett manuscript full score in ink ; 57 p. |
| BOX-FOLDER 3/20 | The passionate pilgrim, act I scene 7  
*see also* New material, opening scene  
Holograph piano score in pencil ; 2 p.  
*On title page:* Insert...p. 14 Act I scene I... |
| BOX-FOLDER 3/21 | The passionate pilgrim, act I scene 7  
Robert Russell Bennett manuscript piano-vocal score in ink ; 19 p.  
*Includes:* One moment alone |
| BOX-FOLDER 6/6 | The passionate pilgrim #10, #10b  Parts |
| BOX-FOLDER 3/22 | Pierrette  
Copyist manuscript piano-vocal score in ink, partial lyric ; 5 p. |
| BOX-FOLDER 6/7 | Pierrette, act II scene 1 #13  Parts |
| BOX-FOLDER 4/9 | Pierrette  
| BOX-FOLDER 3/23 | Poor Pierrot  
*see also* Marziale  
Albert Sirmay manuscript piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 3/23 | Poor Pierrot |
see also Marziale

1st proof for printed piano-vocal score, annotated; p. 2-5

BOX-FOLDER 3/24
Prologue, act I scene 7
Holograph piano-vocal score/sketch, partial lyric; 15 p. (p. 7 missing)
Note: part of "Passionate pilgrim"
Includes: One moment alone

BOX-FOLDER 2/12
Rasch dance - Dances, don't ask me
Robert Russell Bennett manuscript full score in ink; 23 p.

BOX-FOLDER 2/12
New end Rasch dance
Robert Russell Bennett manuscript full score in ink; 4 p.

BOX-FOLDER 2/12
New finale Rasch dance
Robert Russell Bennett manuscript piano-vocal score; [1] p. (incomplete)

BOX-FOLDER 7/1
Rasch dance #18
Parts

BOX-FOLDER 3/25
Sally's "misunderstood," act I scene 5 - Sally's blues
Note: See also p. 112 of printed piano-vocal score

BOX-FOLDER 3/26
Sally's piano solo, act I scene 3

BOX-FOLDER 3/27
Scena Eric and Odette, act I scene 3
Holograph piano-vocal score in pencil, no lyric; 4 p.

BOX-FOLDER 3/28
Scene 4; Scene 7 - Hh! cha cha! - Dance - Finale
see also Shirley
Copyist manuscript piano-vocal score in ink, violin solo in pencil; p. 210-230
Includes: Poor Pierrot; She didn't say yes

BOX-FOLDER 3/29
Scene change, end of act I scene 4

BOX-FOLDER 3/30
Scene (Victor and Odette/Constance), act I scene 3
Robert Russell Bennett manuscript piano-vocal score in ink and pencil, annotations and
lyric in Kern's hand; 7 p.
Includes: One moment alone

BOX-FOLDER 3/31
Scene (Victor and Shirley), act II scene 3
Robert Russell Bennett manuscript piano-vocal score in ink; 18 p. + [2] p. insert
Includes: One moment alone

BOX-FOLDER 3/31
Scene (Victor and Shirley) act II scene 3
Holograph piano-vocal score/sketch; 8 p. + p. 3a
Includes: One moment alone

BOX-FOLDER 2/13
Scene with Petite Grue
Robert Russell Bennett manuscript full score in ink; 4 p.
Includes: A new love is old

BOX-FOLDER 4/1
She brings you a new smile
Robert Russell Bennett manuscript piano-vocal score in ink; 4 p.

BOX-FOLDER 4/2
She didn't say yes, act I scene 1
Holograph piano-vocal score/sketch in pencil, partial lyric; 6 p.

BOX-FOLDER 4/3
Shirley
see also Scene 7 - Hh! cha cha!
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| BOX-FOLDER 4/4 | Street scena, act II scene 5  
Holograph piano-vocal score/sketch in pencil, partial lyric; 3 p. |
| BOX-FOLDER 4/4 | Street scena, act II scene 5  
Robert Russell Bennett manuscript piano-vocal score in ink, partial lyric in Kern's hand in pencil; 6 p. |
| BOX-FOLDER 2/14 | Try to forget, act I scene 5  
Robert Russell Bennett manuscript full score in ink and pencil; 43 p. |
| BOX-FOLDER 4/5 | Try to forget  
Albert Sirmay manuscript piano-vocal score in pencil, annotations by Kern in pencil; 6 p. |
| BOX-FOLDER 4/5 | Try to forget  
1st proof for printed piano-vocal score, annotated; p. 2-5  
*Original title:* I'll be remembering you |
| BOX-FOLDER 4/5 | Try to forget - Après string coro  
Copyist manuscript score in ink; p. 2 (4 m. only) |
| BOX-FOLDER 7/2 | Try to forget #8  
Parts |
| BOX-FOLDER 7/3 | Try to forget #19  
Parts |
| BOX-FOLDER 2/15 | Victor's new song  
Robert Russell Bennett manuscript full score in ink; 8 p. |
| BOX-FOLDER 7/4 | Victor's new song #16  
Parts |
| BOX-FOLDER 2/16 | Victor's song, or, One moment alone  
Robert Russell Bennett manuscript full score in ink; 19 p.  
*Note:* verse is "The breeze kissed your hair" |
| BOX-FOLDER 4/6 | Victor's song, or, One moment alone, act I scene 3  
Robert Russell Bennett piano-vocal score in ink, annotations in Kern's hand; 5 p. |
| BOX-FOLDER 7/5 | Victor's song #5  
Parts |
| BOX-FOLDER 2/17 | Vorspiel  
Robert Russell Bennett manuscript full score in ink; 34 p. |
| BOX-FOLDER 7/6 | Vorspiel #20a, #19a  
Parts |
| BOX-FOLDER 2/18 | Unidentified full score fragments  
| BOX-FOLDER 4/7 | Unidentified/miscellaneous holograph sketches  
Holograph in ink and pencil; [2] p.  
*Includes:* Canzonetta written for *Men of the Sky* |
| BOX-FOLDER 4/7 | Unidentified/miscellaneous holograph sketches  
*Includes:* Victor; A new love is old  
*Note:* the section marked "Save this" became "I'm alone" from *Music in the Air* |
| BOX-FOLDER 4/7 | Unidentified/miscellaneous holograph sketches  
Holograph in pencil; p. 2-3  
*Includes:* Tranquillamente; The passionate pilgrim |
| BOX-FOLDER 4/7 | Unidentified/miscellaneous holograph sketches  
*Includes:* Intro P. P.; Act I scene 2 incidental music |
Unidentified fragments
Two copyist manuscript piano-vocal scores in ink, the 2nd with pencil annotations in Kern's hand; p. 11-16, p. 11-12
Includes: Try to forget

Miscellaneous/unidentified parts

The Cat and the Fiddle selection
Robert Russell Bennett manuscript piano score in pencil with inserts from printed score, annotated; 25 p.

The Cat and the Fiddle selection
Three parts
Note: arranged by Hans Spialek

Centennial Summer (1946)
see Pepper pot

Century Show
see Miss 1917

Champagne and Orchids
see Dance like a fool; Out on the broad prairie; Singing a song in your arms; When I've got the moon

The City Chap (1925) lyrics by Anne Caldwell

The city chap #6
Manuscript piano-vocal score in ink, some annotations in Kern's hand; 6 p.

Drug store scene - opening act II
Copyist manuscript piano-vocal score in ink, no lyric; 15 p.
Note: Manuscript sketch in pencil on back; [1] p.

Duettino Rose and Nat
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 12 p.
Includes: Walking home with Josie

Exit of guests act I #2a
Robert Russell Bennett manuscript piano-vocal score in ink; [1] p. (incomplete)

Finale act I #10 or #9 - Tangle foot
Hans Spialek manuscript piano-vocal score in ink, some annotations in Kern's hand, lyric in pencil; 22 p.

Finaletto act I scene I
Copyist manuscript piano-vocal score in ink, some annotations in Kern's hand; 18 p.

Finaletto act I scene I #4
Copyist manuscript piano-vocal score in ink, annotations in Kern's hand, no lyric; 6 p.
On verso: holograph sketch in pencil

Finaletto #4
Robert Russell Bennett manuscript piano-vocal score in ink, some annotations in Kern's hand; 7 p.
Note: unidentified sketch in pencil on back page

Fountain scene #8
Robert Russell Bennett manuscript piano-vocal score in ink; 7 p.
Note: combines "Journey's end" and "He is the type"

The go-getter
In caption: Natural born

He is the type
see also Fountain scene

Robert Russell Bennett manuscript piano-vocal score in ink, lyric in pencil ; 5 p.
Note: originally "Shimmy with me" from Cabaret Girl

BOX-FOLDER 8/10 He is the type
see also Fountain scene

Printed piano-vocal score ; 7 p.
Note: originally "Shimmy with me" from Cabaret Girl

BOX-FOLDER 8/11 If you are as good as you look #9

Robert Russell Bennett manuscript piano-vocal score in ink and pencil ; 5 p.

BOX-FOLDER 8/11 If you are as good as you look - terzett, act I scene 2

Copyist manuscript piano-vocal score in ink, lyric in pencil ; 5 p.

BOX-FOLDER 8/12 *I'm head 'n heels in love

Manuscript piano-vocal score in pencil ; 7 p.
Note: Music by Leo Edwards, lyric by Irving Caesar

BOX-FOLDER 8/12 *I'm head 'n heels in love

Note: Music by Leo Edwards, lyric by Irving Caesar

BOX-FOLDER 8/13 Journey's end
see also Fountain scene

Printed piano-vocal score ; 5 p. (p. 3-4 missing)
Note: Lyric by P.G. Wodehouse; originally from Cabaret Girl

BOX-FOLDER 8/14 No one knows

Robert Russell Bennett manuscript piano-vocal score in ink, lyric in pencil ; 4 p.

BOX-FOLDER 8/14 No one knows #16

Copyist manuscript piano-vocal score in ink ; [4] p.

BOX-FOLDER 8/14 No one knows #17 sextette

Robert Russell Bennett manuscript choral score in ink, some lyric in Kern's hand in pencil ; 8 p.

BOX-FOLDER 8/14 No one knows

Printed piano-vocal score, alternate lyrics written in Caldwell's hand in pencil ; 5 p.

BOX-FOLDER 8/14 No one knows

Printed piano-vocal score ; 5 p.

BOX-FOLDER 8/15 Opening act I scene II - Opening act II

Frank Saddler and Robert Russell Bennett manuscript full score in ink ; 25 p.

BOX-FOLDER 8/16 Opening act II #12

Note: Lyric changes in pencil on back for 2 different numbers

BOX-FOLDER 8/17 A pill a day #13, #17

Copyist manuscript piano-vocal score in ink, lyric in pencil ; [4] p.

BOX-FOLDER 8/17 Pill

Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 4 p.

BOX-FOLDER 8/18 Sympathetic someone

Copyist manuscript piano-vocal score in ink and pencil ; 5 p.

BOX-FOLDER 8/18 Sympathetic someone

Copyist manuscript piano-vocal score in ink and pencil ; 5 p.

BOX-FOLDER 114/1 Sympathetic someone #5

Robert Russell Bennett manuscript piano-vocal score in ink, some pencil annotations in Kern's hand ; 5 p.

Tangle foot
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| BOX-FOLDER 8/19 | Walking home with Josie, E-flat major  
  Copyist manuscript piano-vocal score in ink, annotations in pencil; 6 p. |
| BOX-FOLDER 8/19 | Walking home with Josie, C major  
  Copyist manuscript piano-vocal score in ink; 6 p. |
| BOX-FOLDER 8/19 | Walking home with Josie (reprise - Nat sings with Rose)  
  Carbon of typescript lyric sheet |
| BOX-FOLDER 8/19 | Walking home with Josie  
  Two printed piano-vocal scores; 7 p. each |
| BOX-FOLDER 8/20 | When I fell in love with you  
  Copyist manuscript piano-vocal score in ink, annotations and lyric in pencil; 6 p. |
| BOX-FOLDER 8/21 | Your betrothal day - opening act one  
  Copyist manuscript piano-vocal score in ink; 20 p.  
  *Note:* listed in program as "Like the Nymphs of Spring" |
| BOX-FOLDER 8/22 | *The City Chap* selection  
  *Includes:* Go-getter; Journey's end; When I fell in love; Sympathetic someone; A pill a day; He is the type |
| BOX-FOLDER 8/23 | Miscellaneous/unidentified  
  *Includes:* Opening old drug store; Good as you look trio |
| BOX-FOLDER 8/23 | Miscellaneous/unidentified  
  *Includes:* 8 small girlies |
| BOX-FOLDER 8/23 | Unidentified  
  Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 5 p. |
| BOX-FOLDER 8/23 | Unidentified  
| BOX-FOLDER 8/23 | Unidentified  
  Robert Russell Bennett manuscript piano-vocal score in ink; p. 13-16 |
| **Cover Girl** (1944) lyrics by Ira Gershwin | *see* *Midnight music; Time: the present; Who's complaining?* |
| BOX-FOLDER 9/4 | *Criss-Cross* (1926) lyrics by Otto Harbach and Anne Caldwell  
  Algerian story  
  *Parts* |
| BOX-FOLDER 114/2 | Bazar opening  
  Charles N. Grant manuscript full score in ink; 10 p. |
| BOX-FOLDER 114/2 | Opening bazar after trio  
  Maurice B. DePackh manuscript full score in ink; p. 2-9 |
| BOX-FOLDER 9/5 | Bazar opening  
  *Parts* |
| BOX-FOLDER 9/2 | Bread and butter  
  Albert Sirmay manuscript piano-vocal scores in pencil, 2 versions; 6 p. each |
| BOX-FOLDER 9/6 | Bread and butter  
  *Parts* |
| BOX-FOLDER 9/7 | Bread and butter – Encore  
  *Parts* |
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| BOX-FOLDER 114/3 | Cinderella entrance finale act II  
Maurice B. DePackh manuscript full score in ink ; 1 p. |
| BOX-FOLDER 114/4 | Cinderella – entre acte  
Maurice B. DePackh manuscript full score in ink ; 30 p. |
| BOX-FOLDER 9/3 | Cinderella  
Albert Sirmay manuscript piano-vocal score in pencil, pasteover on p. 4 ; 6 p. |
| BOX-FOLDER 9/8 | Cinderella entrance finale act II  
Parts |
| BOX-FOLDER 9/9 | Cinderella – dance encore  
Parts |
| BOX-FOLDER 114/5 | Flap-a-doodle-doo  
Maurice B. DePackh manuscript full score in ink ; 35 p.  
*Includes:* Encore |
| BOX-FOLDER 114/5 | 2nd encore flap doodle doo – tap charleston  
| BOX-FOLDER 9/10 | Flap-a-doodle-doo  
Parts |
| BOX-FOLDER 10/1 | Flap-a-doodle-doo 2nd encore  
Parts |
| BOX-FOLDER 10/2 | Kiss a four leaf clover  
Parts |
| BOX-FOLDER 10/3 | Malaguena  
Parts |
| BOX-FOLDER 10/4 | Marcia/march  
Parts |
| BOX-FOLDER 9/1 | Overture - rose of delight  
Manuscript full score in ink and red ink ; p. 7-23 (2 of p. 16), 29-33  
*Note:* on p. 7 "use red ink notes for overture only" |
| BOX-FOLDER 9/1 | Fakir number  
| BOX-FOLDER 9/1 | Overture  
Manuscript full score in ink ; 7 p.  
*Includes:* unidentified; Encore; Will you won't you  
*Note:* assemblage of orchestra scores by Charles N. Grant, Maurice B. De Packh, and others to be used for Overture |
| BOX-FOLDER 114/6 | Rose of delight  
Maurice B. DePackh manuscript full score in ink ; 33 p.  
*Includes:* Desert trio part I; Desert trio part II |
| BOX-FOLDER 10/5 | Rose of delight  
Parts |
| BOX-FOLDER 114/7 | School scene opening  
Maurice B. DePackh manuscript full score in ink ; 8 p. (incomplete) |
| BOX-FOLDER 10/6 | School scene opening  
Parts |
| BOX-FOLDER 114/8 | Suzie  
Maurice B. DePackh manuscript full score in ink, emendations in ink ; 18 p.  
*Note:* listed in program as "I love my little Susie"  
*Includes:* Overture 'Susie' |
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| BOX-FOLDER 114/9 | You will-won't you  
Maurice B. DePackh manuscript full score in ink, annotations in pencil; 19 p.  
*Note:* Manuscript full score in pencil of "Encore" on back of p. 19 |
| BOX-FOLDER 114/9 | You will-won't you (burthen to act I)  
Maurice B. DePackh manuscript full score in ink; 7 p.  
*Note:* Pages are renumbered 7-13 and serve as insert to "Will you -- won't you," supra |
| BOX-FOLDER 10/7 | You will-won't you  
Parts |
| BOX-FOLDER 10/8 | You will-won't you  
Parts |
|  | *The Dairymaids* (1907) lyrics by M. E. Rourke  
Little Eva  
*see* Miscellaneous/Unidentified Show Music |
|  | *Dear Sir* (1924) lyrics by Howard Dietz  
*Earlier title:* Vanity fair  
Act I scene II  
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 6 p.  
*Note:* On p. [7] in Kern's hand: "Where in blazes is the bloody rest of this?"  
All lanes must reach a turning  
*see* Duet |
| BOX-FOLDER 13/1 | Andy's entrance #3 1/2  
Parts |
| BOX-FOLDER 13/2 | Ballet #19, #17a  
Parts |
| BOX-FOLDER 13/3 | Blind bow bow #18  
Parts |
| BOX-FOLDER 13/4 | Canzonetta #16  
*see also* Weeping willow tree  
Parts |
| BOX-FOLDER 11/1 | Chaser  
Robert Russell Bennett manuscript full score in ink; 10 p. |
| BOX-FOLDER 13/5 | Chaser  
Parts |
| BOX-FOLDER 13/6 | Craig dance #9 1/2, #17b  
Parts |
| BOX-FOLDER 13/7 | Dance, act II #17b, #9b  
Parts |
| BOX-FOLDER 13/8 | Dancing time #5 (version 1)  
Parts |
| BOX-FOLDER 13/9 | Dancing time #5 (version 2)  
Parts |
| BOX-FOLDER 13/10 | Dorothy's entrance  
Parts |
| BOX-FOLDER 11/2 | Duet  
Robert Russell Bennett manuscript full score in ink and red pencil; 17 p.  
*Includes:* All lanes must reach a turning |
| BOX-FOLDER 13/11 | Duet #11 or #17d, E-flat major  
Parts |

Jerome Kern Collection
Duet #11, D major
Parts

Entr'acte #12 1⁄2
Parts

Exit #17c
Parts ; 32 measure version

Exit #17c
Parts ; 16 measure version

Finale act I
Robert Russell Bennett manuscript full score in ink ; 42 p.

Finale act I
Holograph piano-vocal score/sketch, no lyric ; 8 p.

Finale act I
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 12 p. (6 3/4" x 10")

Finale act I
Copyist manuscript piano-vocal score in ink, no lyric ; 13 p.

Finale act I #12
Parts

Finale ultimo
Robert Russell Bennett manuscript full score in ink ; 6 p.

Finale ultimo, E-flat major
Parts

Finale ultimo, F major
Parts

Finaletto act I
see Miscellaneous/Unidentified Show Music

Finaletto scene I act II
Robert Russell Bennett manuscript full score in ink ; 58 p. (no p. 31, an additional p. 50-51 laid in)

Finaletto act II #17
Parts

Finaletto scene I act II #17
Parts

Finaletto and opening act II scene 2 - wishing well scene
Robert Russell Bennett manuscript piano-vocal score in ink, some pencil annotations in Kern's hand, no lyric ; 8 p.

Genevieve and men act II - Come along
Frank Saddler manuscript full score in ink, revisions by Bennett ; 44 p.
Note: Kern has crossed out title "Come along," and written in "Genevieve + men act II" on cover. This number appears to have been derived from "The language of love." Also, intended as "Come along" for Hitchy-Koo.

Genevieve and men
see also Unidentified full score ; "The language of love" from Zip Goes a Million
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 13 p.

Grab a girl
Robert Russell Bennett manuscript full score in ink and red pencil ; 27 p.

Gypsy caravan
Robert Russell Bennett manuscript full score in ink ; 41 p.
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| BOX-FOLDER 12/12 | Gypsy caravan - Tamaran  
Copyist manuscript piano-vocal score in ink, annotations in pencil and colored pencil; 5 p.  
*Note:* Lyric for "Tamaran" by Noel Coward, "Gypsy caravan" by Howard Dietz  
*Note:* Mention on p. [6] of title "Hitch your wagon to a star" |
| BOX-FOLDER 12/12 | Gypsy caravan, act I scene 3  
Copyist manuscript piano-vocal score in ink; 5 p.  
| BOX-FOLDER 12/12 | Gypsy caravan #10  
Copyist manuscript piano-vocal score in ink, partial lyric annotations in Kern's hand; 5 p. |
| BOX-FOLDER 15/2  | Gypsy caravan #10  
Parts |
| BOX-FOLDER 15/3  | Handy Andy #15, #11 1/2  
Parts |
| BOX-FOLDER 11/9  | House boat  
Robert Russell Bennett manuscript full score in ink; 14 p. |
| BOX-FOLDER 12/13 | House boat  
| BOX-FOLDER 12/13 | House boat  
Robert Russell Bennett manuscript piano score in ink; 3 p. (6 3/4" x 10") |
| BOX-FOLDER 15/4  | House boat #8  
Parts |
| BOX-FOLDER 11/10 | I want be there  
Robert Russell Bennett manuscript full score in ink; 30 p. |
| BOX-FOLDER 12/14 | I want to be there  
Copyist manuscript piano-vocal score in ink, annotations/corrections in Kern's hand; [9] p. |
| BOX-FOLDER 12/14 | I want to be there  
| BOX-FOLDER 12/14 | I want to be there  
Copyist manuscript piano-vocal score in ink; 8 p. |
| BOX-FOLDER 12/14 | I wanna be there - dance ta-doodle  
| BOX-FOLDER 12/14 | I want to be there  
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 9 p. |
| BOX-FOLDER 15/5  | I want be there #5  
Parts |
| BOX-FOLDER 15/6  | I want to be there #3b, F major  
Parts |
| BOX-FOLDER 16/1  | I want to be there #3b, G major  
Parts |
|                 | If you think it's love you're right  
*see* Terzetto |
| BOX-FOLDER 16/2  | Incidental #3a  
Parts; 6 3/4" x 10" |
| BOX-FOLDER 12/15 | Lots of room for me  
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 5 p. |
Lots of room for me #4
Parts

A merry Mormon life #8
Copyist manuscript piano-vocal score in ink, annotations in Kern's hand in pencil ; 6 p.

A merry Mormon life #4
Parts

New finale act I
see also Unidentified
Robert Russell Bennett manuscript piano-vocal score in ink and pencil ; p. A-E, [2] p., p. 2-7, 15-18 (6 3/4" x 10")

Opening A
Parts

Opening act I scene 2 #6
Parts

Opening act II #13
Parts

Opening chorus act II - Valse brillante
Holograph sketch in pencil ; p. 1-2, 6 (11" x 7")
Note: derived from "Melodia a tre" and "Cretonne" from Rock-a-Bye Baby
Note: In Kern's hand on p. 6: "And so opening choruses are conceived"

Opening scene 3
Robert Russell Bennett manuscript full score in ink ; 24 p.

Opening scene 3 #9
Parts

Oscar's entrance (new)
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 4 p.

Oscar's entrance
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 8 p. (6 3/4" x 10")

Entrance (new) Oscar, act I scene 1
Holograph sketch in pencil ; [1] p. (11" x 7")

Polka
Robert Russell Bennett manuscript full score in ink ; 16 p.

Polka #17a, #9a
Parts

Pool scene #18 1/2
Parts

Scherzo
Robert Russell Bennett manuscript full score in ink ; 34 p.

Scherzo #1
Parts

Seven days
Robert Russell Bennett manuscript full score in ink ; 19 p.

Seven days
Copyist manuscript piano-vocal score in ink ; 11 p.

Seven days
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<td>BOX-FOLDER 12/20</td>
<td>Seven days: O.S. to G.T.</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink, annotations in Kern's hand in pencil, no lyric; 6 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 12/20</td>
<td>O.S. to G.T.</td>
</tr>
<tr>
<td></td>
<td>Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 5 p.</td>
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<tr>
<td>BOX-FOLDER 17/2</td>
<td>Seven days #14</td>
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<td>Parts</td>
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<td>BOX-FOLDER 12/3</td>
<td>Terzetto</td>
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<tr>
<td></td>
<td>see also Terzetto ultimo</td>
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<td></td>
<td>Robert Russell Bennett manuscript full score in ink, corrections in pencil; 11 p.</td>
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<td></td>
<td>Includes: If you think it's love, you're right</td>
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<tr>
<td>BOX-FOLDER 12/21</td>
<td>Terzetto - If you think it's love you're right!</td>
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<tr>
<td></td>
<td>see also Terzetto ultimo</td>
</tr>
<tr>
<td>BOX-FOLDER 17/3</td>
<td>Terzetto #20, #15</td>
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<tr>
<td></td>
<td>see also Terzetto ultimo</td>
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<tr>
<td></td>
<td>Parts</td>
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<tr>
<td></td>
<td>There's lots of room for me</td>
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<tr>
<td></td>
<td>see Lots of room for me</td>
</tr>
<tr>
<td>BOX-FOLDER 12/4</td>
<td>Valse brillante</td>
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<tr>
<td></td>
<td>Robert Russell Bennett manuscript full score in pencil; 8 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 17/4</td>
<td>Valse brillante</td>
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<td>Parts</td>
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<tr>
<td>BOX-FOLDER 12/5</td>
<td>Weeping willow tree canzonetta #16</td>
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<td></td>
<td>see also Caprice</td>
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<td></td>
<td>Robert Russell Bennett manuscript full score in ink; 19 p.</td>
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<tr>
<td>BOX-FOLDER 12/5</td>
<td>Weeping willow tree (end of canzonetta; modulation)</td>
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<tr>
<td></td>
<td>see also Caprice</td>
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<tr>
<td></td>
<td>Robert Russell Bennett manuscript full score in pencil; [1] p.</td>
</tr>
<tr>
<td>BOX-FOLDER 12/22</td>
<td>Weeping willow tree canzonetta</td>
</tr>
<tr>
<td></td>
<td>see also Caprice</td>
</tr>
<tr>
<td></td>
<td>(incomplete; 6 3/4&quot; x 10&quot;)</td>
</tr>
<tr>
<td>BOX-FOLDER 12/22</td>
<td>Weeping willow tree, act II scene 1</td>
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<td></td>
<td>see also Caprice</td>
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<tr>
<td></td>
<td>Carbon of typescript lyric sheet; 2 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 12/22</td>
<td>Weeping willow tree</td>
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<td></td>
<td>see also Caprice</td>
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<tr>
<td></td>
<td>Manuscript piano-vocal score in pencil; 9 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 12/22</td>
<td>Weeping willow tree canzonetta</td>
</tr>
<tr>
<td></td>
<td>see also Caprice</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink, annotations in Kern's hand in pencil, no lyric; 9 p.</td>
</tr>
<tr>
<td></td>
<td>Earlier title: Caprice; appears to have been written prior to Dear Sir</td>
</tr>
<tr>
<td>BOX-FOLDER 12/22</td>
<td>Weeping willow tree canzonetta #16</td>
</tr>
<tr>
<td></td>
<td>see also Caprice</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink, some annotations in Kern's hand in pencil, partial lyric in pencil; 9 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 17/5</td>
<td>What's the use #3</td>
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<tr>
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<td>Parts</td>
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</table>
Wishing well scene
see Miscellaneous/Unidentified Show Music

BOX-FOLDER 12/6
Unidentified
see also: Genevieve and men
Robert Russell Bennett manuscript full score in ink ; p. 17-26
Note: corresponds to middle section of "Genevieve and men"

BOX-FOLDER 12/7
Unidentified
see also: New finale
Robert Russell Bennett manuscript full score in ink ; p. 13-17 + [2]
Note: p. 13-17 corresponds to "New finale" sketch

BOX-FOLDER 12/23
Unidentified holograph sketches : Verse
Holograph [?] sketch in pencil ; 2 p.
On back: sketch in pencil, melody only

BOX-FOLDER 12/23
Unidentified holograph sketch
Holograph sketch in pencil ; 1 p. (7" x 5.5")

BOX-FOLDER 12/23
Untitled

BOX-FOLDER 12/23
Untitled

BOX-FOLDER 12/24
Untitled
Robert Russell Bennett manuscript short score/sketch in pencil ; p. A-E (6 3/4" x 10")
Includes: Oscar's entrance (new); I want to be there

BOX-FOLDER 12/24
Allegretto
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 4 p.

BOX-FOLDER 12/24
Untitled

BOX-FOLDER 17/6
Miscellaneous/unidentified
Parts

Doll Girl (1913)
If we were on our honeymoon (railway duet)
see Magnolia and Julie from Show Boat

BOX-FOLDER 18/1
A little thing like a kiss, act I
Copyist manuscript piano-vocal score in ink, 2nd lyric line in pencil ; 4 p.
Note: Lyric by Harry B. Smith

BOX-FOLDER 18/2
When three is company (Cupid song)
Copyist manuscript piano-vocal score in ink ; [3] p.
Note: Lyric by M. E. Rourke

The Fallen Angel
see How sweet is the summer?

The Flame Within (1935)
see Dream of a ladies cloakroom attendant; Flame within; Lazy but free

Fluffy Ruffles (1908)

BOX-FOLDER 18/3
Won't you let me carry your parcel? - quartette
Typescript lyric sheet with annotations in pencil ; 2 p.
Note: Lyric by C. H. Bovill

Gentlemen Unafraid (1938)
see Mister man; When you hear that humming

The Girl from Utah (1914) lyrics by Harry B. Smith
The land of let's pretend
Holograph piano-vocal score in pencil and photocopy; [1] p. (incomplete)

We'll take care of you
Copyist manuscript piano-vocal score in ink; 4 p.

Why don't they dance the polka
Copyist manuscript piano-vocal score in ink; 7 p.
On verso: Kern notes and sketch in pencil

Why don't they dance the polka

A medley of interpolated songs from The Girl From Utah
Printed piano score, with manuscript pasteovers in ink on p. 7 and the bottom of p. 8; 8 p.
Includes: The land of let's pretend; The girl in the clogs and the shawl; You never can tell; They didn't believe me; The same sort of girl; Why don't they dance the polka; unidentified/incomplete music

Medley of songs by Jerome Kern introduced in The Girl From Utah
Parts, 2 sets, 1 printed set and 1 manuscript in ink
Includes: Why don't they dance the polka; The girl in the clogs and shawl; The land of let's pretend; Florrie the flapper; They didn't believe me; Same sort of girl; You never can tell; Gilbert the Filbert (by Herman Finck)

Good Morning, Dearie (1921) Lyrics by Anne Caldwell

Act II scene 2
Stephen O. Jones manuscript piano-vocal score in ink, no lyric; 9 p.
Note: this number became "Good morning, dearie"

Dance
Stephen O. Jones manuscript piano score/short score in ink; 9 p.

Dance eccentrique
Copyist manuscript piano score in ink; [4] p.

Easy pickin's
Stephen O. Jones manuscript piano-vocal score in ink; 7 p.

Entr'acte
Printed (cut and paste) and Stephen O. Jones manuscript piano score/short score in ink; 5 p.

Entrance of sailors, scene music and blues
Stephen O. Jones manuscript piano-vocal score in ink, annotations in pencil; 26 p.

Entrance of sailors - cut material
Stephen O. Jones manuscript piano-vocal score in ink; p. 13-27

Finale
Copyist manuscript piano-vocal score in ink; 5 p.

Finale act I
Stephen O. Jones manuscript piano-vocal score in ink; 6 p. (+ pasteover inserts on back of 2 p.)

Good morning dearie
Carbon of typescript lyric sheet; p. 13
Note: Includes original lyric of "Rosy Ruby"

Introduction act I - Opening chorus
Stephen O. Jones manuscript piano score in ink; 2 p.

Kalua
Stephen O. Jones manuscript piano-vocal score in ink; p. 3-5
Show Music, 1905-1945

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| BOX-FOLDER 18/20 | Machine music  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 2 p.  
*Note:* Butterfly symbol in top left corner means once intended for *Love o’ Mike* |
| BOX-FOLDER 18/21 | Melican papa  
Stephen O. Jones manuscript piano-vocal score in ink ; 8 p. |
| BOX-FOLDER 18/22 | Niagara falls  
Stephen O. Jones manuscript piano-vocal score in ink, no lyric ; 5 p. (incomplete) |
| BOX-FOLDER 114/10 | Niagara falls  
Printed piano-vocal score (p. 1-7), and Stephen O. Jones manuscript emendations and coda in ink (p. 8-10) ; 10 p. |
| BOX-FOLDER 18/23 | Opening act I chorus  
Copyist manuscript piano score in ink ; [4] p. |
| BOX-FOLDER 18/24 | Opening chorus  
Stephen O. Jones manuscript piano-vocal score in ink ; 13 p.  
*Includes:* My lady's dress |
| BOX-FOLDER 18/25 | Opening scene II act 2 and song  
Stephen O. Jones manuscript piano-vocal score in ink, annotations in pencil, no lyric ; 9 p. |
| BOX-FOLDER 18/26 | Overture  
Stephen O. Jones manuscript piano score in ink ; 13 p. |
| BOX-FOLDER 19/1 | Pas de deux  
Stephen O. Jones manuscript piano score in ink ; 10 p. |
| BOX-FOLDER 19/2 | Prelude/vorspiel act II  
Copyist manuscript piano score in ink ; 3 p. |
| BOX-FOLDER 19/3 | Sing song girl, act I scene 2  
Stephen O. Jones manuscript piano-vocal score in ink, no lyric ; 5 p. |
| BOX-FOLDER 19/4 | Toddle  
Stephen O. Jones manuscript piano-vocal score in ink, no lyric ; 5 p. |
| BOX-FOLDER 19/5 | Way down town  
Stephen O. Jones manuscript piano-vocal score in ink, no lyric ; 6 p.  
*Laid in:* Carbon of typescript lyric sheet ; p. 2 |
| BOX-FOLDER 19/7 | *Have a Heart* (1917) lyrics by P.G. Wodehouse and Jerome Kern  
And I am all alone  
Printed piano-vocal score ; p. 3-5 |
| BOX-FOLDER 19/8 | Have a heart (duet Peggy and Owen) #5b  
Frank Saddler manuscript piano-vocal score in ink ; [4] p. |
| BOX-FOLDER 19/9 | I'm here, little girls  
Copyist manuscript piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 19/10 | Peter Pan  
Frank Saddler manuscript full score in ink ; 12 p. |
| BOX-FOLDER 19/11 | The road that lies before  
Parts  
*Note:* "arr. by Charles N. Grant" on piano part |

Jerome Kern Collection
| BOX-FOLDER 19/12 | You can't keep a good man down #2  
Frank Saddler manuscript piano-vocal score in ink ; [6] p. |
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<tr>
<td><strong>Hayfoot, Strawfoot</strong> (1942) lyrics by Otto Harbach and Oscar Hammerstein II</td>
<td>see <a href="#">What's become of the night</a></td>
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</table>
| **Head Over Heels** (1918) lyrics by Jerome Kern and Edgar Allan Woolf | The charity bazaar  
see [Opening act II](#) |
| Calliope | see [Calliope - Mitzi's chorus](#) |
| BOX-FOLDER 19/13 | Come now, smile, houpla! Laughter #10  
Frank Saddler manuscript piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 19/14 | Finale act I #13  
Frank Saddler manuscript piano-vocal score in ink, no lyric ; 20 p. |
| BOX-FOLDER 19/15 | Frieda's lullaby #4  
Houp-la  
see [Come now, smile, houpla!](#)  
Ladies, have a care!  
see [Trio male](#) |
| BOX-FOLDER 19/16 | Let us build a little nest  
see also [Let us build a little nest](#) from The Polish Wedding  
Copyist manuscript piano-vocal score in ink ; 5 p. |
| BOX-FOLDER 19/16 | Let us build a little nest  
see also [Let us build a little nest](#) from The Polish Wedding  
First proof for printed piano-vocal score, annotated ; p. 2 only  
Me  
see [Miscellaneous/Unidentified Show Music](#)  
Mitzi's lullaby  
see [Frieda's lullaby](#) |
| BOX-FOLDER 19/17 | Opening #1  
Frank Saddler manuscript piano-vocal score in ink, no lyric ; 13 p. |
| BOX-FOLDER 19/18 | Opening act II #14  
Copyist manuscript piano-vocal score in ink, no lyric ; 13 p. |
| BOX-FOLDER 19/18 | Opening act II - addenda  
| BOX-FOLDER 19/19 | Spring #2  
Frank Saddler manuscript piano-vocal score in ink, no lyric ; 10 p.  
Today is spring  
see [Spring](#) |
| BOX-FOLDER 19/20 | Trio male #16  
Frank Saddler manuscript piano-vocal score in ink, lyric in pencil ; 7 p. |
| BOX-FOLDER 19/21 | Vorderveele  
Copyist manuscript piano-vocal score in ink ; [4] p.  
**Titled:** Wordevveele show: I could almost do vaudevill |
| BOX-FOLDER 19/21 | Vorderveele  
Carbon of typescript lyric sheet ; p. 7  
With type a-ticking  
see [Opening](#) |
Lyric sheets
Includes: Come now, smile, houpla!; Finale act I; Ladies have a care; Opening act II;
We've brought spring into the room; Vorderveele; Opening chorus

*High, Wide and Handsome* (1937) lyrics by Oscar Hammerstein II
see *Canzonetta; Grandma's song*

*Hitchy Koo* (1920) lyrics by Anne Caldwell and Glen MacDonough

Bring 'em back
Manuscript parts

Bring 'em back
Printed parts
*Note:* orchestrated by Robert Russell Bennett

A wee little teeny bit
Frank Saddler manuscript full score in ink, annotations in pencil; 10 p.

You stole away my heart, or, A wee little teeny bit
*Note:* this number was probably intended for *She's a Good Fellow*

A wee little teeny bit
Parts

*The Joy of Living* (1938) lyrics by Dorothy Fields

*Original title:* The Joy of Loving

A heavenly party

A heavenly party

A heavenly party
Copyist manuscript piano-vocal score and transparencies; 4 p. each

A heavenly party

The joy of loving

The joy of loving
Copyist manuscript piano-vocal score with annotations by Kern; 17 p.

The joy of loving
Copyist manuscript piano-vocal score transparencies; 16 p.

The love business

The love business
Copyist manuscript piano-vocal score with annotations by Kern and transparencies; 8 p. each

The love business

What's good about goodnight?

What's good about goodnight?
Copyist manuscript piano-vocal score and transparencies; 4 p., 3 p.

What's good about goodnight?
The Kiss Waltz (1911) lyrics by Matthew Woodward

**BOX-FOLDER 19/27**

Love's charming art (in a lesson or two), the dove duet, act II


The Laughing Husband (1914) lyrics by Harry B. Smith

**BOX-FOLDER 19/28**

Love is like a violin

Copyist manuscript piano-vocal score with violin solo, in ink ; 6 p.

Leave It to Jane (1917) lyrics by P.G. Wodehouse

**Earlier title:** The College Widow

**BOX-FOLDER 20/4**

For you #14

Frank Saddler manuscript full score in ink ; 16 p.

I don't care #17

Frank Saddler manuscript full score in ink ; 9 p.

I don't care #17

Copyist manuscript piano-vocal score in ink ; 3 p.

I'm going to find a girl

Frank Saddler manuscript full score in ink ; 15 p.

It's a great big land #11

Frank Saddler manuscript full score in ink ; 9 p.

I've had my share

*see I don't care*

Just you watch my step #4a, #4b

Frank Saddler manuscript full score in ink ; 21 p.

Leave it to Jane #6

*see also Whistling Dan* from Ninety in the Shade

Frank Saddler manuscript full score in ink ; 13 p.

Opening act I #1

Frank Saddler manuscript full score in ink ; 12 p.
**Show Music, 1905-1945**

**Jerome Kern Collection**

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Frank Saddler manuscript piano-vocal score in ink ; 10 p. |
| BOX-FOLDER 20/15 | Opening act II #13  
Frank Saddler manuscript full score in ink ; 26 p. |
| BOX-FOLDER 20/16 | A peach of a life! #2  
Frank Saddler manuscript full score in ink ; 17 p. |
| BOX-FOLDER 20/17 | A peach of a life! #2  
Frank Saddler manuscript piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 20/18 | Poor prune  
Frank Saddler manuscript full score in ink ; 9 p. |
| BOX-FOLDER 20/19 | Sir Galahad #15  
Frank Saddler manuscript full score in ink ; 15 p. |
| BOX-FOLDER 20/20 | Sir Galahad  
Frank Saddler manuscript piano-vocal score in ink ; 5 p.  
| BOX-FOLDER 20/21 | The sun shines brighter #18  
Frank Saddler manuscript full score in ink ; 15 p. |
| BOX-FOLDER 20/22 | Tomorrow, maybe! #3  
Frank Saddler manuscript full score in ink ; 16 p.  
Wait till tomorrow  
*see* Tomorrow, maybe!  
What I'm longing to say  
*see* Duet |
| BOX-FOLDER 20/23 | When your favorite girl's not there #10  
Frank Saddler manuscript full score in ink ; 14 p., + extra p. 4 (unrelated) |
| BOX-FOLDER 20/24 | When your favorite girl's not there  
*Alternate title*: There it is again |
| BOX-FOLDER 20/25 | Why? #5  
Frank Saddler manuscript full score in ink ; 12 p. |
| BOX-FOLDER 20/26 | Lyric sheets  
Typescript or typescript carbon lyric sheets, some with annotations in ink or pencil,  
Includes:  
* The crickets are calling #6 (Duet: Billy and Jane)  
* Football song  
* I don't care or I've had my share (Billy and girls)  
* It's a great big land (Duet: Billy and Jane)  
* I've played for you, act II (Duet: Billy and Jane)  
* #1 Opening, Atwater college song  
* A peach of a life #2 (Duet: Stub and Bessie)  
* Poor prune #5 (Flora Wiggins)  
* Sir Galahad (Trio: Bub. McGowan and Flora)  
* The Siren's song, act II (Jane and girls)  
* The sun shines brighter (Duet: Stub and Bessie)  
* There it is again (Duet: Billy and Sally)  
* Wait till tomorrow #3 (Jane and boys)  
* What I'm longing to say (Duet: Jane and Bobby) act I, scene 2  
* Why? #4 (Duet: Flora and McGowan) |


**Lieber Augustin** (1913) lyric by M.E. Rourke  
*Note: early title for Miss Caprice*

**BOX-FOLDER 21/1**

Look in her eyes!  
Holograph piano-vocal score in ink and pencil ; 6 p.  

**BOX-FOLDER 21/1**

Look in her eyes!  

**Love o' Mike** (1917) lyrics by Harry B. Smith  
Don't forget  
*see Don't forget (Duet: Stella and Ted)*

**BOX-FOLDER 21/2**

Don't tempt me! #6  
Frank Saddler manuscript full score in ink ; 15 p.  
Human after all  
*see Miscellaneous/Unidentified Show Music*

**BOX-FOLDER 21/3**

I wonder why #9  
Frank Saddler manuscript full score in ink ; 17 p.

**BOX-FOLDER 21/4**

It wasn't my fault #4  
Charles Miller manuscript full score in ink ; 12 p.

**BOX-FOLDER 21/5**

It wasn't my fault  

**BOX-FOLDER 21/6**

Italy  
Copyist manuscript piano-vocal score in ink, lyric in pencil ; [2] p.  
*On title page:* Refrain for 'Simple little tune'

**BOX-FOLDER 21/7**

Simple little tune  
Frank Saddler manuscript full score in ink ; 18 p.

**BOX-FOLDER 21/8**

We'll see  
Parts (incomplete)

**Lucky** (1927) by Otto Harbach, Bert Kalmar, Harry Ruby and Jerome Kern  

**BOX-FOLDER 21/9**

Ballet  
Robert Russell Bennett manuscript full score in ink ; 53 p.  
*Note: Music by Jerome Kern and Harry Ruby*

**BOX-FOLDER 23/8**

Ballet  
Copyist manuscript piano score in ink ; 9 p  

**BOX-FOLDER 23/8**

Ballet  
Copyist manuscript piano score in ink ; 1 p.

**BOX-FOLDER 21/10**

Bo-tree  
Robert Russell Bennett manuscript full score in ink ; 10 p.  
*Laid in:* instructional note

**BOX-FOLDER 23/9**

Bo-tree  
Robert Russell Bennett manuscript piano-vocal score in ink ; 4 p.

**BOX-FOLDER 23/9**

Bo-tree  
Copyist manuscript piano-vocal score in ink ; 4 p.

**BOX-FOLDER 23/9**

Bo-tree  

**BOX-FOLDER 23/29**

Bo-tree  
Parts
Buddha
Robert Russell Bennett manuscript full score in ink ; 3 p.
*Note: Music by Harry Ruby

By the light of the silvery moon
Hans Spialek and Robert Russell Bennett manuscript full score in ink ; [22] p.
*Note: Music by Gus Edwards

Cingalese village - opening #1
Robert Russell Bennett manuscript piano-vocal score in ink ; 10 p.
Includes: "The treasure hunt" by Bert Kalmar, Harry Ruby, and Jerome Kern

*Clair de lune
Robert Russell Bennett manuscript full score in ink and pencil ; 3 p.
*Note: music incorrectly attributed to Kern

*Clair de lune
Copyist manuscript full score in ink ; 4 p.
*Note: music incorrectly attributed to Kern

Cocoanut dance
Robert Russell Bennett manuscript full score in ink ; 14 p.
see also Miscellaneous/Unidentified Show Music

Cocoanut dance - rasch ballet
Robert Russell Bennett manuscript piano score in ink ; 3 p.
see also Miscellaneous/Unidentified Show Music

End of Whiteman act and introduction to ballet
Robert Russell Bennett manuscript piano score in ink ; 4 p.
Includes: That certain something; Bo tree

Entrance of Lucky
Robert Russell Bennett manuscript full score in ink ; 29 p.

Finale act I
Robert Russell Bennett manuscript full score in ink ; p. 1-5, 7-15, 19-23, 28-33, 38-42
see also Miscellaneous/Unidentified Show Music and New finale act I
*Note: Music by Harry Ruby and Jerome Kern

Finale act I #12a
Copyist manuscript piano-vocal score in ink, partial lyric in pencil ; 11 p.
see also Miscellaneous/Unidentified Show Music

Finaletto
Robert Russell Bennett manuscript full score in ink ; 23 p.
*Note: Music by Jerome Kern and Harry Ruby
*Note: no p. 21 because of misnumbering

Finaletto act I scene 1 #7
Robert Russell Bennett manuscript piano-vocal score in ink, annotations by Kern ; 12 p.
*Note: By Bert Kalmar, Harry Ruby, and Jerome Kern
*Note: p. 1 water damaged

Segue from "Bo tree" to "Once in a blue moon"
Robert Russell Bennett manuscript full score in ink ; [1] p.

*I'm no good without you
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 6 p. (p. 3-4 missing)
*Note: By Bert Kalmar and Harry Ruby

Intro to ballet
Robert Russell Bennett manuscript full score in ink ; 17 p. + [1] p. laid in
<table>
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| BOX-FOLDER 22/3 | Introduction to ballet (jazz band arrangement)  
  Robert Russell Bennett manuscript full score in ink ; 15 p.  
  *Note: for Paul Whiteman's band |
| BOX-FOLDER 23/16 | Lucky - refrain  
  Copyist manuscript piano-vocal score in ink ; 3 p. |
| BOX-FOLDER 23/17 | Mendicants  
  Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 3 p.  
  *Note: corresponds to beginning of "Finale act I" piano-vocal score |
| BOX-FOLDER 23/18 | Moment sérieux - finale act I  
  Robert Russell Bennett manuscript piano-vocal score in ink ; 8 p. |
| BOX-FOLDER 22/4 | *My sweetheart's the man in the moon #5  
  Hans Spialek manuscript full score in ink ; 15 p.  
  *Note: Music by James Thornton |
| BOX-FOLDER 22/5 | New finale act I  
  Robert Russell Bennett manuscript full score in ink ; p. 1-16, 7-13, 17-18, 18, 24-27, 34-36, 19-20, 37, 6, 21, 16-17, 22-29  
  *Note: Music by Jerome Kern and Harry Ruby  
  *Note: includes missing pages from "Finale act one" |
| BOX-FOLDER 22/6 | New moon dance  
  Robert Russell Bennett manuscript full score in ink ; 6 p.  
  *Note: Based on Harry Ruby's "The same old moon" |
| BOX-FOLDER 22/7 | Once in a blue moon  
  Hans Spialek manuscript full score in ink ; 5 p. |
| BOX-FOLDER 22/7 | Once in a blue moon  
  Printed piano-vocal score from *Stepping Stones* with lyrics by Anne Caldwell ; 5 p. |
| BOX-FOLDER 22/8 | Opening  
  Robert Russell Bennett manuscript full score in ink ; 129 p.  
  *Note: Music by Harry Ruby and Jerome Kern  
  *Includes: Cingalese village; The treasure hunt |
| BOX-FOLDER 22/9 | Opening act II  
  Robert Russell Bennett manuscript full score in ink ; 46 p. |
| BOX-FOLDER 23/19 | Opening act II #13  
  Robert Russell Bennett manuscript piano-vocal score in ink, lyric in pencil ; 12 p.  
  *Includes: This is where the best people come; The pearl of broadway |
| BOX-FOLDER 22/10 | Overture  
  Robert Russell Bennett manuscript full score in ink ; p. 1-3, a-d |
| BOX-FOLDER 22/10 | Le dernier crime de Bennette  
  Robert Russell Bennett manuscript full score in ink ; [1] p. |
| BOX-FOLDER 23/20 | Pearl of Ceylon #2  
  Robert Russell Bennett manuscript piano-vocal score in ink, in Kern's hand ; 6 p. |
| BOX-FOLDER 22/11 | Ruby Keeler dance  
  Robert Russell Bennett manuscript full score in ink ; 4 p. |
| BOX-FOLDER 22/11 | Ruby Keeler dance  
  Stephen O. Jones manuscript full score in ink ; p. 5-20  
  *Note: Includes music that became "Life upon the wicked stage" in *Show Boat* |
| BOX-FOLDER 23/21 | Ruby Keeler dance  
  *The same old moon  
  Robert Russell Bennett manuscript full score in ink ; p. 5-27 |
Note: Music by Harry Ruby

BOX-FOLDER 23/22
*The same old moon
Printed piano-vocal score; 7 p.

Note: By Otto Harbach, Bert Kalmar and Harry Ruby

BOX-FOLDER 23/1
*Shine on harvest moon (Keller sisters)
Robert Russell Bennett manuscript full score in ink; 4 p.

Note: Music by Nora Bayes and Jack Norworth

BOX-FOLDER 23/2
*Spring is here
Robert Russell Bennett manuscript full score in ink; 23 p.

Note: Music by Harry Ruby

BOX-FOLDER 23/23
Strawberry's dance - intro
Manuscript piano sketch in pencil; 2 p.

BOX-FOLDER 23/3
That little something
Robert Russell Bennett manuscript full score in ink; 18 p.

BOX-FOLDER 23/24
That little something
Robert Russell Bennett manuscript piano-vocal score in ink, some lyric in pencil; 4 p.

BOX-FOLDER 23/24
That little something

BOX-FOLDER 23/4
That little something dance refrain
Robert Russell Bennett manuscript full score in ink; 7 p.

BOX-FOLDER 24/1
That little something #7
Parts
The treasure hunt
see Cingalese village; Opening

BOX-FOLDER 23/5
*What's the matter with the moon
Hans Spialek manuscript full score in ink; 6 p.

Note: Music by A.B. Sloane

BOX-FOLDER 23/6
*When day is done
Hans Spialek manuscript full score in ink; 13 p.

Note: Music by Dr. Robert Katscher

When the bo-tree blossoms again
see Bo-tree

BOX-FOLDER 23/25
Without thinking of you
Manuscript piano score in pencil; 3 p.


BOX-FOLDER 23/7
Unidentified
Robert Russell Bennett manuscript full score in ink; p. 34

BOX-FOLDER 23/26
Unidentified

BOX-FOLDER 23/27
Lucky selection
Robert Russell Bennett manuscript piano score in ink with printed piano-vocal score laid in, or used as pasteovers; 18 p.

Includes: Opening act II; That little something; Cingalese girls; When the bo-tree blossoms again; Dancing the devil away; 'Neath the same old moon

BOX-FOLDER 23/28
Lucky selection
Charles N. Grant manuscript piano score in ink; 14 p.

Includes: Opening act I/Cingalese village; Cingalese girls; That little something; When the bo-tree blossoms again; Ballet; The same old moon; Dancing the devil away
**The Marriage Market** (1913) lyrics by M.E. Rourke

**Men of the Sky** (1931) lyrics by Otto Harbach

See [All's well with the world](#); [Unidentified/miscellaneous holograph sketches](#)

**Earlier titles:** Call of the East; Stolen Dreams

**Miss 1917** (1917) lyrics by P.G. Wodehouse

Note: some lyric sheets indicate *Century Show*

**Miss Caprice**

See [Lieber Augustin](#)

**A Modern Eve** (1915) lyrics by Harry B. Smith

Note: this full score may have been intended for *Very Good Eddie*
Music in the Air (1932) lyrics by Oscar Hammerstein II

Note: full scores have some water damage

And love was born
Albert Sirmay manuscript piano-vocal score in pencil ; 6 p.

Balloon dance #11
Parts

Bedroom curtain #22
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 3 p.

Bedroom curtain, or, Prayer act II #22
Parts

Egern for Lilli
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 16 p.

Egern for Lilli #21
Parts

Entr'acte #15
Parts

Final scene
Robert Russell Bennett manuscript full score in ink and pencil, annotations in pencil ;
70 p. + p. 15.5 + insertions (6 p.; 8 p. lead sheet/conductor's score for "Edendorf";
and [1] p. choral score)

Includes: We belong together

Final scene #27
Parts
Includes: Goat song, or, Goat music

Finale ultimo
Parts

Finale zoo scene
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 32 p.

Finale zoo scene #17
Parts

Finaletto (prologue) #2
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 12 p.
At end: Segue Boy No.

Boy number #3
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; p. 6-11

Finaletto #2 ; Interlude #3 ; Opening act I #4
Parts

Frieda sings hurdy gurdy
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 8 p.

Frieda's Abgang #19
Parts

Frieda's cue #10
Parts

I am so eager
Albert Sirmay manuscript piano-vocal score in pencil ; 5 p.

I'm alone
see also The Cat in the Fiddle
Albert Sirmay manuscript piano-vocal score in pencil ; 5 p.
Note: first written for *The Cat and the Fiddle*

**BOX-FOLDER 25/7**
I'm coming home  
Robert Russell Bennett manuscript full score in ink, annotations in pencil; 110 p.

**BOX-FOLDER 29/4**
I'm coming home #13  
Parts

**BOX-FOLDER 27/10**
In Egern on the Tegern See  
Albert Sirmay manuscript piano-vocal score in pencil; 5 p.

**BOX-FOLDER 31/2**
In Egern on the Tegern See  
Parts  
Interlude  
see Finaletto #2

**BOX-FOLDER 29/5**
Intro - pit scene #24a; new #25  
Parts

**BOX-FOLDER 26/1**
I've told every little star - office  
Robert Russell Bennett manuscript full score in ink, annotations in pencil; 17 p.

**BOX-FOLDER 27/11**
I've told every little star  
Albert Sirmay manuscript piano-vocal score in pencil; 6 p.

**BOX-FOLDER 29/6**
I've told every little star #12  
Parts

**BOX-FOLDER 29/7**
Melos A #23  
Parts

**BOX-FOLDER 26/2**
On the bummel - intro #8  
Robert Russell Bennett manuscript full score in ink, annotations in pencil; 2 p.

**BOX-FOLDER 26/2**
On the bummel  
Robert Russell Bennett manuscript full score in ink, annotations in pencil; [112] p.

**BOX-FOLDER 27/12**
On the bummel; Stony brook scene; Walking song  
Manuscript piano-vocal score in various hands in ink and pencil, some lyric in Kern's hand; [28] p.  
Note: various pages with laid in items

**BOX-FOLDER 27/12**
On the bummel  
Copyist manuscript conductor score/lead sheet in ink, annotations in pencil; 15 p.  
On verso: various cues in pencil

**BOX-FOLDER 27/13**
One more dance  
Albert Sirmay manuscript piano-vocal score in pencil; 6 p.

**BOX-FOLDER 26/3**
Opening act I #4  
see also Finaletto #2

**BOX-FOLDER 26/4**
Opening act II #16  
Robert Russell Bennett manuscript full score in ink, annotations in pencil; 4 p.

**BOX-FOLDER 30/1**
Opening act II #16  
Parts

**BOX-FOLDER 30/2**
Out march #33  
Parts

**BOX-FOLDER 30/3**
Pit scene; Steel ballet  
see also Intro - pit scene  
Parts

**BOX-FOLDER 27/1**
Prayer #7  
Robert Russell Bennett manuscript full score in ink; 7 p.
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| BOX-FOLDER 30/4 | Prayer #7  
Parts |
| BOX-FOLDER 27/2 | Singverein  
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 28 p.  
*Note: By Hammerstein-Beethoven-Kern* |
| BOX-FOLDER 30/5 | Singverein #5, #6  
Parts |
| BOX-FOLDER 31/1 | Small cues, office scene #9  
Parts |
| BOX-FOLDER 27/3 | The song is you (I hear music)  
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 8 p. |
| BOX-FOLDER 27/14 | The song is you  
Albert Sirmay manuscript piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 30/6 | The song is you (I hear music) #24  
Parts |
| BOX-FOLDER 30/7 | The song is you - reprise #26  
Parts |
| BOX-FOLDER 27/4 | Terzetto  
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 34 p.  
*Note: In Bennett's hand on p. 10: "N.B. Bell note might be played by neighboring trombonist if he doesn't charge $15 for doubling."* |
| BOX-FOLDER 31/3 | Terzetto #14  
Parts |
| BOX-FOLDER 27/15 | There's a hill beyond a hill  
Albert Sirmay manuscript piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 31/4 | There's a hill beyond a hill #8  
Parts |
| BOX-FOLDER 31/5 | Vorspiel #1  
Parts |
| BOX-FOLDER 27/5 | Walk across  
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 14 p. |
| BOX-FOLDER 31/6 | Walk across - scene change #18  
Parts |
| BOX-FOLDER 27/6 | When the spring is in the air  
Robert Russell Bennett manuscript full score in ink, annotations in pencil ; p. 1-10, 14-22, 24-41 |
| BOX-FOLDER 27/16 | When the spring is in the air  
Albert Sirmay manuscript piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 31/7 | When the spring is in the air #20  
Parts |
| BOX-FOLDER 27/17 | *Music in the Air* selection  
Robert Russell Bennett manuscript piano score in ink ; 18 p.  
*Includes: I've told ev'ry little star; There's a hill beyond a hill; And love was born; In Egern on the Tegern See; I am so eager; When the spring is in the air; The song is you* |
| BOX-FOLDER 32/1-2 | Scripts  
Two bound typescript scripts, ; act I (56 p.), act II (56 p.) |
Lyric sheets
Typescript lyric sheets, some with annotations in pencil or ink, multiple copies for some; [49] p.
Includes:
- Brook scene; And love was born
- Damn good time (bedroom scene)
- Finale - We belong together
- I'm alone - office scene (Frieda sings solo)
- In Egern on the Tegern See
- Interlude (after school)
- I've told every little star - office scene (Duet: Karl and Sieglinde)
- Letter song - office scene (Bruno sings solo)
- Prologue (little girls sing offstage)
- We belong together
- Zoo scene
Included in Prologue (little girls sing offstage):
- Little star (school scene)
- Melodies of May
- There's a hill beyond a hill
- Interlude
- When the spring is in the air
- We belong together

Chorus books
Two printed choral scores; 48 p. each

Character part books
Typescript part books, 2 copies for each character (the 1st copy usually in red and black, the 2nd a carbon); 82 books

*The Night Boat* (1920) lyrics by Anne Caldwell

Some fine day
Copyist manuscript piano-vocal score in ink; 8 p.
*Alternate title:* A man to match my car

Some fine day
*Alternate title:* A man to match my car

* Ninety in the Shade * (1915)

Can't you see I mean you
Copyist manuscript piano-vocal score in ink and pencil, annotations in Kern's hand in pencil; [4] p.
*Note:* Lyric by M.E. Rourke
*Note:* later used with rewritten lyric in *Very Good Eddie*, as "Isn't it great to be married" and in London production of *Theodore and Company*, with further altered lyric, as "All that I want is somebody to love me"

Can't you see I mean you
Printed piano-vocal score; 5 p.

Curtain up act II, opening
I have been around a bit
*see* Miscellaneous/Unidentified Show Music
*Just for to-night, or, Give me love, all your love!
Printed piano-vocal score ; 4 p.
{
\textit{Note}: Music by Harry A. Tierney, lyric by Worton David
}

Where's the girl for me?
Copyist manuscript piano-vocal score in ink ; 7 p.
{
\textit{Note}: Arranged for piano by Charles N. Miller
\textit{Note}: Lyric by Harry B. Smith
\textit{Note}: Right side ragged and frayed
}

Whistling Dan
\textit{see also} Leave it to Jane ; Whistling Dan
Copyist manuscript piano-vocal score in ink, lyric and title in Kern's hand ; 5 p.
{
\textit{Note}: Lyric by Harry B. Smith
}\textit{In caption}: Lone Star

Unidentified
\textit{In caption}: Marjorie Blyth

Unidentified

\textit{Nobody Home} (1915)

Buffo dance
\textit{see also} Buffo dance from Very Good Eddie
Frank Saddler manuscript full score in ink, with some annotations in Kern's hand ; 12 p.
+ p. 1a, 2a (additional scoring for trumpets and bassoons)
\textit{Crossed out title}: Girls of yesterday

Hyson dance
Frank Saddler manuscript piano score in ink, pencil annotations in Kern's hand ; 5 p.

Hyson dance
Copyist manuscript piano score in ink ; [1] p.

The magic melody
Copyist manuscript piano-vocal score in ink, pencil notes and annotations in Kern's hand ; 6 p.
{
\textit{Note}: Lyric by Schuyler Greene
}

The magic melody
Copyist manuscript piano-vocal score in ink ; [2] p. (incomplete)

The magic melody
Printed piano-vocal score ; 7 p.
{
\textit{Note}: there is a note in Kern's hand on the copyist manuscript that was also engraved on the printed music: "This song is not a part of the score of 'Nobody Home.'"
}

\textit{Oh, Boy!} (1917) lyrics by P.G. Wodehouse

Ain't it a grand and glorious feeling
Frank Saddler manuscript full score in ink ; 12 p.
{
\textit{Note}: uses Very Good Eddie instrumentation
}

Ain't it a grand and glorious feeling #2
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; [4] p.

Be a little sunbeam
Printed piano-vocal score, annotations in Kern's hand in pencil ; 5 p.
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| BOX-FOLDER 33/15 | Finale act I #9  
Frank Saddler manuscript piano-vocal score in ink and pencil, pencil annotations in Kern's hand, 14 p.; photocopy of copyist piano-vocal score, 14 p. |
| BOX-FOLDER 33/16 | Flubby dub  
Copyist manuscript piano-vocal score in ink, with partial voice part sketched in pencil, no lyric ; 3 p. |
| BOX-FOLDER 33/17 | Letter song #7  
Frank Saddler manuscript piano-vocal score in ink, annotations in pencil ; 4 p. |
| BOX-FOLDER 33/18 | Nesting time in Flatbush #13  
Frank Saddler manuscript piano-vocal score in pencil, incomplete vocal line, no lyric ; [1] p. |
| BOX-FOLDER 33/18 | Nesting time in Flatbush #13  
Copyist manuscript piano-vocal score in ink ; [3] p. |
| BOX-FOLDER 33/19 | Oh, daddy, please  
Frank Saddler manuscript short score/sketch in pencil, [1] p.; photocopy of copyist piano-vocal score, 9 p.  
**Titled:** Trio -- Lou Ellen -- Judge -- George -- #12 |
| BOX-FOLDER 33/20 | Opening act I  
Frank Saddler manuscript piano-vocal score/sketch in pencil, no lyric ; 6 p. Package of seeds  
**see Garden of girls** |
| BOX-FOLDER 33/21 | Rolled into one  
Copyist manuscript piano-vocal score in ink, annotations in pencil ; 5 p. |
| BOX-FOLDER 33/22 | Why can't they hand it to me  
Parts  
**Note:** this song was used in *Riviera Girl* |
| BOX-FOLDER 33/23 | Lyric sheets  
Includes:  
• Ain't it a grand and glorious feeling #2 (Jim and Girls, act I scene 1)  
• Be a little sunbeam #11 (Jacky and chorus)  
• Finale act I  
• The first day of May (Trio)  
• Flubby dub (Trio: Jacky, Jim and George)  
• I was looking for a pal like you  
• Ku la loo  
• Letter song  
• Nesting time in Flatbush #13 (Duet: Jim and Jacky)  
• Nesting time in Flatbush  
• Nesting time in Flatbush (Additional chorus: Flatbush)  
• Oh, daddy, please (Trio: Lou Ellen, Judge, and George)  
• A package of seeds  
• Ribbons and laces  
• That's the kind of man I'd like to be (George and girls, act I scene 2)  
• Till the clouds roll by  
• Words are not needed  
• You never knew about me |
**Oh, I Say!** (1913) lyrics by Harry B. Smith

**Katy-did**
Holograph piano-vocal score in ink; 4 p.

**Katy-did**
Parts
*Note: arranged by Charles N. Grant
Includes: A wifey of your own

**A woman's heart, act II - terzette #4**
Copyist manuscript piano-vocal score in ink, some annotations in Kern's hand; 10 p.

**Oh, Lady! Lady!!** (1918) lyrics by Guy Bolton and P.G. Wodehouse

**Before I met you**
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 2 p.

**Bill**
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 2 p.
*Note: sketch and notes on back of p. 1

**The dance I'd do**
Holograph piano score in pencil, annotations by Frank Saddler; [1] p.

**Dear old prison days**
Frank Saddler manuscript piano-vocal score in pencil and ink, no lyric; 3 p.

**Do it now #3**
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 3 p.

**Do look at him**
*see Miscellaneous/Unidentified Show Music

**Finale act I #8**
Frank Saddler manuscript piano-vocal score in ink, annotations in pencil (some in Kern's hand), penciled lyric in P.G. Wodehouse's hand; 12 p.

**Finale I**
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 6 p.

**Greenwich village #13**
Frank Saddler manuscript piano-vocal score in ink, annotations in pencil, 2nd set of lyric in pencil in P.G. Wodehouse's hand; 4 p.

**Greenwich village**
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 2 p.

**I'm to be married today**
*see Opening act I; Opening chorus

**It's a hard, hard world for a man**
Frank Saddler manuscript piano-vocal score in pencil and ink, no lyric; 2 p.

**Little ships come sailing home**
Frank Saddler manuscript piano-vocal score in pencil, no lyric; [2] p.

**Moon song, opening act II #9**
Frank Saddler manuscript piano-vocal score in ink with a single lyric correction in pencil in P.G. Wodehouse's hand; 4 p.

**Moon song**
Frank Saddler manuscript sketch in pencil; [1] p.

**Moon song - Introduction to act II**
Copyist manuscript piano score in ink; [1] p.

**Moon song #9**
Frank Saddler manuscript sketch in pencil; [1] p.
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| BOX-FOLDER 34/12 | Moon song  
Frank Saddler manuscript piano score/piano-vocal score in pencil, no lyric; [2] p. |
| BOX-FOLDER 34/13 | Not yet #2  
| BOX-FOLDER 34/14 | Oh lady-lady  
Max Hirschfeld manuscript piano-vocal score in ink; [5] p. |
| BOX-FOLDER 34/15 | Opening act I, opening chorus act I #1  
Frank Saddler manuscript piano-vocal score in ink, lyric in pencil in P.G. Wodehouse's hand; 10 p.  
*Includes:* I'm to be married today  
Opening act II  
*see* Moon song |
| BOX-FOLDER 34/16 | Opening chorus, act I  
Max Hirschfeld manuscript piano-vocal score in ink, annotations in pencil, some in Kern's hand; 5 p.  
*Includes:* I'm to be married today |
| BOX-FOLDER 34/17 | Our little nest #4  
Frank Saddler manuscript piano-vocal score in ink; 5 p. |
| BOX-FOLDER 34/17 | Our little nest  
Copyist manuscript piano-vocal score in ink, no lyric; 5 p. |
| BOX-FOLDER 34/17 | Our little nest #4  
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 3 p. |
| BOX-FOLDER 34/18 | Overture  
Max Hirschfeld manuscript piano score in ink, some pencil annotations in Kern's hand; 9 p. |
| BOX-FOLDER 34/19 | Some little girl  
Frank Saddler manuscript piano score/sketch in pencil; 2 p.  
*Note:* Originally "Beach duet" for Century |
| BOX-FOLDER 34/20 | Wheatless day  
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 2 p. |
| BOX-FOLDER 34/21 | You found me and I found you #7  
Frank Saddler manuscript piano-vocal score in pencil, no lyric; 3 p. |
| BOX-FOLDER 34/22 | Oh, Lady! Lady!!  
Printed piano-vocal score, includes photographs; 90 p. |
| BOX-FOLDER 34/23 | Sketches  
*Includes:* Opening chorus; I'm to be married today |
| BOX-FOLDER 34/24 | Oh Lady! Lady!! selection  
| BOX-FOLDER 34/25 | Lyric sheets  
*Note:* in pencil on copy 1 of "Before I met you": Dear Jer/This comes on p. 34 Act II. It isn't cued in yet. Let's have another 'There was I, & there were you' and lift 'em out of their seats/Yours ever/P.G. [Wodehouse]  
*Note:* Typescript note at end of copy 1 of "Not yet": *REFRAIN AS BEFORE/* (*Unless the old bean works with unusual activity and produces another)/NOTE. SUGGESTION FOR BUSINESS. Why not work this number on the same lines as |
that duet in The Arcadians, where the couple were constantly being interrupted when trying to make love. It will be easy to bring on the maid with more wedding presents and bridesmaids wanting to look at the wedding-dress etc./ P.G. W[odehouse]

Includes:
• Before I met you (Duet: Willoughby and Molly) (3 copies)
• Bill (Molly and girls)
• Dear old prison days (Duet: Fanny and Spike) (2 copies)
• Do it now (Trio: Bill, Hale, Spike) #3 (2 copies)
• Finale (2 copies). Note: on back of 1 copy is p. 99 of Wodehouse's Piccadilly Jim
• Greenwich village (Trio: Willoughby, Spike, Fanny)
• I found you and you found me (Duet: May and Hale) #7
• I'm to be married today (Molly) - to follow opening chorus (2 copies)
• It's a hard, hard world for a man
• Little ships come sailing home (Molly and girls) (3 copies)
• Moon song (Opening: Hale) act II
• Not yet (Duet: Bill and Molly) #2 (2 copies)
• Opening chorus
• Some little girl (May and boys)
• Wheatless days (Duet: Underwood and May)

BOX-FOLDER 34/26 Letter/song list
Frank Saddler letter in ink to Felix(?) listing songs from the show ; [1] p.

One Night in the Tropics (1940) lyrics by Dorothy Fields
see Back in my shell

A Polish Wedding (1912)

BOX-FOLDER 34/27 Let us build a little nest
see also Let us build a little nest from Head Over Heels
Printed piano-vocal score ; 5 p.
Note: Lyric by Kern and George V. Hobart

Wedding scene
see Miscellaneous/Unidentified Show Music

The Red Petticoat (1912) lyrics by Paul West

BOX-FOLDER 34/28 Little golden maid, act I #4 (Duet: Dora and Brick)
Holograph piano-vocal score in ink, with pasteovers ; 4 p.
Includes: Dance; Golden Maid

The Rich Mr. Hoggenheimer (1906) lyrics by M.E. Rourke

BOX-FOLDER 34/29 I've a little favor
Copyist manuscript piano-vocal score in ink ; [3] p.

Ripples (1930) lyrics by Graham John

BOX-FOLDER 34/30 Anything may happen any day
On verso: 1st violin part for "My gal is a high born lady"

BOX-FOLDER 34/30 Anything may happen any day
Copyist manuscript piano-vocal score in ink, annotations and partial lyric in pencil ; 6 p.

BOX-FOLDER 34/30 Anything may happen any day
Copyist manuscript piano-vocal score in ink ; 6 p.

BOX-FOLDER 34/30 Anything may happen any day

Roberta (1933) lyrics by Otto Harbach
Alpha beta pi
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<td>BOX-FOLDER 38/1</td>
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<td>BOX-FOLDER 103/1</td>
<td>Armful incidental, act II #25, #27, #27 1/2 &lt;br&gt;Parts</td>
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| BOX-FOLDER 35/1 | Armful of trouble <br> Robert Russell Bennett manuscript full score in ink ; 48 p. + p. 32.5  
*Note*: unused |
| BOX-FOLDER 35/1 | Insert in armful <br> Robert Russell Bennett manuscript full score in ink ; 3 p. |
| BOX-FOLDER 38/2 | Armful of trouble, or, Armful incidental #2 <br>Parts |
| BOX-FOLDER 103/2 | Armful of trouble #2 <br>Parts |
| BOX-FOLDER 35/2 | Bar curtains <br> Robert Russell Bennett manuscript full score in ink ; [1] p.  
*Note*: marimba, celeste, piano score |
<p>| BOX-FOLDER 38/3 | Bar curtain #26a &lt;br&gt;Conductor's part |
| BOX-FOLDER 103/3 | Bar curtain #26a ; Bar scene #26b &lt;br&gt;Parts (3) |
| BOX-FOLDER 38/4 | Bar let's begin #29 &lt;br&gt;Parts |
| BOX-FOLDER 103/4 | Bar let's begin #27, #29 &lt;br&gt;Parts |
| BOX-FOLDER 38/5 | Change after party, yesterdays #34, #35 &lt;br&gt;Parts |
| BOX-FOLDER 103/5 | Change after party #31, #34 &lt;br&gt;Parts |
| BOX-FOLDER 38/6 | Corridor opening #16, #17 &lt;br&gt;Parts |
| BOX-FOLDER 103/6 | Corridor opening #15 &lt;br&gt;Parts |
| BOX-FOLDER 38/7 | Delilah - change music #29 1/2, #30 &lt;br&gt;Parts |
| BOX-FOLDER 103/7 | Delilah - change music #29a, #29 1/2 &lt;br&gt;Parts |
| BOX-FOLDER 35/3 | Don't ask me not to sing &lt;br&gt;Robert Russell Bennett manuscript full score in ink ; 45 p. |
| BOX-FOLDER 38/8 | Don't ask me not to sing #31, #32 &lt;br&gt;Parts |
| BOX-FOLDER 103/8 | Don't ask me not to sing #29, #32 &lt;br&gt;Parts |
| BOX-FOLDER 35/4 | Dorrie barges &lt;br&gt;see I won't dance |
| BOX-FOLDER 35/4 | Dream intro &lt;br&gt;Robert Russell Bennett manuscript full score in pencil ; [1] p. |</p>
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| BOX-FOLDER 35/4 | Dream  
Robert Russell Bennett manuscript full score in ink ; 51 p. + p. 40.5 and 49.5  
*Note:* unused |
| BOX-FOLDER 35/5 | End of scene 1 act II  
Robert Russell Bennett manuscript full score in ink ; 22 p. |
| BOX-FOLDER 38/9 | End of scene 1 act II #26  
Parts |
| BOX-FOLDER 103/9 | End of scene 1 act II #24, #26  
Parts |
| BOX-FOLDER 38/10 | Entr'acte #21  
Parts |
| BOX-FOLDER 103/10 | Entr'acte #21  
Parts |
| BOX-FOLDER 35/6 | Exit  
Robert Russell Bennett manuscript full score in ink ; 24 p. |
| BOX-FOLDER 39/1 | Exit #39  
Parts |
| BOX-FOLDER 104/1 | Exit #39, #37  
Parts |
| BOX-FOLDER 35/7 | Fashion show  
Robert Russell Bennett manuscript full score in ink and pencil ; 11 p. |
| BOX-FOLDER 39/2 | Fashion show #17, #19  
Parts |
| BOX-FOLDER 104/2 | Fashion show #15, #17  
Parts |
| BOX-FOLDER 35/8 | Finale act I  
Robert Russell Bennett manuscript full scores in ink and pencil ; [90] p.  
*Includes:* Finale I; Insert in finale at 6; Change in finish of act I; New finale act I; Last version finale act I; Hard to handle (fin. I); New end act one; Endings finale act I continued  
*Note:* mostly unused |
| BOX-FOLDER 39/3 | Finale I continued #20  
Parts |
| BOX-FOLDER 104/3 | Finale act I #18, #20  
Parts |
| BOX-FOLDER 36/1 | Finale ultimo  
Robert Russell Bennett manuscript full score in ink and pencil ; 36 p. + 2nd p. 33 |
| BOX-FOLDER 39/4 | Finale ultimo 1 #36  
Parts |
| BOX-FOLDER 39/5 | Finale ultimo 2 #38  
Parts |
| BOX-FOLDER 104/4 | Finale ultimo #34, #36  
Parts |
| BOX-FOLDER 39/6 | Finaletto prologue #5, #5a, #5aa  
Parts |
| BOX-FOLDER 104/5 | Finaletto prolog #5, #6a  
Parts |
Show Music, 1905-1945

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| BOX-FOLDER 36/2 | Finaletto scene 1 ; After prolog ; Scene change act I scene 2  
Robert Russell Bennett manuscript full score in ink ; p. [1], 1-2, 1-8, 3-9 |
| BOX-FOLDER 40/1 | Hot spot, or, Hold 'em high #23  
Parts |
| BOX-FOLDER 104/6 | Hot spot #21, #23  
Parts |
| BOX-FOLDER 36/3 | I won't dance  
Robert Russell Bennett manuscript full score in ink ; 49 p. + [1] p. laid in  
*Note:* "Dorrie barges" is from *Three Sisters*, "I won't dance" was added to the 1935 film version of *Roberta*. The "I won't dance" music begins on p. 22  
*Titled:* Dorrie barges |
| BOX-FOLDER 36/4 | I'll be hard to handle  
Robert Russell Bennett manuscript full score in ink and pencil ; 30 p., 5 p.  
*Includes:* chorus |
| BOX-FOLDER 40/2 | I'll be hard to handle #18  
Parts |
| BOX-FOLDER 104/7 | I'll be hard to handle #16, #18  
Parts |
| BOX-FOLDER 40/3 | Incidental corridor scene #16, #18  
Parts |
| BOX-FOLDER 105/1 | Incidental corridor scene #16  
Parts |
| BOX-FOLDER 36/5 | Let's begin  
Robert Russell Bennett manuscript full score in ink ; 40 p. |
| BOX-FOLDER 40/4 | Let's begin - overture #1  
Parts |
| BOX-FOLDER 105/2 | Let's begin #1  
Parts |
| BOX-FOLDER 36/6 | Let's begin - piano routine  
Robert Russell Bennett manuscript full score in ink ; 13 p. |
| BOX-FOLDER 40/5 | Let's begin - piano routine #25  
Parts |
| BOX-FOLDER 105/3 | Let's begin - piano routine #23, #25  
Parts |
| BOX-FOLDER 36/7 | Lindy hop  
Robert Russell Bennett manuscript full score in ink ; 15 p. |
| BOX-FOLDER 40/6 | Lovely to look at #15 1/2  
Parts  
*Note:* for film version, dated 6/4/38 |
| BOX-FOLDER 36/8 | Madrigal  
Robert Russell Bennett manuscript full score in ink ; 7 p., 16 p.  
*Note:* "New madrigal" segues "to old madrigal" |
| BOX-FOLDER 40/7 | Madrigal #3  
Parts |
| BOX-FOLDER 105/4 | Madrigal #3 ; Madrigal exit #4  
Parts |
| BOX-FOLDER 40/8 | Madrigal exit #4  
Parts |
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| BOX-FOLDER 37/12 | Main title  
  Copyist manuscript short score in ink ; 5 p.  
  Note: "Para[phrase] by Steiner" for film, includes "Smoke gets in your eyes," "Lovely to look at," "I won't dance" |
| BOX-FOLDER 40/9 | Myrtle no. 2nd act finale #37  
  Parts |
| BOX-FOLDER 41/1 | Opening act II #22  
  Parts |
| BOX-FOLDER 105/5 | Opening act II #20, #22  
  Parts |
| BOX-FOLDER 41/2 | Opening party scene #30, #31  
  Parts |
| BOX-FOLDER 105/6 | Opening party scene #28, #30  
  Parts |
| BOX-FOLDER 41/3 | Opening scene 3 #13, #14  
  Parts |
| BOX-FOLDER 105/7 | Opening scene 3 #12, #13  
  Parts |
| BOX-FOLDER 36/9 | Opening scene 4  
  Robert Russell Bennett manuscript full score in ink ; 20 p. |
| BOX-FOLDER 41/4 | Opening scene 4 #14, #14a  
  Parts  
  Includes: Scene 3 -- dance, #15 conductor's part |
| BOX-FOLDER 105/8 | Opening scene 4 #13, #14  
  Parts |
| BOX-FOLDER 41/5 | Orientale  
  Parts |
| BOX-FOLDER 41/6 | Pitkin  
  Parts |
| BOX-FOLDER 37/1 | Rhapsody in prose  
  Robert Russell Bennett manuscript full score in ink ; 14 p. |
| BOX-FOLDER 41/7 | Rhapsody in prose #9, #10  
  Parts |
| BOX-FOLDER 105/9 | Rhapsody in prose #9  
  Parts |
| BOX-FOLDER 41/8 | Roberti (fin. ult.)  
  Parts |
| BOX-FOLDER 37/2 | Russian trio  
  Robert Russell Bennett manuscript full score in ink ; 8 p.  
  Note: some pencil annotations may be in Kern's hand |
| BOX-FOLDER 37/3 | Scene 3 to scene 4  
  Robert Russell Bennett manuscript full score in ink ; 4 p. |
| BOX-FOLDER 41/9 | Scene 3 to scene 4 #15a, ; Change scene 3 to scene 4 #13  
  Parts |
| BOX-FOLDER 105/10 | Scene 3 to scene 4 #11 1/2, #15a  
  Parts |
| BOX-FOLDER 37/4 | Smoke gets in your eyes  
  Robert Russell Bennett manuscript full score in ink ; 10 p. + 6 p. insert |
Show Music, 1905-1945

CONTAINER

Contents

Note: insert for strings only

BOX-FOLDER 41/10
Smoke gets in your eyes #24 #24 1/2
Parts

BOX-FOLDER 106/1
Smoke gets in your eyes #22, #24, #24 1/2
Parts

BOX-FOLDER 37/5
Something had to happen intro
Robert Russell Bennett manuscript full score in ink ; [1] p.

BOX-FOLDER 37/5
Something had to happen
Robert Russell Bennett manuscript full score in ink ; 14 p.

BOX-FOLDER 37/13
Something had to happen
Printed piano-vocal score ; 5 p.

BOX-FOLDER 41/11
Something had to happen #8, #8a
Two sets of parts, E-flat major, F major
Note: conductor's part is #9 from Shoot the Works

BOX-FOLDER 106/2
Something had to happen #8, #8a
Parts

BOX-FOLDER 37/6
Something had to happen
Robert Russell Bennett manuscript full score in ink and pencil ; 11 p.

BOX-FOLDER 37/6
Something had to happen - New finish of act II
Robert Russell Bennett manuscript full score in pencil ; [1] p.

BOX-FOLDER 42/1
Something had to happen #28
Parts

BOX-FOLDER 106/3
Something had to happen #26, #28
Parts

BOX-FOLDER 37/7
The touch of your hand
Robert Russell Bennett manuscript full score in ink ; 26 p. + p. 18.5

BOX-FOLDER 42/2
The touch of your hand #10, #11, #12
Parts

BOX-FOLDER 106/4
The touch of your hand #10, #11
Parts

BOX-FOLDER 42/3
The touch of your hand - party scene #32, #32d
Parts

BOX-FOLDER 106/5
The touch of your hand - party scene #30, #33
Parts

BOX-FOLDER 42/4
The touch of your hand - reprise #13, #14, #16
Parts

BOX-FOLDER 106/6
The touch of your hand - reprise #13, #14b, #14
Parts
Note: marked "not used"

BOX-FOLDER 42/5
The touch of your hand - reprise #14
Parts
Note: probably for the film version

BOX-FOLDER 37/8
Waltz
Robert Russell Bennett manuscript full score in ink ; 4 p.
Titled: Little waltz

BOX-FOLDER 37/8
Waltz
Robert Russell Bennett manuscript full score in ink ; 4 p.
In caption: Waltz insert in waltz routine
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| BOX-FOLDER 42/6 | Waltz routine act II #33  
Parts |
| BOX-FOLDER 106/7 | Waltz routine act II #31, #33 1/2  
Parts |
| BOX-FOLDER 42/7 | Wardrobe scene #35, #36  
Parts |
| BOX-FOLDER 106/8 | Wardrobe scene #33, #35  
Parts |
| BOX-FOLDER 37/9 | Yesterdays  
Robert Russell Bennett manuscript full score in ink; 7 p. |
| BOX-FOLDER 43/1 | Yesterdays #7, #7a  
Parts |
| BOX-FOLDER 43/2 | Yesterdays #7  
Parts  
*Note:* probably for the film version |
| BOX-FOLDER 106/9 | Yesterdays #7  
Parts  
*Note:* marked “not used” |
| BOX-FOLDER 43/3 | Yesterday’s dance #16a  
Parts |
| BOX-FOLDER 107/1 | Yesterday’s dance #17, #19  
Parts |
| BOX-FOLDER 37/10 | You're devastating  
Robert Russell Bennett manuscript full score in ink, some pencil emendations; 12 p. |
| BOX-FOLDER 43/4 | You're devastating #6  
Parts |
| BOX-FOLDER 107/2 | You're devastating #6, #6b, #6c  
Parts |
| BOX-FOLDER 37/11 | You're devastating chorus  
Robert Russell Bennett manuscript full score in ink; 4 p. |
| BOX-FOLDER 43/5 | You're devastating - Devastating incidental #8, #9 1/2  
Parts |
| BOX-FOLDER 107/3 | You're devastating #7 1/2, #9 1/2  
Parts |
| BOX-FOLDER 43/6 | You're devastating  
String parts  
*In caption:* Tamara’s devastating #6 |
| BOX-FOLDER 43/7 | Miscellaneous parts from film, mostly tacets  
Parts |
| BOX-FOLDER 43/8 | Unidentified parts  
Parts (incomplete and fragments); [4] p. |
| BOX-FOLDER 37/14 | Lyric sheets  
Typescript lyric sheets; p. [1], p. 4-6  
*Includes:* Now that you’ve got me going; Madrigal number; Don't ask me not to sing |
| BOX-FOLDER 37/15 | Song listings  
| BOX-FOLDER 37/15 | Song listings  
Detailed performance notes in pencil, incomplete; p. 3 |
**Rock-a-Bye Baby** (1918) lyrics by Herbert Reynolds

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| BOX-FOLDER 44/1 | According to Dr. Holt - quartetti  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 3 p. |
| BOX-FOLDER 44/2 | Cretonne  
Frank Saddler manuscript full score in ink ; 27 p. |
| BOX-FOLDER 44/3 | Cretonne  
Frank Saddler manuscript piano-vocal score in pencil, partial lyric ; 2 p. |
| BOX-FOLDER 44/3 | Cretonne  
Frank Saddler manuscript piano-vocal score in ink, annotations in pencil, no lyric ; p. 3-5  
*Note:* also for use in *Dear Sir*  
I believed all she said  
*see* *This morning* |
| BOX-FOLDER 44/4 | I never thought - Duetino  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 2 p. |
| BOX-FOLDER 44/5 | Cretonne  
The kettle  
Frank Saddler manuscript piano score in pencil ; [1] p. (incomplete) |
| BOX-FOLDER 44/7 | My boy  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 2 p. |
| BOX-FOLDER 44/7 | My own light infantry  
*see* *Opening act III*  
Nursery fanfare  
*see* *Opening act III* |
| BOX-FOLDER 44/8 | One, two, three  
Frank Saddler manuscript piano score in pencil ; 2 p. |
| BOX-FOLDER 44/9 | Opening act I  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 7 p. |
| BOX-FOLDER 44/11 | Opening act II  
Robert Russell Bennett manuscript piano score in ink ; 6 p.  
*Note:* later intended for *Dear Sir* |
| BOX-FOLDER 44/12 | Opening act III  
Frank Saddler manuscript piano score/sketch in pencil ; [1] p.  
*Alternate titles:* The nursery fanfare; My own light infantry  
*Note:* originally the burthen of "Honeymoon land" in *Toot-Toot*, later became "Light housekeeping" in *Night Boat* |
| BOX-FOLDER 44/13 | The real spring drive  
Frank Saddler manuscript piano score in pencil ; [2] p.  
*Note:* includes music deleted from the published version |
| BOX-FOLDER 44/14 | Rock-a-bye baby dear  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 3 p. |
| BOX-FOLDER 44/15 | Signorina Adelina  
Manuscript full score in ink ; 6 p. |
| BOX-FOLDER 44/16 | Signorina Adelina #2  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; [1] p. |
| BOX-FOLDER 44/16 | Signorina Adelina #2  
Frank Saddler manuscript piano-vocal score in ink ; 4 p. |
| BOX-FOLDER 44/17 | Signorina Adelina #3  
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<td>BOX-FOLDER 44/19</td>
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<td>Frank Saddler manuscript piano-vocal score in ink ; 2 p.</td>
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<td><em>On verso:</em> note in Kern's hand</td>
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<td>BOX-FOLDER 44/6</td>
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<td>Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 4 p.</td>
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<td><em>Titled:</em> Melodia a tre</td>
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<td>Frank Saddler and Robert Russell Bennett manuscript full score in ink ; [33] p.</td>
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<td><em>Titled:</em> Opening act II - Melodia a tre</td>
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<td>BOX-FOLDER 44/21</td>
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<td>Copyist manuscript voice part in ink ; [3] p.</td>
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<td>Terzetto #4</td>
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<td>BOX-FOLDER 44/23</td>
<td>There's no better use for time than kissing</td>
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<td>BOX-FOLDER 44/24</td>
<td>This morning</td>
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<td>Frank Saddler manuscript piano score in pencil ; 2 p.</td>
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<td><em>Note:</em> became &quot;I believed all she said&quot;</td>
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<td><em>In caption:</em> I woke up this morning</td>
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<td>BOX-FOLDER 44/25</td>
<td>Who? not you!</td>
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<td>Frank Saddler manuscript full score in ink ; 13 p.</td>
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<td>BOX-FOLDER 44/26</td>
<td>Who? not you! #3</td>
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<td>Frank Saddler manuscript piano score in pencil ; 2 p.</td>
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<td>Frank Saddler manuscript piano-vocal score in ink ; 4 p.</td>
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<td>BOX-FOLDER 44/27</td>
<td>Lyric sheets</td>
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<td></td>
<td>Typescript and manuscript lyric sheets, some annotated ; [28] p.</td>
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<td></td>
<td><em>Includes:</em> According to Doctor Holt; Half the world is looking in the eyes of all the rest;</td>
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<td>I never thought (Zoe and Alfred); Melodia a tre; My boy; One, two, three; There's no better use for time than kissing; Who? not you</td>
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<tr>
<td>BOX-FOLDER 44/27</td>
<td>Lyric sheets</td>
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<tr>
<td></td>
<td>Typescript and manuscript lyric sheets, some annotated ; [? ] p.</td>
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<tr>
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<td><em>Note:</em> Alfred Simon says &quot;Adelina's birthday - Rock-a-bye-baby&quot; is not the same</td>
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<tr>
<td></td>
<td>&quot;Rock-a-bye baby&quot; as recorded number from the show</td>
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<td>Includes:</td>
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<tr>
<td></td>
<td>• Opening</td>
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<td></td>
<td>• Bella mia [Note: see this title under Opening]</td>
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<tr>
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<td>• Hurry now [Note: see this title under Opening]</td>
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<td></td>
<td>• Motoring along the old post road [Note: see this title under Opening]</td>
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<td>• Signorina Adelina entrance</td>
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<tr>
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<td>• Melodia a tre</td>
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<td>• One, two, three</td>
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<tr>
<td></td>
<td>• I never thought (Zoe and Alfred)</td>
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<td>• Who? not you</td>
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- Kettle song
- Opening second act - Stitching, stitching
- Cretonnes
- Adelina's birthday - Rock-a-by-baby
- Signorina Adelina - incidental
- My boy
- According to Doctor Holt
- Who? not you!
- The real/big spring drive - (Girls and Monty, act II)
- Finale - According to Dr. Holt
- Opening act III - The nursery fanfare
- I can trust myself with a whole lot of girls (Monty's song, act III)
- Think of where you might be instead of where you are (Aggie's song, act III)

**Rose Briar** (1922) lyric by Booth Tarkington

**Sally** (1920, 1946 revival) lyrics by Clifford Grey and P.G. Wodehouse
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| BOX-FOLDER 45/3 | Cleopatterer  
  Manuscript full score in ink ; 13 p. |
| BOX-FOLDER 45/3 | Cleopatterer  
  *Note:* originally from *Leave It to Jane* |
| BOX-FOLDER 47/4 | Cleopatterer  
  Printed piano-vocal score from *Leave It to Jane* ; 5 p. |
| BOX-FOLDER 49/3 | Cleopatterer #9  
  Parts |
| BOX-FOLDER 45/4 | Constantine's fanfare  
  Robert Russell Bennett manuscript full score in ink ; [1] p. |
| BOX-FOLDER 49/4 | Constantine's fanfare  
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| BOX-FOLDER 47/5 | Eccentric dance  
| BOX-FOLDER 45/5 | Entr'acte  
  Robert Russell Bennett manuscript full score in ink ; 14 p. |
| BOX-FOLDER 45/5 | Entr'acte  
  *Note:* some water damage |
| BOX-FOLDER 49/5 | Entr'acte  
  Parts |
| BOX-FOLDER 45/6 | Final curtain  
  Robert Russell Bennett manuscript full score in ink ; 9 p. |
| BOX-FOLDER 45/6 | Final curtain  
  *Note:* some water damage |
| BOX-FOLDER 49/6 | Final curtain  
  Parts |
| BOX-FOLDER 49/7 | Final curtain  
  Parts |
| BOX-FOLDER 45/7 | Finale act I  
  Robert Russell Bennett manuscript full score in ink ; 6 p. |
| BOX-FOLDER 49/8 | Finale act I #10a  
  Parts |
| BOX-FOLDER 45/8 | Finale ultimo  
  Robert Russell Bennett manuscript full score in ink ; 19 p.  
  *Note:* some water damage |
| BOX-FOLDER 49/9 | Finale ultimo  
  Parts |
| BOX-FOLDER 45/9 | The follies  
  Robert Russell Bennett manuscript full score in ink and pencil ; [77] p. |
| BOX-FOLDER 50/1 | The follies  
  Parts |
| BOX-FOLDER 47/6 | Greenwich village - opening #1  
  Copyist manuscript lead sheet in pencil ; 5 p. |
Greenwich village - opening #1

Greenwich village
see also Opening act I
Two printed piano-vocal scores from Oh, Lady! Lady!!, annotated; 5 p. each

Howard specialty
Manuscript full score in ink; 33 p. + p. 8a, 16a, 24a

Parts

It's a hard, hard world for a man
Photostat and negative photostat of printed piano-vocal score from Oh, Lady! Lady!!; p. 2-5

Leave it to Jane
Printed piano-vocal score, annotations in ink; 5 p.

Little church around the corner
see also It's wireless
Allan Small manuscript full score in pencil; 49 p.

Little church around corner - final chorus
see also It's wireless
Manuscript piano-choral score in pencil; 6 p.

Little church around corner - final chorus
see also It's wireless
Copyist manuscript piano-choral score in ink on transparencies and their ozalids; [8] p.

Little church around the corner
see also It's wireless
Two printed piano-vocal scores, annotations in pencil; 5 p.

Little church around the corner
see also It's wireless; Opening act II

Little church around the corner - ride-out
see also It's wireless
Parts

Little church around the corner (new) - ride-out
see also It's wireless
Parts

Little church around the corner ride-out
see also It's wireless
Allan Small manuscript full score in pencil; 6 p.

Look for the silver lining
Manuscript full score in ink; 21 p.

Look for the silver lining #3
Parts

Look for the silver lining - utility
Manuscript full score in ink; 9 p.

Look for the silver lining - utility
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Looking all over for you
Manuscript full score in ink; 87 p.
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   Manuscript full score in ink ; 4 p.  
   *Note:* originally from *The Cabaret Girl* |
| BOX-FOLDER 47/10 | Looking all over for you  
   *In caption:* I'm looking all over |
| BOX-FOLDER 47/10 | Looking all over for you - last 4 bars and tag  
| BOX-FOLDER 47/10 | Looking all over for you  
   Two photostats of printed piano-vocal score ; p. 104-105 only |
| BOX-FOLDER 47/10 | Looking all over for you  
   Negative photostat of printed piano-vocal score ; p. 104-107 |
| BOX-FOLDER 51/1 | Looking all over for you  
   Parts |
| BOX-FOLDER 47/11 | Napoleon #4  
   Copyist manuscript piano-vocal score in ink and pencil ; 5 p.  
   *Note:* originally used in *Have a Heart*  
   On the beam  
   *see Reaching for the stars* |
| BOX-FOLDER 47/12 | On with the dance  
   Three printed piano-vocal scores ; 5 p. each |
| BOX-FOLDER 46/1 | Opening act I  
   *see also Greenwich village*  
   Robert Russell Bennett manuscript full score in ink ; 34 p. |
| BOX-FOLDER 47/13 | Opening  
| BOX-FOLDER 51/2 | Opening #1  
   Parts |
| BOX-FOLDER 46/2 | Opening act II  
   *see also Little church around the corner*  
   Robert Russell Bennett manuscript full score in ink ; 34 p. |
| BOX-FOLDER 46/3 | Opening act II  
   Robert Russell Bennett manuscript full score in ink ; 7 p.  
   *Note:* some water damage |
| BOX-FOLDER 51/3 | Opening act II  
   Parts |
| BOX-FOLDER 47/14 | Opening act II  
| BOX-FOLDER 47/14 | Opening act II  
   Manuscript piano score in pencil ; 4 p. |
| BOX-FOLDER 47/14 | Opening act II  
| BOX-FOLDER 51/4 | Opening act II  
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| BOX-FOLDER 46/4 | Overture  
   Robert Russell Bennett manuscript full score in ink ; p. 1-33, 50-53 |
| BOX-FOLDER 51/5 | Overture  
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Reaching for the stars
  Manuscript full score in pencil and ink; p. 1, 16-79, 84, 89-90
  Note: same music as "On the beam" from You Were Never Lovelier

Reaching for the stars

Reaching for the stars
  Copyist manuscript piano-choral score in ink on transparencies and three ozalids; 8 p. each

Reaching for the stars

Reaching for the stars

Reaching for the stars
  Manuscript sketch in ink and pencil; [4] p.

On the beam
  Three printed piano-vocal scores from You Were Never Lovelier (film), pasteovers and annotations; 5 p. each

Reaching for the stars
  Parts

Sally
  Printed piano-vocal score with altered lyric for burthen in Kern's hand (pencil); 5 p.

Sally and I
  Manuscript full score in ink; 21 p.

Sally and I
  Parts

Sally and I - reprise 1
  Parts

Sally and I - 2nd reprise
  Parts

Sally and I - melodrame
  Manuscript piano score in pencil; [1] p. (incomplete)

Sally's dance
  Robert Russell Bennett manuscript full score in ink; 17 p.

Sally's dance

Sally's dance

Sally's dance
  Manuscript piano score in pencil; 3 p.

Sally's dance - #6
  Parts

Same sort of girl
  Printed piano-vocal score from The Girl From Utah; 5 p.

Schnitza-Komisski
  Manuscript full score in ink; 19 p.

The Schnitza-Komisski
Show Music, 1905-1945

Jerome Kern Collection

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| BOX-FOLDER 47/1 | Wild rose (3rd section)  
    Manuscript full score in ink ; 29 p. |
| BOX-FOLDER 48/10 | Wild rose  
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    *Includes:* section of "Sally's dance" |
| BOX-FOLDER 48/10 | Wild rose  
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| BOX-FOLDER 48/10 | Wild rose (male chorus)  
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| BOX-FOLDER 48/10 | Wild rose (male chorus and Sally)  
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    Copyist manuscript choral score in ink on transparencies and four annotated ozalid copies; 3 p. each  
    *Note:* appended to 1 copy is a 4 p. manuscript lead sheet extension |
| BOX-FOLDER 48/10 | Wild rose  
    Two printed piano-vocal scores, annotated ; 5 p. each |
| BOX-FOLDER 48/10 | Wild rose  
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| BOX-FOLDER 53/1 | Wild rose #10  
    Parts |
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| BOX-FOLDER 48/11 | You found me and I found you  
    Two printed piano-vocal scores from *Oh Lady! Lady!!* ; 5 p.  
    *Note:* inscription on 1 copy ascribes missing p. 3-4 to "Looking all over conductor's Book" |
| BOX-FOLDER 48/12 | You're here and I'm here  
    Manuscript lead sheet in pencil and 16 measure piano score revision ; [2] p. + pasteover |
| BOX-FOLDER 48/12 | You're here and I'm here  
    Printed piano-vocal score, annotated ; p. 3-5  
    *Note:* piano-vocal score, annotated ; p. 3-5  
    *Note:* probably from *The Marriage Market* |
| BOX-FOLDER 48/13 | *Sally*  
    Printed piano-vocal score from the London production of 1920-21 ; 132 p.  
    *Includes:* "The butterfly ballet" by Victor Herbert |
Show Music, 1905-1945

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  *In caption*: Froggies' patrol |
| BOX-FOLDER 54/2 | Bullfrog patrol  
  Frank Saddler manuscript full score in ink ; 20 p.  
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| BOX-FOLDER 54/3 | Bullfrog patrol  
  Frank Saddler manuscript piano-vocal score in ink ; 12 p.  
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| BOX-FOLDER 54/4 | The bumble bee  
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| BOX-FOLDER 54/5 | Ginger town  
  Frank Saddler manuscript full score in ink and red pencil ; 11 p. |
| BOX-FOLDER 54/6 | Ginger town  
  Frank Saddler manuscript piano-vocal score in ink, lyric in pencil ; 4 p.  
  *In caption*: Make believe |
| BOX-FOLDER 54/7 | Home sweet home  
  Frank Saddler manuscript full score in ink ; 20 p. |
| BOX-FOLDER 54/8 | Home sweet home  
  Frank Saddler manuscript piano-vocal score in ink ; 10 p.  
  *Note*: probably the same music as for "Over the hills"  
  *In caption*: Duet - Jacquiline and Hoppy  
  I believe in signs  
  see Opening act III |
| BOX-FOLDER 54/9 | In the Navy - Encore  
  Frank Saddler manuscript full score in ink ; 7 p. |
| BOX-FOLDER 54/10 | Just a little line  
  Frank Saddler manuscript full score in ink ; 12 p.  
  *In caption*: Letter song |
| BOX-FOLDER 54/11 | A little pep  
  Frank Saddler manuscript full score in ink ; 25 p. |
| BOX-FOLDER 54/12 | A little pep  
  Frank Saddler manuscript piano-vocal score in ink, part of lyric in Kern's hand ; 7 p.  
  *On verso*: manuscript sketch in pencil of the Duncan sisters' "Smiles" |
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*Note: also known as "I believe in signs" |
| BOX-FOLDER 54/15 | Scene music, act III  
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| BOX-FOLDER 58/2 | Bill
| BOX-FOLDER 58/2 | Bill
  - Proof for printed piano-vocal score, annotations in pencil; p. 3-5 |
| BOX-FOLDER 60/4 | Bill #25, B-flat major
  - Parts
| BOX-FOLDER 60/5 | Bill, A-flat major
  - Parts |
| BOX-FOLDER 60/6 | Boarding house - finale #23
  - Parts (incomplete) |
| BOX-FOLDER 55/4 | Box office scene
  - Robert Russell Bennett manuscript full score in ink; 47 p.
  - *Includes:* I would like to play a lover's part |
| BOX-FOLDER 58/3 | Cake walk
| BOX-FOLDER 55/5 | Can't help lovin' dat man
  - Robert Russell Bennett manuscript full score in ink; 28 p. |
| BOX-FOLDER 55/6 | Can't help loving dat man
  - Manuscript (possibly Victor Young's) full score in ink; 19 p.
  - *Note:* this is the arrangement for Helen Morgan's recording on Brunswick |
| BOX-FOLDER 58/4 | Can't help lovin' dat man
  - *Note:* dummy lyric by Kern |
| BOX-FOLDER 58/4 | Can't help lovin' dat man
  - Copyist manuscript piano-vocal score in ink and pencil, for publication; 6 p. |
| BOX-FOLDER 60/7 | Can't help lovin' that man
  - Violin part only |
| BOX-FOLDER 60/8 | Captain Andy #12
  - Parts |
| BOX-FOLDER 60/9 | Change of scene #9a
  - Parts |
| BOX-FOLDER 55/7 | Chaser
  - *Note:* music based on "Why do I love you?"
| BOX-FOLDER 60/10 | Chaser #34
  - Parts |
| BOX-FOLDER 60/11 | Chaser #38
  - Parts |
| BOX-FOLDER 55/8 | Cheer up - new verse, etc.
  - Robert Russell Bennett manuscript full score in ink; 6 p.
  - *Note:* became "I might fall back on you"
| BOX-FOLDER 58/5 | Cheer up!, act II scene I
| BOX-FOLDER 61/1 | Cheer up #13, #15a
  - Parts
  - C'mon folks
  - *see* Queenie's outburst
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| BOX-FOLDER 55/9 | Colored blood  
  Robert Russell Bennett manuscript full score in ink; [60] p.  
  *Note:* became "Mis'ry's comin' aroun'" |
| BOX-FOLDER 58/6 | Colored blood scene  
  Holograph and Robert Russell Bennett manuscript piano-vocal score/sketch in ink, no lyric; 10 p.  
  *Note:* Sketches for Wasserman scene on p. 6 |
| BOX-FOLDER 58/6 | Colored blood scene  
  Robert Russell Bennett manuscript piano-vocal score in ink, no lyric; 2 p. (incomplete) |
| BOX-FOLDER 55/10 | The convent  
  Robert Russell Bennett manuscript full score in ink; 23 p. |
| BOX-FOLDER 58/7 | The convent, act II scene 4  
  Holograph piano-vocal score in ink; 6 p. |
| BOX-FOLDER 61/2 | The convent #27  
  Parts |
| BOX-FOLDER 55/11 | Cotton Blossom - last scene  
  Robert Russell Bennett manuscript full score in ink; 3 p. |
| BOX-FOLDER 55/12 | Dahomey  
  *see also* Aborigines number  
  Robert Russell Bennett manuscript full score in ink; 26 p. |
| BOX-FOLDER 58/8 | Dahomey - 4 measures vamp  
  Holograph piano score (3 p.) in ink and rhythmic sketch (1 p.) in pencil; [4] p. |
| BOX-FOLDER 61/3 | Dahomey #21, #19 - 1st version  
  Parts |
| BOX-FOLDER 61/4 | Dahomey #21, #19 - 2nd version  
  Parts |
| BOX-FOLDER 55/13 | Dance away the night  
  Robert Russell Bennett manuscript full score in ink; 30 p.  
  *Note:* additional music on the back of 3 p. includes an alternate ending  
  *Note:* written for either the London or Paris production |
| BOX-FOLDER 58/9 | Duettino (Magnolia and Ravenal), act I scene 5  
  *Note:* from "Box office scene"; replaced by "Ballyhoo" |
| BOX-FOLDER 61/5 | Encore to #5, #11a, #15  
  Parts |
| BOX-FOLDER 61/6 | Entr'acte #18  
  Parts |
| BOX-FOLDER 56/1 | Finale act I  
  Robert Russell Bennett manuscript full score in ink; p. 1-40, 40b, 41-59, 61-64  
  *Note:* crossed out p. 60 ("Why do I love you?") is on back of 2nd p. 31 |
| BOX-FOLDER 58/10 | Final act I  
  Holograph piano-vocal score/sketch in ink, no lyric; 7 p. |
| BOX-FOLDER 62/1 | Finale act I #17, #14  
  Parts |
| BOX-FOLDER 56/2 | Finale act II  
  *Note:* for Paris production |
| BOX-FOLDER 62/2 | Finale ultimo #37, C major  
  Parts |
BOX-FOLDER 62/3  
Finale ultimo #37, D major  
Parts

BOX-FOLDER 58/11  
Frank and Elly  
*Note: probably "My girl"  
Gallivantin' aroun'  
see Miscellaneous Music

BOX-FOLDER 62/4  
*Goodbye my lady love #31  
Parts  
*Note: Music by Joe Howard

BOX-FOLDER 58/12  
Harmonica number, act I scene 5  
Holograph piano-vocal score in ink, no lyric ; 2 p.

BOX-FOLDER 56/3  
Hey, fella!  
Robert Russell Bennett manuscript full score in ink ; 16 p.

BOX-FOLDER 58/13  
Hey, fella!  

BOX-FOLDER 62/5  
Hey, fella! #34  
Parts

BOX-FOLDER 62/6  
*A hot time in the old town tonight #32a  
see also After the ball  
Parts (incomplete)  
*Note: Music by Theodore M. Metz

BOX-FOLDER 62/7  
*A hot time in the old town tonight  
Parts  
I might fall back on you  
see Cheer up ; Terzetto  
I would like to play a lover's part  
see Box office scene

BOX-FOLDER 56/4  
Imitations and buck dance  
Robert Russell Bennett manuscript full score in ink ; p. 1-8, 9 1/2, 9-24

BOX-FOLDER 63/1  
Imitation #36  
Parts

BOX-FOLDER 63/2  
Imitations #36  
Parts  
It's getting hotter in the North  
see No Mason Dixon Line

BOX-FOLDER 63/3  
Letter scene #22  
Parts

BOX-FOLDER 56/5  
Life upon the wicked stage  
see also Ruby Keeler's dance from Lucky  
Robert Russell Bennett manuscript full score in ink ; 22 p.

BOX-FOLDER 63/4  
Life upon the wicked stage #8, #12a  
see also Ruby Keeler's dance from Lucky  
Parts

BOX-FOLDER 58/14  
A lover's part - opening box office scene, act I scene V  
Holograph sketch in ink ; 5 p.
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| BOX-FOLDER 58/14 | A lover's part  
Robert Russell Bennett manuscript piano-vocal score in ink ; p. 9-14  
*Note*: cues in Kern's hand in pencil |
| BOX-FOLDER 56/6 | Magnolia and Julie  
*see also* Scena (Magnolia and Julie)  
Robert Russell Bennett manuscript full score in ink ; 28 p.  
*Note*: first strain derived from the railway duet "If we were on our honeymoon" from *Doll Girl* |
| BOX-FOLDER 63/5 | Magnolia and Julie #5a  
Parts |
| BOX-FOLDER 58/15 | Make believe - incidental #7, #26a  
Parts |
| BOX-FOLDER 63/6 | Melos, act I scene 1 (Ravenal and Magnolia)  
Holograph sketch in ink and pencil ; [2] p.  
*Note*: heavily crossed out  
*My girl*  
*see* Colored blood |
| BOX-FOLDER 58/17 | Of' man river  
Holograph sketch in ink over pencil ; [1] p. |
| BOX-FOLDER 58/18 | Of' man river  
Copyist manuscript piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 63/7 | Of' man river #3, B major  
Parts |
| BOX-FOLDER 64/1 | Of' man river #3, C major  
Parts |
| BOX-FOLDER 64/2 | Of' man river #33 reprise, B major  
Parts |
| BOX-FOLDER 64/3 | Of' man river #33 reprise, D major, D-flat major  
Parts, 2 sets |
| BOX-FOLDER 58/19 | Opening act I scene 1  
| BOX-FOLDER 58/20 | Opening act I scene 3 - waterfront saloon  
Holograph piano-vocal score/sketch in ink ; 4 p. |
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| BOX-FOLDER 56/8 | Opening act II  
Robert Russell Bennett manuscript full score in ink ; 60 p. |
| BOX-FOLDER 56/9 | Opening act II  
Robert Russell Bennett manuscript full score in ink ; 4 p. |
| BOX-FOLDER 58/21 | Opening act II  
*Note:* this is not the version used in the show |
| BOX-FOLDER 64/4 | Opening act II #19  
Parts |
| BOX-FOLDER 64/5 | Opening act II #19a incidental  
Parts |
| BOX-FOLDER 56/10, 57/1 | Opening chorus  
Robert Russell Bennett manuscript full score in ink, annotations in Kern's hand in pencil ; 131 p.  
*Includes:* Make believe (p. 99) |
| BOX-FOLDER 64/6 | Opening chorus part I #1  
Parts |
| BOX-FOLDER 65/1 | Opening chorus part II #2  
Parts |
| BOX-FOLDER 65/2 | Opening final scene #35a  
Parts |
| BOX-FOLDER 57/2 | Opening pantry scene  
Robert Russell Bennett manuscript full score in ink ; p. 1-5, A-G  
*Note:* segues directly into "Can't help lovin' dat man"  
*Note:* crossed out full score material on back of p. A-G, titled "Magnolia and Julie continue" |
| BOX-FOLDER 58/22 | Opening pantry scene, Act I scene 2  
| BOX-FOLDER 65/3 | Opening pantry scene #4  
Parts |
| BOX-FOLDER 65/4 | Opening scene #6  
Parts |
| BOX-FOLDER 58/23 | Opening trocadero, act II scene 6  
| BOX-FOLDER 58/23 | Opening trocadero act II scene 6  
Robert Russell Bennett manuscript piano score in ink ; [1] p. (incomplete) |
| BOX-FOLDER 57/3 | Overture  
Robert Russell Bennett manuscript full score in ink ; 31 p. |
| BOX-FOLDER 65/5 | Overture  
Parts |
| BOX-FOLDER 58/24 | Queenies ballyhoo  
| BOX-FOLDER 65/6 | Queenie's dance #14a  
Parts |
| BOX-FOLDER 57/4 | Queenie's outburst  
Robert Russell Bennett manuscript full score in ink ; 30 p.  
*Alternate titles:* Queenie's ballyhoo; C'mon folks |
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<td>Rehearsal scene - N1 #10 Parts</td>
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<td>Rehearsal scene - N2 #10a Parts</td>
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<td>Note: for horn and trumpet parts see &quot;Rehearsal scene - N1&quot;</td>
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<td>BOX-FOLDER 57/5</td>
<td>Sammy White Robert Russell Bennett manuscript full score in ink ; 10 p.</td>
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<td>BOX-FOLDER 58/25</td>
<td>Scena (Magnolia and Julie), act I scene 2</td>
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<td></td>
<td>see also Magnolia and Julie</td>
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<td>BOX-FOLDER 58/26</td>
<td>Scena (Magnolia and Julie)</td>
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<td>Robert Russell Bennett manuscript piano-vocal score in ink, lyric mostly in Kern's hand ; 8 p.</td>
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<td>Note: both manuscripts for this cut scene include reprises of &quot;Make believe,&quot; one with a different lyric and incomplete</td>
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<td>BOX-FOLDER 58/26</td>
<td>Scena Magnolia and Julie, act I scene 2</td>
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<td>Copyist manuscript piano-vocal score in ink, lyric in pencil, unfinished ; 8 p.</td>
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<td>Note: lyric in hand of the copyist, Hammerstein, and Kern</td>
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<td>BOX-FOLDER 59/1</td>
<td>Scena water-barrel, act I scene 7</td>
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<td>Holograph piano-vocal score/sketch in ink, no lyric ; 4 p.</td>
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<td>BOX-FOLDER 59/1</td>
<td>Scena water-barrel</td>
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<td></td>
<td>Robert Russell Bennett manuscript piano-vocal score in ink, lyrics in pencil ; 10 p.</td>
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<td>Alternate titles: Creole love song; Remembering you; Wanting you</td>
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<td>BOX-FOLDER 57/6</td>
<td>Terzetto</td>
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<td>Includes: I might fall back on you</td>
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<td>BOX-FOLDER 59/2</td>
<td>Terzetto (Capt. Magnolia and Parthy)</td>
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<td>Note: refrain became &quot;I might fall back on you&quot;</td>
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<td>There'll be a hot time in the old town tonight</td>
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<td>see A hot time in the old town tonight</td>
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<td>'Till good luck comes my way</td>
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<td>see Waterfront saloon</td>
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<td>BOX-FOLDER 59/3</td>
<td>'Till good luck comes my way</td>
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<td>BOX-FOLDER 66/5</td>
<td>Trocadero cake walk #26</td>
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<td>BOX-FOLDER 66/6</td>
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<td>BOX-FOLDER 66/7</td>
<td>*Washington Post march #24, #29</td>
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<td>Note: Music by John Philip Sousa</td>
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<td>Wasserman part III #11</td>
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**Show Music, 1905-1945**

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| BOX-FOLDER 57/7 | Waterfront saloon; 'Till good luck comes my way  
  Robert Russell Bennett manuscript full score in ink; p. 1-11, 1-21 |
| BOX-FOLDER 66/9 | Waterfront saloon #9  
  Parts |
| BOX-FOLDER 57/8 | Why do I love you?  
  Robert Russell Bennett manuscript full score in ink; 31 p. + 2nd p. 31 |
| BOX-FOLDER 59/4 | Why do I love you?  
  Copyist manuscript piano-vocal score in ink; 5 p. |
| BOX-FOLDER 67/1 | Why do I love you? #20  
  Parts |
| BOX-FOLDER 59/5 | Yes m'am! (Elly and boys), act I scene 3  
  Holograph piano-vocal score/sketch in ink, no lyric; 5 p.  
  Note: became "First mate Martin" in *Sweet Adeline* |
| BOX-FOLDER 57/9 | You are love  
  Robert Russell Bennett manuscript full score in ink and pencil; 42 p. (incomplete)  
  Note: on back of p. 41 are 2 measures that could serve as an ending to p. 40 |
| BOX-FOLDER 59/6 | You are love - Water-barrel scene  
  Copyist manuscript piano-vocal score in ink; 7 p. |
| BOX-FOLDER 67/2 | You are love #13  
  Parts |
| BOX-FOLDER 67/3 | You are love #16  
  Parts |
| BOX-FOLDER 67/4 | You are love reprise #35, E-flat major  
  Parts |
| BOX-FOLDER 67/5 | You are love reprise #35, F major  
  Parts |
| BOX-FOLDER 57/10 | Miscellaneous full score  
  Includes: Rejected pages/Opening act II; Rejected p. 21 + 22/Rehearsal #7/ Lover's part; Scena Magnolia and Julie |
| BOX-FOLDER 59/7 | Miscellaneous Kern sketches  
  Includes: notes for R.R.B.; Act II scene 5, Frank does this version to show Nola how to land a job; Segue 1st verse and refrain 'Can't Help Lovin' dat Man' Act I Scene |
| BOX-FOLDER 59/7 | Unidentified Kern sketches  
  Includes: "Frank & Elly dance" manuscript in pencil, crossed out |
| BOX-FOLDER 59/8 | Miscellaneous piano-vocal scores  
  Robert Russell Bennett manuscript piano-vocal scores in ink, most with no lyrics; p. [1], 3-4, 3-6, 19-20  
  Note: p. [1] melody only; titled "before Lady Luck" |
| BOX-FOLDER 59/9 | Material for preparation of published piano-vocal score - overture  
  Manuscript (mostly Leonid Raab) piano score in pencil; 4 p. |
| BOX-FOLDER 59/9 | Material for preparation of published piano-vocal score  
  Manuscript (mostly Robert Russell Bennett) piano-vocal score in ink, annotations by Bennett, Kern and others; p. 9-14, [7]-44  
  Includes: Opening; Captain Andy's ballyhoo; Who cares if my boat goes upstream; Make believe |

**Jerome Kern Collection** 69
Material for preparation of published piano-vocal score

Copyist manuscript piano-vocal score in ink; 12 p.

Includes: Ol' man river

Material for preparation of published piano-vocal score

Robert Russell Bennett manuscript piano score in ink; 3 p.

Includes: Scene 2 Kitchen pantry of the “Cotton Blossom” - introduction and opening

Material for preparation of published piano-vocal score

Robert Russell Bennett manuscript piano-vocal score in ink with inserts from printed score; p. 4-21

Includes: Can't help loving that man

Material for preparation of published piano-vocal score

Robert Russell Bennett manuscript piano score in ink; 2 p.

Includes: Scene 3 Outside a waterfront saloon - opening

Note: [.5] p. attachment to complete the end

Show Boat selection

Hans Spialek manuscript piano score in ink; p. 1-9, 9a, 10-15

Show Boat selection

Manuscript piano score in ink, includes pasteovers from printed score; 17 p.

Note: compiled and arranged by Victor Baravalle

Show Boat selection

Stephen O. Jones manuscript piano score in pencil, includes pages laid in from the printed score with annotations in pencil; 27 p.

Show Boat: grande valse


Harp parts

Parts

Unidentified

Violin parts

Partial script and lyric sheet, act I scene 1

Typescript script, annotations by Kern in pencil; p. [1]-26

Partial script and lyric sheet, scene 5

Typescript script, annotations by Kern in ink; 4 p.

Partial script and lyric sheet, Bill


Souvenir program, Ziegfeld theatre

Printed program for New York opening with annotations in pencil; [38] p.

Musical program


The Siren (1911) lyric by Matthew Woodward

My heart I cannot give to you

Copyist manuscript piano-vocal score in ink, signature and title by Kern; [3] p.

My heart I cannot give to you


Sitting Pretty (1924) lyrics by P.G. Wodehouse

All the world is dancing mad

Robert Russell Bennett manuscript full score in ink; 33 p.

All you need is a girl!

Max Steiner manuscript full score in ink, annotations in pencil; 22 p.
All you need is a girl (duettino: Bill and May)
Copyist manuscript piano-vocal score in ink; 5 p.

Ballet: Shadow of the moon - score II
Max Steiner and Charles Miller? manuscript full score in ink, annotations in red ink; p. 1-14, 11-16, 21-22, 25-26
Note: drawn from "Shadow of the moon," "Mr. & Mrs. Rorer" et al.

Bongo on the Congo
Max Steiner manuscript full score in ink, annotations in pencil; 13 p. + [2] p. of notes

Bongo on the Congo

Bongo on the Congo
Laid in: Typescript lyric sheet; 3 p.

Dear old fashioned prison of mine
see Prison of mine; Tulip time in Sing Sing

Desert island
Robert Russell Bennett manuscript full score in ink, annotations by Max Steiner; 22 p.

Desert island
Holograph sketch in pencil; 2 p.

On a desert island with you
Copyist manuscript piano-vocal score in ink and red pencil; [5] p.

On a desert island with you
Copyist manuscript piano-vocal score in ink, no lyric; 5 p.

The enchanted train
Holograph sketch in pencil; 2 p.

The enchanted train
Copyist manuscript piano-vocal score in ink; 9 p.

The enchanted train
see also The magic train
Copyist manuscript piano-vocal score in ink, annotations in pencil and incomplete lyric, some in Kern's hand; [10] p.

The enchanted train
see also The magic train

Exit march
Manuscript full score in ink, annotations by Max Steiner; 8 p.

Finale ultimo
Robert Russell Bennett manuscript full score in ink; [1] p. (incomplete)

Finale
Copyist manuscript piano-vocal score in ink, some pencil lyrics in Kern's hand; p. 17-18, 21-27
Note: unused piano part

Finaletto
Robert Russell Bennett manuscript full score in ink, annotations by Max Steiner; p. 1-48, 39-57, + [1] p. laid in
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| BOX-FOLDER 71/6 | Finaletto act I  
  Holograph sketch ; 10 p. |
| BOX-FOLDER 68/10 | I'd want only you  
  Robert Russell Bennett manuscript full score in ink ; 21 p.  
  *Alternate title:* You alone would do  
  *Note:* dropped before New York opening |
| BOX-FOLDER 71/7 | I'd want only you (You alone would do)  
  Holograph sketch in pencil ; 1 p. |
| BOX-FOLDER 68/11 | I'm wise  
  Hilding Anderson manuscript full score in ink ; 21 p. |
| BOX-FOLDER 68/12 | Interlude  
  Robert Russell Bennett manuscript full score in ink ; 11 p. (incomplete)  
  Just wait  
  *see* Some girl will get you |
| BOX-FOLDER 68/13 | Mr. and Mrs. Rorer  
  Robert Russell Bennett manuscript full score in ink, annotations by Max Steiner ; p. 1-24, 26-34 |
| BOX-FOLDER 71/8 | Mr. and Mrs. Rorer  
  Holograph sketch in pencil ; 4 p. |
| BOX-FOLDER 71/8 | Mr. and Mrs. Rorer  
  Robert Russell Bennett manuscript piano-vocal score in ink ; 4 p. |
| BOX-FOLDER 69/1 | The magic train  
  Robert Russell Bennett manuscript full score in ink with corrections by Max Steiner ; p. 1-24 (p. 5-11, 17-24 are photocopies)  
  *Note:* originals of the photocopied pages are in "Overture" |
| BOX-FOLDER 69/1 | 2nd encore (magic train)  
  *see also* The enchanted train  
  Max Steiner manuscript full score in ink ; 8 p.  
  On a desert island with you  
  *see* Desert island |
| BOX-FOLDER 69/2 | Opening B  
  Robert Russell Bennett manuscript full score in ink ; 46 p.  
  *Note:* this is the original "Opening," comprising "Scene music," "Roses are nodding" and "Coaching" |
| BOX-FOLDER 71/9 | Opening B  
  Robert Russell Bennett manuscript sketch in pencil ; 4 p. |
| BOX-FOLDER 71/9 | Opening act I  
  Copyist manuscript piano-vocal score in ink, annotations and partial lyric in pencil in Kern's hand ; p. 1-4, 9-16 |
| BOX-FOLDER 69/3 | Opening scene act II  
  Robert Russell Bennett manuscript full score in ink, annotations in pencil ; 44 p. |
| BOX-FOLDER 69/4 | Overture  
  Robert Russell Bennett manuscript full score in ink, annotations by Max Steiner ; [39] p. |
| BOX-FOLDER 69/5 | Prison of mine  
  Hilding Anderson manuscript full score in ink, annotations by Max Steiner ; 9 p.  
  *Alternate titles:* Tulip time in Sing Sing; Dear old fashioned prison of mine |
| BOX-FOLDER 71/10 | Prison of mine  
Queenie's number
Robert Russell Bennett manuscript full score and Hilding Anderson insert (heavily crossed out) in ink, annotations by Max Steiner; p. 1-23, 23A-23D, 24-31
Note: uses the same music as "Shadow of the moon"

Shadow of the moon
see also Ballet; Queenie's number
Manuscript full score in ink; 31 p.
Note: for Dolly Sisters' post-Broadway tour

Copyist manuscript piano-vocal score in ink; 6 p.

Shufflin' Sam
Robert Russell Bennett manuscript full score in ink, annotations by Max Steiner; 34 p.

Manuscript full score in ink; 36 p.
Note: for Dolly Sisters' post-Broadway tour
Includes: encore

Copyist manuscript piano-vocal score in ink; [5] p.

Sitting pretty
Robert Russell Bennett manuscript full score in ink; 23 p.
Note: cut before New York opening

Holograph sketch in pencil, including the original lyric for burthen; 2 p.

Copyist manuscript piano-vocal score in ink; [7] p.
Note: the holograph is different from the final version of the song

Some girl will get you
Robert Russell Bennett manuscript full score in ink; 14 p.
Alternate title: Just wait
Note: cut before New York opening
Ten nights in a ball room
see Miscellaneous/Unidentified Show Music

There isn't one girl
Robert Russell Bennett manuscript full score in ink, annotations by Max Steiner; p. 1-12, 12-16
In caption: One girl who believes

There isn't one girl
Max Steiner manuscript full score in ink; 9 p.
In caption: 2nd encore - I act 7a

There isn't one girl
Manuscript full score in ink; 15 p.
Note: for Dolly Sisters' post-Broadway tour

Troubles in a box
see also Worries

Tulip time in Sing Sing
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| BOX-FOLDER 72/3 | Cane dance, act II  
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| BOX-FOLDER 72/5 | The clock - opening act I  
  Robert Russell Bennett manuscript piano score in ink ; 2 p.  
  *Alternate title:* The nursery clock |
| BOX-FOLDER 72/6 | DeWolfe's entrance  
| BOX-FOLDER 72/7 | Dear little Peter Pan  
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| BOX-FOLDER 72/7 | Dear little Peter Pan  
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| BOX-FOLDER 72/8 | Girl's entrance  
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| BOX-FOLDER 72/9 | Growing men  
  Robert Russell Bennett manuscript piano score in ink ; 2 p. |
| BOX-FOLDER 72/9 | Growing men  
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| BOX-FOLDER 72/10 | Hand in hand, act II  
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  *Note:* earlier title for "Stepping stones" |
| BOX-FOLDER 72/11 | I feel so sorry for the rose  
  Robert Russell Bennett manuscript piano score in ink ; 3 p. |
| BOX-FOLDER 72/12 | I saw the roses and remembered you  
  Six copyist manuscript piano-vocal scores in ink, in 5 keys ; [27] p.  
  *Note:* Lyric by Herbert Reynolds |
| BOX-FOLDER 72/13 | In love with love  
  *On cover:* outline for musical routine in ink |
| BOX-FOLDER 72/13 | In love with love  
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| BOX-FOLDER 72/15 | Little angel cake - Intro  
| BOX-FOLDER 72/15 | Little angel cake  
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| BOX-FOLDER 72/16 | Little Red Riding Hood, or, Everybody calls me Little Red Riding Hood  
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*Note:* title in Kern's hand |
| BOX-FOLDER 72/20 | Our lovely rose  
Robert Russell Bennett manuscript piano score in ink ; 4 p.  
*On cover:* outline for musical routine in ink |
| BOX-FOLDER 72/21 | Pie - terzetto  
Holograph sketch in pencil ; 4 p.  
*Note:* "Valse brillante (a.k.a. Iolanthe)" in Kern's hand |
| BOX-FOLDER 72/22 | Quintet - Terzetto (DeWolfe, Captain, Lupina, 2 chorus girls)  
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| BOX-FOLDER 72/23 | Raggedy Ann  
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Robert Russell Bennett manuscript piano score in ink + sketch annotations in pencil at end ; 3 p. |
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**Stolen Dreams**

*see Men of the sky*

**Sunny** (1925) lyrics by Otto Harbach and Oscar Hammerstein II

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| BOX-FOLDER 73/3 | D'y love me?  
  Copyist manuscript piano-vocal score in ink, partial lyric in pencil ; 8 p. |
| BOX-FOLDER 73/3 | D'y love me?  
  Copyist manuscript piano-vocal score in ink, no lyric ; [4] p. |
| BOX-FOLDER 73/3 | D'y love me?  
  Printed piano-vocal score, with Charles N. Grant manuscript ukelele arrangement in pencil ; 5 p.  
  Entrance of girls  
  see Miscellaneous/Unidentified Show Music |
| BOX-FOLDER 108/6 | Episode  
  Robert Russell Bennett manuscript full score in ink ; 9 p.  
  Note: uses the music "Dream a dream" |
| BOX-FOLDER 73/4 | Episode  
  Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 8 p.  
  Includes: Dream a dream; D'y love me?; Under the sky |
| BOX-FOLDER 108/7 | Finale act I  
  Robert Russell Bennett manuscript full score in pencil and ink, annotations in pencil ; [74] p.  
  Note: "Hayweb" ("Wedding knell" p. 1-43) and "Finale act I" were originally linked together |
| BOX-FOLDER 73/5 | Finale act I  
| BOX-FOLDER 73/5 | Melos preceding finale act I  
  Copyist manuscript piano-vocal score in ink, title in Kern's hand, no lyric ; [2] p. |
| BOX-FOLDER 108/8 | First entrance of passengers  
  Robert Russell Bennett manuscript full score in ink ; 5 p. |
| BOX-FOLDER 73/6 | First entrance of passengers (2nd class) ; Second entrance of passengers (1st class)  
  Frank Saddler manuscript piano score in ink, annotations in Kern's hand in pencil ; [4] p.  
  Note: this manuscript was originally "Entrance of girls" before "Some party" in She's a Good Fellow |
| BOX-FOLDER 108/9 | The hunt ball  
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| BOX-FOLDER 73/7 | The hunt ball ballet  
  Robert Russell Bennett manuscript full score in ink ; 31 p. |
| BOX-FOLDER 73/7 | The hunt ball ballet  
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| BOX-FOLDER 73/7 | The hunt ball ballet  
| BOX-FOLDER 73/7 | T hunt ball - alternative verse  
  Holograph sketch in pencil ; 2 p. |
| BOX-FOLDER 73/8 | *I feel so sorry for the rose  
  Copyist manuscript piano-vocal score in ink, with violin obbligato ; [3] p.  
  Note: Music and lyrics by Carlo and Sanders ?  
  Note: dated 1923, no apparent relationship with Sunny |
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<td>Note: this is the same music as &quot;Moon love&quot; from The Beauty Prize, the music apparently re-used here for the song &quot;Sunshine&quot;</td>
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| **BOX-FOLDER 73/17** | Sunny's entrance - pantomime scena  
Holograph sketch in pencil, includes stage directions; 3 p. |
| **BOX-FOLDER 73/18** | Sunny's 1st entrance on circus horse (continued)  
| **BOX-FOLDER 73/19** | Sunshine  
see also Moon love  
Copyist manuscript piano-vocal score in ink; 6 p.  
| **BOX-FOLDER 109/7** | Tonsils  
Robert Russell Bennett manuscript full score in ink; 6 p.  
*Note:* cut from show |
| **BOX-FOLDER 109/8** | Trio  
Robert Russell Bennett manuscript full score in ink; 18 p.  
*Note:* this may be the music for the cut song "It won't mean a thing" |
| **BOX-FOLDER 73/20** | Two little bluebirds  
| **BOX-FOLDER 73/20** | Two little bluebirds  
| **BOX-FOLDER 109/9** | Two total losses  
| **BOX-FOLDER 109/10** | Under the sky  
Robert Russell Bennett manuscript full score in ink; 40 p.  
*Note:* this song was cut from show  
*In caption:* Waltz -- duo |
| **BOX-FOLDER 73/21** | Under the sky  
Robert Russell Bennett manuscript piano-vocal score in ink, annotations in Kern's hand in pencil; 13 p.  
*In caption:* Waltz duet |
| **BOX-FOLDER 73/21** | Under the sky  
Albert Sirmay manuscript piano-vocal score in pencil; 6 p.  
*In caption:* Waltz -- duo |
| **BOX-FOLDER 109/11** | The wedding knell  
Robert Russell Bennett manuscript full score in ink; 43 p. + p. 43a  
*Note:* music may be the same as for "Hayweb" |
| **BOX-FOLDER 73/22** | The wedding knell  
| **BOX-FOLDER 73/22** | The wedding knell - interludiary material  
Holograph sketch in pencil; 2 p. |
| **BOX-FOLDER 109/12** | When we get our divorce  
Robert Russell Bennett manuscript full score in ink; 34 p. |
| **BOX-FOLDER 73/23** | When we get our divorce  
*On verso:* Three measure pencil sketch |
| **BOX-FOLDER 73/23** | Divorce number  
Copyist manuscript piano score in ink; [2] p. |
| **BOX-FOLDER 109/13** | Who? - new verse  
| **BOX-FOLDER 73/24** | Who?  
Albert Sirmay manuscript piano-vocal score in pencil, for publication; 5 p. |
Show Music, 1905-1945

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<td>BOX-FOLDER 73/24</td>
<td>Who? Copyist manuscript piano-vocal score in ink, no lyric ; 6 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 73/24</td>
<td>Who? Two printed piano-vocal scores , 1 with May Singhi Breen manuscript ukelele arrangement in pencil ; 5 p.</td>
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<tr>
<td>BOX-FOLDER 73/25</td>
<td>Wishing well scene see also Miscellaneous/Unidentified Show Music Copyist manuscript piano-vocal score in ink, annotations in Kern's hand in pencil ; 12 p. Note: written for act II of Dear Sir</td>
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<tr>
<td>BOX-FOLDER 73/25</td>
<td>Wishing well scene see also Miscellaneous/Unidentified Show Music Copyist manuscript piano-vocal score in ink, annotations and sections in Kern's hand in pencil, no lyric ; p. 1-4, 7 , 7, 9 Titled: At the wishing well - Finaletto and opening scene II act II</td>
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<tr>
<td>BOX-FOLDER 73/26</td>
<td>Unidentified/miscellaneous holographs : Untitled Holograph piano-vocal score in pencil ; p. 7-10 Note: from The City Chap</td>
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<tr>
<td>BOX-FOLDER 73/26</td>
<td>Unidentified/miscellaneous holographs Holograph sketch in pencil ; 2 p. Includes: Misterioso</td>
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<tr>
<td>BOX-FOLDER 73/26</td>
<td>Unidentified/miscellaneous holographs Holograph sketch in pencil and unidentified copyist manuscript piano-vocal score in ink, annotations in Kern's hand in pencil ; p. 1 ; p. 5-7 Includes: I wanna be there, from Dear Sir</td>
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<tr>
<td>BOX-FOLDER 73/26</td>
<td>Unidentified/miscellaneous holographs Holograph sketches in pencil ; [2] p. Includes: Opening chorus - Brown Note: Robert continue from where I left off</td>
</tr>
<tr>
<td>BOX-FOLDER 73/26</td>
<td>Unidentified/miscellaneous holographs Holograph sketch in pencil ; 5 measures on scrap of paper Includes: Sunny</td>
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<tr>
<td>BOX-FOLDER 74/1</td>
<td>Unidentified/miscellaneous manuscripts Manuscripts in various hands (eg., Robert Russell Bennett and Frank Saddler), including piano-vocal scores, sketches, and odd items, in ink and pencil Includes: Opening chorus; Ladies of the evening; Clementina; Will you marry me; Won't you marry me; Palm Beach toddle; Foolin' round Note: most items are untitled, their relationship to Sunny is unclear</td>
</tr>
<tr>
<td>BOX-FOLDER 74/2</td>
<td>Sunny Selection Robert Russell Bennett manuscript piano score in pencil with annotated pages from printed piano-vocal score ; 18 p. + crossed out pages Includes: Wedding scene, finale act I; Sunny; D'ye love me?; At the hunt ball; Who?; Two little bluebirds; The wedding knell</td>
</tr>
<tr>
<td>BOX-FOLDER 74/3</td>
<td>Lyrics for act I Typescript lyric sheets ; 4 p. Includes: Opening chorus act I; Sunny; Dream a little dream; D'ye love me; The wedding knell; Finale act I</td>
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Jerome Kern Collection 81
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| BOX-FOLDER 74/4 | *Polly of the Circus*  
Typescript for acts I and II, in 2 volumes marked "Kern 1" and "Kern 2"  
*Note:* this script was found with *Sunny* material, although the play was produced on Broadway in 1907  
*Sweet Adeline* (1929) lyrics by Oscar Hammerstein II |
| BOX-FOLDER 74/5 | Act 1 scene 1  
Holograph sketch in pencil ; 2 p.  
*Includes:* Play us a polka, Dot  
*Titled:* Opening scene, act I scene I #1 |
| BOX-FOLDER 74/5 | Act 1 scene I #1  
Copyist manuscript piano-vocal score in pencil ; 12 p.  
*Includes:* There'll be a hot time in the old town tonight; Play us a polka, Dot |
| BOX-FOLDER 74/6 | Addie's entrance, act II scene 2  
*On cover:* Also used behind the scenes for stage orchestra/end of scene I act II |
| BOX-FOLDER 74/7 | Don't ever leave me!  
*see also* Yacht scene  
Copyist manuscript piano-vocal score in pencil, for publication ; [3] p.  
*Note:* incorrect lyric for verse, picked up from Kern's score |
| BOX-FOLDER 74/8 | End of entre acte - R.R.B. last scene prelude  
*Includes:* release from "Here am I" |
| BOX-FOLDER 74/9 | End of roof garden  
*Includes:* The sun about to rise; Why was I born?; Don't ever leave me; Bicycle number |
| BOX-FOLDER 74/10 | End scene I into scene II, act I  
*Fin de siècle*  
*see* Orchestral reminiscence  
*First mate Martin*  
*see* Yes m'am!  
*see:* Poor wet fish  
*Harbor scene*  
*see* Yacht scene |
| BOX-FOLDER 74/11 | Here am I (Josie with flute obbligato) #4  
*see also* The sun about to rise  
| BOX-FOLDER 74/11 | Here am I #4  
*see also:* The sun about to rise  
Copyist manuscript piano-vocal score in pencil, no lyric ; 7 p. |
| BOX-FOLDER 74/11 | Here am I  
*see also* The sun about to rise  
Copyist manuscript piano-vocal score in pencil, for publication ; p. 3-7 |
| BOX-FOLDER 74/12 | *If I'm dreaming (don't wake me too soon)*  
Printed piano-vocal score ; p. 3-5  
*Note:* Music by Joe Burke, lyric by Al Dubin  
*Note:* originally written for the film version of *Sally* |
| BOX-FOLDER 74/13 | *Indestructible Kate*  
Albert Sirmay manuscript piano-vocal score in pencil ; 7 p. |

Note: Music by Jerry Jarnagin, lyric by Irene Franklin

**BOX-FOLDER 74/13**

*Indestructible Kate*


Note: Music by Jerry Jarnagin, lyric by Irene Franklin

**BOX-FOLDER 74/14**

Irish dance


Note: same music as "All you need is a girl" from *Sitting Pretty*

**BOX-FOLDER 74/14**

Sprightly waltz


**BOX-FOLDER 74/14**

Irish number

see also Molly O'Donohue


**BOX-FOLDER 74/15**

Jenny Lee


In caption: Addies entrance miniature stages Seekeriase - end of fight

**BOX-FOLDER 74/16**

Melodrama, act I scene 1 (Addie and Dot)


**BOX-FOLDER 74/16**

Melodrama

Copyist manuscript piano score in pencil ; 2 p.

**BOX-FOLDER 74/17**

Men - terzetto #3


**BOX-FOLDER 74/17**

Men - terzetto #3

Copyist manuscript piano-vocal score in pencil, no lyric ; 5 p.

**BOX-FOLDER 74/17**

Men - terzetto #3

Copyist manuscript piano-vocal score in ink, no lyric ; 6 p.

**BOX-FOLDER 74/18**

Military episode

Copyist manuscript piano score in ink, some annotations & sections in Kern's hand in pencil ; [2] p.

**BOX-FOLDER 74/19**

Molly O'Donohue

see also Irish dance/Irish number

Copyist manuscript piano-vocal score in pencil ; 9 p.

Note: includes dance

**BOX-FOLDER 74/20**

My husband's first wife


Note: Lyric by Irene Franklin

**BOX-FOLDER 74/20**

My husband's first wife

Copyist manuscript piano-vocal score in pencil, no lyric ; [4] p.

Note: Lyric by Irene Franklin

**BOX-FOLDER 74/21**

Naughty boy #7

Copyist manuscript piano-vocal score in ink ; 5 p.

**BOX-FOLDER 74/22**

No one


Note: this melody became "Stolen Dreams"

**BOX-FOLDER 74/22**

No one

Hans Spialek manuscript piano-vocal score in pencil, no lyric ; 7 p.

Note: this melody became "Stolen Dreams"

**BOX-FOLDER 74/23**

Opening act II

Copyist manuscript piano-vocal score in ink, no lyric ; 15 p.
Note: unknown song

**BOX-FOLDER 74/24**
Opening bicycle scene

*see also* Take me for a honeymoon ride
Robert Russell Bennett manuscript piano score in ink ; [1] p.
Opening scene
*see* Act I scene 1

**BOX-FOLDER 75/1**
Orchestral reminiscences - fin-de-siècle
Copyist manuscript piano score in ink, annotations in pencil, some in Kern's hand ; 27 p.

**BOX-FOLDER 75/2**
Out of the blue
Holograph sketch in pencil ; 2 p.
*Titled:* Male chorus and solo, act I scene 2 #6

**BOX-FOLDER 75/2**
Out of the blue
Copyist manuscript piano-vocal score in pencil and ink ; 10 p.
Copyist manuscript piano-vocal score in pencil with pasteovers in pencil, lyric in pencil ; 24 p.
*Note:* includes some choreographic directions

**BOX-FOLDER 75/2**
Out of the blue
Copyist manuscript vocal arrangement (TTBB) in ink ; 2 p.

**BOX-FOLDER 75/2**
Out of the blue
Copyist manuscript vocal arrangement (TTBB) in pencil ; 2 p.

**BOX-FOLDER 75/2**
Out of the blue
Copyist manuscript piano-vocal score in pencil ; 15 p.
*On cover:* This is not the correct version! (See ink copy!)
*Titled:* Act I scene 2

**BOX-FOLDER 75/2**
Out of the blue
Holograph piano-vocal sketch in pencil corresponding to p. 14-18 of the ink piano-vocal score ; 2 p.
*Titled:* Missing material #6 act I

**BOX-FOLDER 75/2**
Out of the blue
Copyist manuscript piano-vocal score in pencil corresponding to p. 11-13 of the ink piano-vocal score ; 2 p.

**BOX-FOLDER 75/3**
Poor wet fish
*see also* Yes, m'am
*Note:* became "First mate Martin"

**BOX-FOLDER 75/4**
Prelude act II
*Note:* includes phrase from "Why was I born?" and "Here am I"

**BOX-FOLDER 75/5**
Reminiscence and melos ; Addie hums (dancing)
Copyist manuscript piano-vocal score in pencil, no lyric ; [3] p.

**BOX-FOLDER 75/5**
Addie hums (dancing)
*Includes:* The sun about to rise; Out of the blue

**BOX-FOLDER 75/6**
Re-opening of Fort George scene
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| BOX-FOLDER 75/7 | *She was doing it all for baby  
| BOX-FOLDER 75/7 | She was is doing it all for baby  
Albert Sirmay manuscript piano-vocal score in ink ; 7 p.  
*Note:* Music by Jerry Jarnagin, lyric by Irene Franklin |
| BOX-FOLDER 75/8 | *A simple little string  
Printed piano-vocal score, "#2 in Roof Garden" in Kern's hand on cover ; 7 p.  
*Note:* from *The Circus Girl* (1897)  
*Note:* Music by Lionel Monckton |
| BOX-FOLDER 75/9 | Some girl is on your mind : quasi parlando  
Holograph piano-vocal score in pencil, no lyric ; [8] p.  
*Note:* on back is a list of musical numbers for this show ; [2] p. |
| BOX-FOLDER 75/10 | Spring song  
Copyist manuscript piano-vocal score in pencil, lyric in ink ; [7] p. |
| BOX-FOLDER 75/11 | The sun about to rise  
*Note:* on back are musical routine notes from *Show Boat* in Kern's hand |
| BOX-FOLDER 75/11 | The sun about to rise  
Copyist manuscript piano-vocal score in pencil, for publication ; 5 p. |
| BOX-FOLDER 75/11 | The sun about to rise  
Copyist manuscript piano-vocal score in ink, partial lyric in Hammerstein's hand  
(mostly erased) in pencil ; 5 p.  
*Note:* on back is holograph piano score in pencil of "Here am I" ; [1] p.  
*Titled:* Nameless waltz |
| BOX-FOLDER 75/11 | The sun about to rise  
Copyist manuscript piano-vocal score in pencil, no lyric ; 5 p.  
*Titled:* Nameless waltz |
| BOX-FOLDER 75/12 | Take me for a honeymoon ride (duettino act II)  
| BOX-FOLDER 75/12 | Take me for a honeymoon ride (duettino act II)  
Copyist manuscript piano-vocal score in pencil, no lyric ; 7 p.  
*Titled:* Take me on a bicycle ride |
| BOX-FOLDER 75/13 | 'Twas not so long ago (Volks-lied, act I scene I) #2  
| BOX-FOLDER 75/13 | 'Twas not so long ago #2  
Copyist manuscript piano-vocal score in pencil, for publication ; 9 p. |
| BOX-FOLDER 75/14 | *Twenty years a queen of burlesque  
*Note:* Music probably by Jerry Jarnagin |
| BOX-FOLDER 75/15 | Well dressed men  
| BOX-FOLDER 75/15 | Well dressed men  
Hans Spialek manuscript piano-vocal score in pencil, no lyric ; 6 p. |
| BOX-FOLDER 75/16 | Why was I born?  
*On verso:* holograph sketch material including a section in ink showing an earlier version of the melody  
*Titled:* I wish I knew #8 |
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| BOX-FOLDER 75/16 | Why was I born?  
Copyist manuscript piano-vocal score in pencil, no lyric ; 4 p.  
*Titled:* I wish I knew #8 |
| BOX-FOLDER 75/16 | Why was I born?  
Copyist manuscript piano-vocal score in ink, lyric in Kern's hand in pencil ; 6 p.  
*Titled:* I wish I knew #8 |
| BOX-FOLDER 75/16 | Why was I born?  
Copyist manuscript piano-vocal score in pencil, for publication ; 4 p. |
| BOX-FOLDER 75/17 | Yacht scene ; Don't ever leave me  
Copyist manuscript piano-vocal score in pencil, no lyric ; [15] p.  
| BOX-FOLDER 75/17 | Yacht scene ; Don't ever leave me  
Copyist manuscript piano-vocal score in ink, lyric in pencil and ink, some by Kern ; 17 p.  
*Note:* listed in the program as "The harbor scene" |
| BOX-FOLDER 75/18 | Yes, m'am (Elly and boys)  
*see also* Poor wet fish  
*Note:* originally intended for *Show Boat*, became "First Mate Martin" in *Sweet Adeline* |
| BOX-FOLDER 75/19 | Unidentified/miscellaneous holographs  
*Includes:* Why was I born?; Here am I; Jenny Lee  
*On verso:* part for "My gal is a high born lady" from *Show Boat* |
| BOX-FOLDER 75/19 | Unidentified/miscellaneous holographs  
Holograph (mostly) sketches in ink and pencil ; [4] p. |
| BOX-FOLDER 75/19 | Unidentified/miscellaneous holographs  
*Includes:* Want to be "Here am I" and end of "Don't ever leave me" |
| BOX-FOLDER 75/19 | Unidentified/miscellaneous holographs  
*Includes:* Don't ever leave me |
| BOX-FOLDER 75/20 | Unidentified/miscellaneous manuscripts  
Copyist manuscript piano-vocal score in ink, annotations in pencil, partial lyric ; 8 p.  
*Includes:* Act I opening scene 3 |
| BOX-FOLDER 75/20 | Unidentified/miscellaneous holographs  
Copyist manuscript choral arrangement in pencil ; 3 p.  
*Includes:* Act I opening scene 3; Chorus parts insert  
*Note:* the two items above go together, representing an unknown song which might be "We're glad we're here" |
| BOX-FOLDER 75/20 | Unidentified  
| BOX-FOLDER 75/21 | *Sweet Adeline* Selection  
Albert Sirmay manuscript piano score in pencil with paste-ins from printed score ; 19 p.  
*Includes:* Here am I; Why was I born; A girl is on your mind; Don't ever leave me;  
'Twas not so long ago |
| BOX-FOLDER 75/22 | Lyric sheets  
Includes: Here am I; Molly O'Donohue; Out of the blue; Some girl is on your mind - Hoffman house scene; The sun about to rise; 'Twas not so long ago (from the German)

Swing Time (1936) lyrics by Dorothy Fields

Box-Folder 102/23

- Bojangles of Harlem
  - Negative photocopy of copyist manuscript piano-vocal score; 5 p.

Three Sisters (1934) lyrics by Oscar Hammerstein II

- Dorrie barges
  - *See I won't dance* from Roberta
- Opening act II
  - *See* Opening act II - Entrance, melos and exit Philip

Toot-Toot! (1918) lyrics by Berton Braley

Box-Folder 76/1

- Every young girl in America
  - Frank Saddler manuscript piano-vocal score in pencil, no lyric; 4 p. (p. 4 crossed out)
  - *Alternate title:* Every girl in all America

Box-Folder 76/2

- Finale act II
  - Frank Saddler manuscript piano-vocal score in pencil, no lyric; 9 p.
  - *In caption:* Opening chor act II

Box-Folder 76/3

- Girlie no. 13
  - Frank Saddler manuscript piano-vocal score in pencil, no lyric; 2 p.

Box-Folder 76/3

- Girlie
  - Copyist manuscript piano-vocal score in ink; 4 p.

Box-Folder 76/3

- Girlie
  - Printed piano-vocal score, annotations in pencil, some in Bennett's hand; 5 p.

Box-Folder 76/4

- Honeymoon land #7
  - *See also* Omaha

Box-Folder 76/5

- If
  - Frank Saddler manuscript piano-vocal score in pencil, no lyric; 2 p.
  - *Note:* If you only cared enough; If (there's anything you want)

Box-Folder 76/6

- It's immaterial to me
  - Holograph and Frank Saddler manuscript sketch in pencil; [3] p. + intro in Kern's hand on scrap of paper
  - *Titled:* Porter's song

Box-Folder 76/7

- *The last long mile*
  - Printed piano-vocal score; 5 p.
  - *Note:* Music and lyric by Emil Breitenfeld

Box-Folder 76/8

- Omaha
  - Frank Saddler manuscript full score in ink; 9 p.

Box-Folder 76/9

- Omaha
  - Holograph piano sketch in pencil; 3 p.
  - *Includes:* New burthen for "Honeymoon land"

Box-Folder 76/10

- Omaha #13a
  - Parts

Box-Folder 76/11

- Opening act II
  - Copyist manuscript piano-vocal score in ink, no lyric; [4] p.
  - *Note:* this may not be from Toot-Toot!

Box-Folder 76/12

- Opening chorus act 1 #1
  - Frank Saddler manuscript piano-vocal score in pencil, no lyric; 5 p. + [1] p. insert
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| BOX-FOLDER 76/13 | Runaway colts  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 2 p. |
| BOX-FOLDER 76/14 | Smoke  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 6 p. |
| BOX-FOLDER 76/15 | Teepee  
Parts  
Alternate title: I will knit a suit of dreams  
Note: orchestrated by Charles Miller |
| BOX-FOLDER 76/16 | Toot-Toot! No. 1 1/2  
Frank Saddler manuscript piano-vocal score in pencil ; 7 p. |
| BOX-FOLDER 76/17 | When you wake up dancing  
Frank Saddler manuscript piano-vocal score in pencil, no lyric ; 2 p.  
Note: musical routine on back of p. 2 |
| BOX-FOLDER 76/17 | When you wake up dancing  
Copyist manuscript piano-vocal score in ink ; [4] p. |
| BOX-FOLDER 76/18 | Yankee doodle on the line  
Frank Saddler manuscript piano score in pencil ; 2 p. |
| BOX-FOLDER 76/19 | Lyric sheets  
Includes: Immaterial to me; Nellie from Omaha |

**Vanity Fair**

[Various titles]  
see [Dear Sir](#)  

**Very Good Eddie** (1915) lyrics mostly by Schuyler Greene & Herbert Reynolds [M.E. Rourke]

| BOX-FOLDER 77/1 | Babes in the woods (duettino)  
Frank Saddler manuscript full score in ink and pencil ; 10 p.  
On cover: Copyist Extract only ink notes pay no attention to pencil marks. J. Kern Feb 20th/1917 |
| BOX-FOLDER 77/2 | Babes in the wood and change of scene #10  
C.M. Selling manuscript full score in ink and pencil ; 20 p. |
| BOX-FOLDER 77/3 | Buffo dance #9 1/2  
see also Buffo dance from Nobody Home  
C.M. Selling manuscript full score in ink ; 5 p. |
| BOX-FOLDER 77/4 | The fashion show  
Frank Saddler manuscript full score in ink ; 16 p. |
| BOX-FOLDER 77/4 | The fashion show #11  
C.M. Selling manuscript full score in ink ; 18 p. |
| BOX-FOLDER 77/5 | Finale act II  
C.M. Selling manuscript full score in ink ; 12 p.  
Note:Includes: Babes in the wood; If I find the girl; I've got to dance; Nodding roses  
Note:Note: original orchestration |
| BOX-FOLDER 77/5 | Finale act II #14  
C.M. Selling manuscript full score in ink ; 4 p.  
Note:Includes: Babes in the wood; If I find the girl  
Note: Casino version |
| BOX-FOLDER 77/6 | Finaletto act I  
see also: Miscellaneous/Unidentified Show Music  
Frank Saddler manuscript full score in ink ; 28 p. |
Note: p. 22-28 crossed out with note in Kern's hand "copy in Here p+f Refrain 'Grand and Glorious Feeling' in D"

BOX-FOLDER 77/7
I'd like to have a million #12
C.M. Selling manuscript full score in ink ; 14 p.

BOX-FOLDER 77/7
I would like to have a million
Charles Miller manuscript full score in ink ; 15 p.
Alternate titles: I wish I had a million; I'd like to have a million in the bank

BOX-FOLDER 77/8
If I find the girl #7
C.M. Selling manuscript full score in ink ; 15 p.

BOX-FOLDER 77/8
If I find the girl
Frank Saddler manuscript full score in ink ; 12 p.

BOX-FOLDER 77/9
Isn't it great to be married quartette #4
C.M. Selling manuscript full score in ink ; 9 p.

BOX-FOLDER 77/9
Isn't it great to be married quartette #4
Frank Saddler manuscript full score in ink ; 11 p.
I've just been waiting for you
see I've just been waiting for you from A Modern Eve

BOX-FOLDER 77/10
Nodding roses #13
C.M. Selling manuscript full score in ink ; 8 p.

BOX-FOLDER 77/10
Nodding roses
Frank Saddler manuscript full score in ink ; p. a-b, 1-8

BOX-FOLDER 77/11
Old Bill Baker
Frank Saddler manuscript piano-vocal score in ink ; [4] p.
Note: Lyric by Ring Lardner
Note: song added to show after opening

BOX-FOLDER 77/12
Old boy neutral #9
C.M. Selling manuscript full score in ink ; 13 p.

BOX-FOLDER 77/12
Old boy neutral
Charles Miller manuscript full score in ink ; 12 p.

BOX-FOLDER 77/13
On the shore of Le Lei Wi, act II opening number #6
C.M. Selling manuscript full score in ink ; 15 p.

BOX-FOLDER 77/14
On the shore at Le Lei Wi
Frank Saddler manuscript full score in ink ; 12 p.

BOX-FOLDER 77/15
Opening act II
Frank Saddler manuscript full score in ink ; 34 p.
In caption: The little review

BOX-FOLDER 77/16
Opening ensemble, act I
Frank Saddler manuscript full score in ink ; 28 p.

BOX-FOLDER 77/17
The same old game #2
C.M. Selling manuscript full score in ink ; 18 p.

BOX-FOLDER 77/17
The same old game
Frank Saddler manuscript full score in ink ; 16 p.

BOX-FOLDER 77/18
Some sort of somebody #3
C.M. Selling manuscript full score in ink ; 10 p.

BOX-FOLDER 77/19
Wedding bells are calling me, finale act I #5
C.M. Selling manuscript full score in ink ; 21 p.
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| BOX-FOLDER 77/19 | Wedding bells are calling me, act I finale  
Frank Saddler manuscript full score in ink ; 14 p. |
| BOX-FOLDER 77/20 | We're on our way, opening number act I #1  
C.M. Selling manuscript full score in ink ; 30 p. |
| BOX-FOLDER 77/21 | West Point dance  
C.M. Selling manuscript full score in ink ; 10 p. |
| BOX-FOLDER 77/21 | West Point dance  
Charles Miller manuscript full score in ink ; 11 p. |
| BOX-FOLDER 77/22 | When you wear a 13 collar #8  
C.M. Selling manuscript full score in ink ; 10 p. |
| BOX-FOLDER 77/22 | When you wear a 13 collar  
Frank Saddler manuscript full score in ink ; 9 p. |
| **Very Warm for May** (1939) lyrics by Oscar Hammerstein II | |
| BOX-FOLDER 78/1 | Act II #6  
Two ozalids of manuscript piano score ; 5 p. |
| BOX-FOLDER 110/1 | All in fun  
Robert Russell Bennett manuscript full score in ink and pencil ; p. 1-26, 22-30 |
| BOX-FOLDER 78/2 | All in fun  
Albert Sirmay manuscript piano-vocal score in pencil ; 7 p. |
| BOX-FOLDER 78/2 | All in fun  
Three ozalids of manuscript piano-vocal score ; 5 p. each |
| BOX-FOLDER 80/1 | All in fun #28  
Parts |
| BOX-FOLDER 80/2 | All in fun - new #24  
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| BOX-FOLDER 80/3 | All in fun #24  
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| BOX-FOLDER 110/2 | All the things you are  
Gus Levene manuscript full score in ink ; 10 p. |
| BOX-FOLDER 110/2 | All the things you are  
Robert Russell Bennett manuscript full score in ink ; 12 p. (incomplete?) |
| BOX-FOLDER 78/3 | All the things you are  
Albert Sirmay manuscript piano-vocal score in pencil, for publication ; 8 p. |
| BOX-FOLDER 78/3 | All the things you are, are mine (duet)  
Albert Sirmay manuscript piano-vocal score in pencil ; 9 p. |
| BOX-FOLDER 78/3 | All the things you are, are mine (duet)  
Two ozalids of manuscript piano-vocal score ; 7 p. each |
| BOX-FOLDER 78/3 | All the things you are, are mine  
Ozalid of manuscript piano-vocal score, no lyric ; 5 p. |
| BOX-FOLDER 113/8 | All the things you are, are mine  
Robert Russell Bennett manuscript choral arrangement in ink ; 4 p. |
| BOX-FOLDER 113/8 | All the things you are, are mine  
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| BOX-FOLDER 80/4 | All the things you are #9  
Parts |
| BOX-FOLDER 80/5 | All the things you are  
Printed parts (arrangement by Jack Mason) |
Show Music, 1905-1945
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  - Copyist manuscript piano-vocal score in ink, no lyric ; 3 p.
BOX-FOLDER 78/4 | Ballet #11
  - Ozalid of manuscript piano-vocal score, annotations in pencil, no lyric ; 5 p.
BOX-FOLDER 78/5 | The arm of the law
  - see also Pizzicato
  - Ozalid of manuscript piano-vocal score, lyric in pencil ; 5 p. (3 of p. 5)
  - In caption: The dance must go on
BOX-FOLDER 110/3 | Babbling brook dance
  - Robert Russell Bennett manuscript full score in ink ; 9 p.
BOX-FOLDER 80/6 | Babbling brook dance #7a
  - Parts
BOX-FOLDER 110/4 | Boogiewoogie dance
  - Robert Russell Bennett manuscript full score in ink ; 37 p.
BOX-FOLDER 110/4 | New bars boogie
  - Robert Russell Bennett manuscript full score in ink ; p. a-b, x
BOX-FOLDER 78/6 | Boogie woogie #10b
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  - Manuscript (Bobby Dolan?) short score insert in ink and pencil ; [1] p.
  - Note: This in place of piano break in Boogie Woogie if desired
BOX-FOLDER 80/7 | Boogie woogie dance #10b
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BOX-FOLDER 110/5 | Brain ballet #21
  - Robert Russell Bennett manuscript full score in ink ; p. 1-67, 1-5, 68-77, 68-71
  - Includes: New end
  - Note: this is the same music as "In the heart of the dark"
BOX-FOLDER 81/1 | Brain ballet #21
  - Parts
BOX-FOLDER 81/2 | Change music #21a
  - Parts
BOX-FOLDER 110/6 | Curtain rises act one
  - Robert Russell Bennett manuscript full score in ink ; 38 p.
BOX-FOLDER 81/3 | Curtain rises act one #1
  - Parts
  - Dance Dada sequence
    - see Dress rehearsal opening ; Finale ultimo a
BOX-FOLDER 81/4 | Dress rehearsal opening - new 22 change
    - see also Finale ultimo a
    - Parts
    - Note: Dance Dada sequence was made up of Dress rehearsal opening and Finale ultimo a-h
BOX-FOLDER 78/7 | Encore #6
  - Two ozalids of manuscript piano score ; 4 p.
BOX-FOLDER 110/7 | End of Matty
  - Robert Russell Bennett manuscript full score in ink ; 1 p.
BOX-FOLDER 81/5 | End of Matty #21b
  - Parts
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| BOX-FOLDER 110/8 | Essence seventeen #25  
*see also:* "In other words, seventeen"  
Robert Russell Bennett manuscript full score in ink; 7 p. |
| BOX-FOLDER 81/7 | Essence seventeen #25  
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| BOX-FOLDER 110/9 | Finale act I  
Robert Russell Bennett manuscript full score in ink; 14 p. |
| BOX-FOLDER 110/9 | Finale act I - seventeen -- Winnie’s reprise  
Photocopy of Robert Russell Bennett manuscript full score; p. 2-13, 13a |
| BOX-FOLDER 81/8 | Finale act I #16a  
Parts |
| BOX-FOLDER 110/10 | Finale night club (15th bar on)  
Robert Russell Bennett manuscript full score in ink; p. a-g |
| BOX-FOLDER 111/1 | Finale ultimo a  
Robert Russell Bennett manuscript full score in ink; p. 1-4, 1-2  
*Alternate title:* All the things you are: underscoring  
*Note:* Dance Dada sequence *was made up of* Dress rehearsal opening *and* Finale ultimo a-h  
*Titled:* Dress rehearsal opening; Finale ultimo a |
| BOX-FOLDER 82/1 | Finale ultimo a #23a  
Parts |
| BOX-FOLDER 111/2 | Finale ultimo b  
Robert Russell Bennett manuscript full score in ink; 5 p.  
*Alternate title:* Pale moon beams |
| BOX-FOLDER 82/2 | Finale ultimo b  
Parts |
| BOX-FOLDER 111/3 | Finale ultimo c  
Gus Levene manuscript full score in pencil; 10 p.  
*Erased title:* There’s something about a musket  
*Note:* the dance "The brook and the lady in violet"; it used the theme from "Musket" or "Cricket tune" |
| BOX-FOLDER 82/3 | Finale ultimo c  
Parts |
| BOX-FOLDER 111/4 | Finale ultimo d-e  
Robert Russell Bennett manuscript full score in ink; 7 p.  
*Note:* out-of-town this number was known as "The tree and the lady in orchid"; on Broadway it became "The lady in red (toe dance for Kate Friedlich)" |
| BOX-FOLDER 82/4 | Finale ultimo d-e #23b  
Parts |
| BOX-FOLDER 111/5 | Finale ultimo f that lucky fellow  
Gus Levene manuscript full score in ink; 17 p.  
*Alternate titles:* The blackbird and the lady in white; That lucky fellow |
| BOX-FOLDER 82/5 | Finale ultimo f that lucky fellow - new #27a  
Parts |
| BOX-FOLDER 111/6 | Finale ultimo g  
Robert Russell Bennett manuscript full score in ink; 14 p.  
*Alternate title:* The deer and the Park Avenue lady |
**Note**: uses the same melody as "Pale moon beams"

**Box Folder 82/6**
Finale ultimo g #23c
Parts

**Box Folder 111/7**
Finale ultimo h
Robert Russell Bennett manuscript full score in ink; 14 p.
*Alternate title*: The wind and the lady in motley

**Box Folder 82/7**
Finale ultimo h
Parts

**Box Folder 111/8**
Finale ultimo i
Robert Russell Bennett manuscript full score in ink; 14 p.
*Note*: "Finale ultimo i-n" were the real "Finale ultimo" of the out-of-town show, but were not used on Broadway

**Box Folder 82/8**
Finale ultimo i
Parts

**Box Folder 111/9**
Finale ultimo jk + lmn
Robert Russell Bennett manuscript full score in ink; p. 1, 13-33

**Box Folder 111/10**
Finaletto scene I
Robert Russell Bennett manuscript full score in ink; 18 p.

**Box Folder 78/8**
Finaletto scene I
Ozalids (3) of manuscript piano-score; 4 p.

**Box Folder 82/9**
Finaletto scene I #3
Parts

**Box Folder 111/11**
*The flight of the bumble-bee*
Printed piano arrangement by Paolo Gallico, annotations in pencil; 7 p.
*Note*: Music by Rimsky-Korsakov

**Box Folder 111/11**
*The flight of the bumble-bee*
Manuscript full score in ink and red pencil; 18 p.
*Note*: Music by Rimsky-Korsakov

**Box Folder 83/1**
The flight of the bumble-bee #10a
Parts
*Note*: Music by Rimsky-Korsakov

**Box Folder 111/12**
Heaven in my arms #15; Loper Barrot #15a; Serpentine #15b
*See also* **Music in my heart**
Robert Russell Bennett manuscript full score in ink; 54 p.

**Box Folder 78/9**
Heaven in my arms (Music in my heart)
Printed piano-vocal scores (3), variant annotations; 5 p.

**Box Folder 78/9**
Heaven in my arms - Night club
Manuscript (mostly Robert Russell Bennett) piano score in ink; 11 p.
*Note*: according to John McGlinn this was an old version of "Heaven in my arms" that was cut out of town

**Box Folder 83/2**
Heaven in my arms #15c
Parts

**Box Folder 78/10**
Heaven in my heart - correction for last two lines of p. 5
Albert Sirmay manuscript piano-vocal score in pencil; [1] p.

**Box Folder 111/13**
High up in Harlem
Robert Russell Bennett manuscript full score in ink; 2 p.
*Titled*: Introduction to 27
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Arranger's holograph (Nathan Lang Van Cleve) full score in ink ; 26 p. |
| BOX-FOLDER 78/11 | High up in harlem  
Albert Sirmay manuscript piano-vocal score in pencil, for publication ; 5 p.  
| BOX-FOLDER 78/11 | High up in harlem  
Manuscript (Hugh Martin) piano-vocal score in ink and pencil ; [16] p. |
| BOX-FOLDER 78/11 | High up in harlem  
Two ozalids of manuscript piano-vocal score, no lyric ; 4 p.  
Laid in: Two typescript lyric sheets and note in one copy |
| BOX-FOLDER 83/3 | High-up-in Harlem #27  
Parts |
| BOX-FOLDER 83/4 | High up in Harlem #28  
Parts |
| BOX-FOLDER 83/5 | Hightower Craven #15dand  
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| BOX-FOLDER 78/12 | L'histoire de Madame de la Tour  
Ozalid of manuscript piano-vocal score ; 7 p. |
| BOX-FOLDER 78/12 | Introduction to L'histoire de Madame de la Tour  
| BOX-FOLDER 78/12 | L'histoire de Madame de la Tour dance - Tempo di gavotte  
Manuscript piano sketch in pencil ; p. 1-2, 7 |
| BOX-FOLDER 111/14 | In other words, seventeen  
Robert Russell Bennett manuscript full score in ink and pencil ; p. 1-13, 13a, 14-40, 36 |
| BOX-FOLDER 78/13 | In other words, seventeen  
Albert Sirmay manuscript piano-vocal score in pencil, for publication ; 7 p. |
| BOX-FOLDER 78/13 | In other words, seventeen  
Printed piano-vocal scores (2) ; 5 p. |
| BOX-FOLDER 78/13 | In other words, seventeen  
Ozalid of manuscript piano-vocal score ; 10 p. |
| BOX-FOLDER 78/13 | In other words, seventeen revised  
Ozalids (3) of manuscript piano-vocal score, variant annotations in pencil ; 12 p. |
| BOX-FOLDER 83/6 | In other words, seventeen #2  
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| BOX-FOLDER 78/14 | In the heart of the dark  
see also Brain ballet  
Albert Sirmay manuscript piano-vocal score in pencil, for publication ; 6 p. |
| BOX-FOLDER 78/14 | In the heart of the dark  
see also Brain ballet  
Copyist manuscript piano-vocal score in ink ; [4] p.  
| BOX-FOLDER 78/14 | In the heart of the dark  
see also Brain ballet  
Ozalid of manuscript piano-vocal score with marimba, lyric in pencil ; 5 p. |
| BOX-FOLDER 78/14 | In the heart of the dark  
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1st proof for printed piano-vocal score with annotations in pencil ; p. 2-4 |
| BOX-FOLDER 78/14 | In the heart of the dark |
see also Brain ballet
Printed piano-vocal scores (2) ; 5 p.

BOX-FOLDER 78/14
In the heart of the dark - brown
see also Brain ballet
Robert Russell Bennett manuscript piano-vocal score in ink ; 2 p.

BOX-FOLDER 113/9
Johnny Graham's Wutsie
Manuscript (partly Robert Russell Bennett) condensed score in pencil, annotations in ink ; 8 p.

BOX-FOLDER 83/7
Loper and Barrat #15e
see also Heaven in my arms
Parts

BOX-FOLDER 112/1
May escapes
Robert Russell Bennett manuscript full score in ink ; 18 p.

BOX-FOLDER 84/1
May escapes #4
Parts

BOX-FOLDER 112/2
May tells all
Robert Russell Bennett manuscript full score in ink ; 14 p.

BOX-FOLDER 78/15
May tells all
Copyist manuscript piano-vocal score in ink and ozalid copy ; 7 p. each
Titled: Patsy tells all

BOX-FOLDER 78/15
May tells all
Ozalid of manuscript piano-vocal score, annotations in pencil ; 7 p.

BOX-FOLDER 84/2
May tells all #12
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BOX-FOLDER 112/3
May's dance #1a
Robert Russell Bennett manuscript full score in ink and pencil ; 18 p.

BOX-FOLDER 84/3
May's dance #1a
Parts

BOX-FOLDER 78/16
Me and the roll and you
Two ozalids of manuscript piano-vocal score, variant annotations in pencil ; 4 p.

BOX-FOLDER 112/4
Music in my heart
see also Heaven in my arms
Robert Russell Bennett manuscript full score in ink and pencil ; 28 p.

BOX-FOLDER 112/5
Music in my heart
Nathan Lang Van Cleve manuscript full score in ink ; 63 p.
Titled: Dance "Music in my heart" "Night club"

BOX-FOLDER 78/17
Music in my heart
Albert Sirmay manuscript piano-vocal score in pencil, for publication ; 5 p.

BOX-FOLDER 78/17
Music in my heart
Three ozalids of manuscript piano-vocal scores, variant annotations in pencil ; 4 p.
Note: one ozalid includes "Encore," another has no lyric

BOX-FOLDER 84/4
Music in my heart #14
Parts

BOX-FOLDER 84/5
Music in my heart - new #14
Parts

BOX-FOLDER 84/6
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BOX-FOLDER 112/6
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Manuscript full score in ink ; 38 p.
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<td>Ogdon's characterization &lt;br&gt;Three ozalids of manuscript piano-vocal score, variant annotations in pencil ; 18 p. each</td>
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<td>BOX-FOLDER 79/3</td>
<td>Ogdon's characterization - choral parts &lt;br&gt;Ozalids (6) of manuscript choral scores (SATB), variant annotations in pencil ; 3 p. &lt;br&gt;Note: lyric fragments in pencil on versos and lyric sheets (2) laid in, mostly of other songs &lt;br&gt;Laid in: Two lyric sheets of other songs</td>
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  Copyist manuscript piano-vocal score in ink, annotations in pencil, no lyric ; 1 p.  
  *On back:* Two-measure sketch in pencil |
| BOX-FOLDER 79/5 | Opening act II - Parker Daniels #31  
  *see also* Whippoorwill  
  Ozalid of manuscript piano-vocal score, annotations in Kern's hand in red pencil, no lyric ; 3 p. |
| BOX-FOLDER 79/6 | Opening act II quartet  
  *Note:* pencil sketch on back of 2 p. manuscript |
| BOX-FOLDER 79/6 | Vocal opening act II  
  Robert Russell Bennett manuscript choral score in ink ; [1] p. |
| BOX-FOLDER 79/6 | Opening act II (voices)  
  Robert Russell Bennett manuscript choral score in ink ; 5 p. |
| BOX-FOLDER 112/12 | Opening scene III  
  Robert Russell Bennett manuscript full score in ink ; 20 p. |
| BOX-FOLDER 79/7 | Opening scene III act I  
  Ozalids (2) of manuscript piano-score ; 5 p. |
| BOX-FOLDER 86/3 | Opening scene III #5  
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  Robert Russell Bennett manuscript full score in ink ; 46 p. |
| BOX-FOLDER 86/4 | Overture  
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| BOX-FOLDER 79/8 | Pale moonbeams - Melos before music in my heart  
  *see also* Grazioso in D ; Finale ultimo b ; Finale ultimo g  
  Copyist manuscript piano-vocal score in ink, no lyric ; [4] p. |
| BOX-FOLDER 86/5 | Play-out  
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| BOX-FOLDER 113/1 | Prelude act I  
  Robert Russell Bennett manuscript full score in ink ; 22 p. |
| BOX-FOLDER 79/9 | Prelude act I  
  Three ozalids of manuscript piano/piano-vocal score, variant annotations in pencil ; 13 p. each  
  *Includes:* Me and the roll and you |
| BOX-FOLDER 86/6 | Prelude act I  
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| BOX-FOLDER 113/2 | Quartet  
  Robert Russell Bennett manuscript full score in ink ; 11 p. |
| BOX-FOLDER 79/10 | Quartet  
  Manuscript vocal parts (SSAT) in ink or pencil ; [4] p. |
| BOX-FOLDER 79/10 | Quartet  
  Two ozalids of manuscript piano-vocal score (SATB), 1 copy with annotations in pencil ; 6 p. each |
| BOX-FOLDER 79/10 | Quartet  
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| **BOX-FOLDER 79/12** | Opening act II continued - curtain prelude built on musket #33  
Ozalid of manuscript piano-vocal score, annotations in pencil, no lyric ; 5 p. |
| **BOX-FOLDER 79/12** | Rhumba  
| **BOX-FOLDER 79/12** | Rhumba opening #2 act II  
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Ozalid of manuscript piano-vocal score, photocopy, and negative photocopy ; 4 p.  
*Note*: some dummy lyrics by Kern |
| **BOX-FOLDER 113/3** | Sally dances  
Robert Russell Bennett manuscript full score in pencil and ink ; 32 p. |
| **BOX-FOLDER 79/13** | Sally dance interlude - segue Harlem  
Robert Russell Bennett manuscript piano-vocal score in ink, lyric in pencil ; 11 p. |
| **BOX-FOLDER 87/2** | Sally dances #27b  
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| **BOX-FOLDER 113/4** | Scene change - montage into final set #29  
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| **BOX-FOLDER 79/14** | Scene change - montage into final set #17  
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*Note*: 1 copy titled "State police" |
| **BOX-FOLDER 87/3** | Scene change #29  
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| **BOX-FOLDER 87/4** | Serpentine #15b  
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| **BOX-FOLDER 113/5** | Soft shoe dance  
Manuscript full score in ink ; 9 p. |
| **BOX-FOLDER 113/6** | That lucky fellow  
Robert Russell Bennett manuscript full score in ink ; 56 p. |
| **BOX-FOLDER 113/6** | Change music #21a  
Robert Russell Bennett manuscript full score in ink ; 1 p. |
| **BOX-FOLDER 79/15** | That lucky fellow  
Albert Sirmay manuscript piano-vocal score in pencil ; 6 p. |
| **BOX-FOLDER 79/15** | That lucky fellow  
Copyist manuscript piano-vocal score in ink, annotations in pencil, no lyric ; [5] p. |
| **BOX-FOLDER 79/15** | That lucky fellow  
Two ozalids of manuscript piano-vocal scores, variant annotations in pencil ; 15 p. each |
| **BOX-FOLDER 79/15** | That lucky fellow  
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| **BOX-FOLDER 87/5** | That lucky fellow #18  
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*Note:* title partially erased |
| BOX-FOLDER 88/1 88/2 88/3 88/4 88/5 88/6 88/7 113/10 | W. Long routine act II #16c  
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Parts  
Unidentified #22a, #23 |
| BOX-FOLDER 89/1 89/2 89/3 89/4 89/5 89/6 89/7 90/1 | Bobby Dolan's orchestration sketches  
Manuscript (various hands, including Robert Russell Bennett) outlines of musical routines, song listings, piano scores, sketches, lead sheets, short scores, notes in pencil and ink ;  
Jerome Kern Collection | 99 |
Includes: Ballet finale act II; Boogie woogie; Brain ballet; L'histoire de Madame de la Tour; Music in my heart; Night club finale; Quartet; Rhumba opening; That lucky fellow

BOX-FOLDER 90/2
*Very Warm for May*
Two typescript scripts for radio play version ; 18 p. each (p. 3 missing from 1 copy)
*Note:* broadcast on June 4, 1951

BOX-FOLDER 90/3
Serial: Local 802 A. F. of M. Official Journal, New York, January 1940
Periodical ; 31 p.

**You Were Never Lovelier**
see *Barrelhouse beguine*; *These orchids if you please*; *Windmill under the stars*

**Ziegfeld Follies of 1916**

BOX-FOLDER 90/4
*My lady of the Nile*
Frank Saddler manuscript piano-vocal score in ink, lyric in ink and pencil ; [4] p.
*Note:* Lyric by Gene Buck

BOX-FOLDER 90/5
*My lady of the Nile*
Parts
*Note:* arrangement by Charles Miller

**Zip Goes a Million** (1919) lyrics by Buddy DeSylva

BOX-FOLDER 91/1
*Bill*
Frank Saddler manuscript full score in ink ; 9 p.

BOX-FOLDER 92/4
*Bill*
Parts

BOX-FOLDER 91/2
*A business of our own*
Frank Saddler manuscript full score in ink ; 26 p.

BOX-FOLDER 92/5
*A business of our own*
Parts

BOX-FOLDER 91/3
*Finale act I*
Frank Saddler manuscript full score in ink ; 45 p.

BOX-FOLDER 92/6
*Finale act I*
Parts

BOX-FOLDER 91/4
*Finale act II*
Frank Saddler manuscript full score in ink ; 30 p.

BOX-FOLDER 92/7
*Finale act II*
Parts

BOX-FOLDER 92/8
*Finale ultimo*
Parts

BOX-FOLDER 91/5
*Forget-me-not*
Frank Saddler manuscript full score in ink ; 20 p.

BOX-FOLDER 92/9
*Forget me not*
Parts

BOX-FOLDER 91/6
*Give a thought to Broadway*
Frank Saddler manuscript full score in ink ; 14 p.

BOX-FOLDER 92/10
*Give a thought to Broadway*
Parts

BOX-FOLDER 91/7
*Hail! and speech*
Frank Saddler manuscript full score in ink ; 14 p.
*Alternate title:* Monty's speech
Hail! and speech
Parts

Incidental
Parts

It's better to be a man
Maurice B. DePackh manuscript full score in ink ; 15 p.

It's better to be a man
Parts

The language of love
Frank Saddler manuscript full score in ink ; 31 p.

The language of love
see also Genevieve and men from Dear Sir
Printed piano-vocal score, annotations in pencil ; 7 p.
On cover: Genevieve and men act II

The language of love
Parts

The little back yard band
Frank Saddler manuscript full score in ink ; 34 p.

The little back yard band
Parts

Look for the silver lining
see also Sally
Parts

A man around the house
Frank Saddler manuscript full score in ink ; 22 p.

A man around the house
Parts

The mandolin and the man
Copyist manuscript piano-vocal score in ink ; 5 p.

The mandolin and the man
Parts

Opening act II
Frank Saddler manuscript full score in ink ; 22 p.

Opening act II
Parts

Opening act III
Maurice B. DePackh manuscript full score in ink ; 24 p.

Opening act III
Parts

Overture
Frank Saddler manuscript full score in ink ; 20 p.
Includes:
- The language of love
- A man around the house
- Whippoorwill
- The mandolin and the man

Overture
Parts
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<th>Container</th>
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<tr>
<td>BOX-FOLDER 91/15</td>
<td>Producers</td>
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<tr>
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<td>Frank Saddler manuscript full score in ink ; 22 p.</td>
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<tr>
<td>BOX-FOLDER 94/2</td>
<td>Producers</td>
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<td>BOX-FOLDER 94/3</td>
<td>Smile opening act I</td>
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<td>Parts</td>
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<td>BOX-FOLDER 94/4</td>
<td>Smiles</td>
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<td>Parts</td>
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<tr>
<td>BOX-FOLDER 94/5</td>
<td>Telephone girls</td>
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<tr>
<td></td>
<td>Frank Saddler manuscript full score in ink ; 17 p.</td>
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<tr>
<td>BOX-FOLDER 94/6</td>
<td>Whippoorwill</td>
</tr>
<tr>
<td></td>
<td>see also <a href="#">Whip-poor-will</a> from Sally</td>
</tr>
<tr>
<td></td>
<td>Parts</td>
</tr>
<tr>
<td>BOX-FOLDER 94/7</td>
<td>You tell 'em</td>
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<tr>
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<td>Frank Saddler manuscript full score in ink ; 21 p.</td>
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<tr>
<td>BOX-FOLDER 92/3</td>
<td>Lyric sheets</td>
</tr>
<tr>
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<td>Typescript lyric sheets (asterisked titles include a manuscript lyric sheet in pencil, possibly in Buddy DeSylva's hand, on Jerome Kern stationary) ; [43] p.</td>
</tr>
<tr>
<td></td>
<td>Includes:</td>
</tr>
<tr>
<td></td>
<td>• Back yard band</td>
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<td></td>
<td>• Bill</td>
</tr>
<tr>
<td></td>
<td>• A business of our own</td>
</tr>
<tr>
<td></td>
<td>• Finale act one</td>
</tr>
<tr>
<td></td>
<td>• *Finale act two</td>
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<tr>
<td></td>
<td>• Forget-me-not</td>
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<td></td>
<td>• Give a thought to Broadway</td>
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<tr>
<td></td>
<td>• [Hail! and speech] : Monty's speech</td>
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<tr>
<td></td>
<td>• *It's better to be a man</td>
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<tr>
<td></td>
<td>• The language of love</td>
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<td>• A man around the house</td>
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<td></td>
<td>• The mandolin and the man</td>
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<td></td>
<td>• *Opening act two</td>
</tr>
<tr>
<td></td>
<td>• Opening chorus act one</td>
</tr>
<tr>
<td></td>
<td>• Producers</td>
</tr>
<tr>
<td></td>
<td>• Something must be the matter with me</td>
</tr>
<tr>
<td></td>
<td>• Telephone girls</td>
</tr>
<tr>
<td></td>
<td>• Whippoorwill</td>
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<tr>
<td></td>
<td>• You tell 'em</td>
</tr>
<tr>
<td>BOX-FOLDER 95/1</td>
<td>Calliope - Mitzi's chorus</td>
</tr>
<tr>
<td></td>
<td>Manuscript lead sheet in ink, annotations in pencil, manuscript sketch in pencil on back ; [2] p.</td>
</tr>
<tr>
<td></td>
<td><strong>Note</strong>: probably intended for Head Over Heels</td>
</tr>
</tbody>
</table>
Show Music, 1905-1945

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 95/2 | Caprice  
Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 6 p.  
*Note:* same music as "The weeping willow tree" from *Dear Sir* |
| BOX-FOLDER 95/3 | Cocoanut dance  
*Note:* probably intended for *Lucky* |
| BOX-FOLDER 95/4 | Dance through life with you  
Frank Saddler manuscript full score in ink ; 12 p.  
*Note:* this may be "Dance through life with me" written for *Girls Will Be Girls* (retitled *Love o' Mike*) and dropped during tryout (later considered for *Very Good Eddie*), or, "I'd love to dance through life with you" from *A Modern Eve* |
| BOX-FOLDER 95/5 | Do look at him  
Copyist manuscript piano-vocal score in ink, annotations in Kern's hand in pencil ; [3] p.  
*Note:* probably intended for *Oh, Lady! Lady!!* |
| BOX-FOLDER 95/6 | Don't forget (Duet: Stella and Ted)  
Frank Saddler manuscript piano-vocal score in ink, no lyric ; [4] p.  
*Note:* probably intended for *Love o' Mike* |
| BOX-FOLDER 95/7 | Entrance of girls  
Copyist manuscript piano-vocal score in ink, no lyric ; 5 p.  
*Note:* written for *She's a Good Fellow*, reused in *Sunny* |
| BOX-FOLDER 95/8 | Finale act I  
*Note:* probably intended for *Lucky* |
| BOX-FOLDER 95/9 | Finaletto act I  
*Note:* probably intended for *Very Good Eddie*, but unused |
| BOX-FOLDER 95/10 | Finaletto act I  
Holograph sketch in pencil ; 5 p.  
*Note:* written for *Dear Sir* |
| BOX-FOLDER 95/11 | Garden of girls  
Frank Saddler manuscript piano score in ink ; [2] p.  
*Note:* same music as "Package of seeds"; written for *Oh, Boy!* |
| BOX-FOLDER 95/12 | God rest you merry gentlemen  
*On title page:* arranged as a modern 'Blues' by Jerome Kern |
| BOX-FOLDER 95/12 | God rest you merry gentlemen  
Printed piano-vocal score [non-Kern arrangement] ; p. 10 |
| BOX-FOLDER 95/13 | A great idea  
Manuscript piano-vocal score in pencil ; 3 p. |
| BOX-FOLDER 95/14 | Human after all  
Frank Saddler manuscript piano-vocal score in ink, no lyric ; 16 p.  
*Note:* probably intended for *Love o' Mike* |
| BOX-FOLDER 95/15 | I have been around a bit (Duet: Madge and Jerry)  
Manuscript full score in ink ; 18 p.  
*Note:* probably intended for *Ninety in the Shade* |
| BOX-FOLDER 95/16 | If eventually, why not now  
*Note:* blue pencil marks in Frank Saddler's hand date piece as pre-1921 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
<tr>
<td>BOX-FOLDER 95/17</td>
<td>It's a mile and a half (to easy street)</td>
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<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink ; 3 p.</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Lyric by Schuyler Greene, dated 1915</td>
</tr>
<tr>
<td>BOX-FOLDER 95/18</td>
<td>It's wireless</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink ; 5 p.</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> burthen is same music as burthen in &quot;Little church around the corner&quot; from Sally</td>
</tr>
<tr>
<td>BOX-FOLDER 95/19</td>
<td>A little closer</td>
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<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink, typescript lyric ; 4 p.</td>
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<tr>
<td></td>
<td><em>Note:</em> Lyric by M.E. Rourke, dated 1910</td>
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<tr>
<td>BOX-FOLDER 95/20</td>
<td>Little Eva</td>
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<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink ; 4 p.</td>
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<tr>
<td></td>
<td><em>Note:</em> probably from The Dairymaids</td>
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<tr>
<td>BOX-FOLDER 95/21</td>
<td>Madrigalette #13</td>
</tr>
<tr>
<td></td>
<td>Robert Russell Bennett manuscript piano-vocal score in ink, vocal lines in Kern's hand in pencil, no lyric ; 8 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 95/22</td>
<td>Me</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> probably intended for Head Over Heels</td>
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<tr>
<td>BOX-FOLDER 95/23</td>
<td>Mendocino stroll</td>
</tr>
<tr>
<td></td>
<td>Manuscript piano-vocal score in pencil ; 6 p.</td>
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<tr>
<td></td>
<td><em>Note:</em> Music and lyric by Donald Brian and Jerome Kern</td>
</tr>
<tr>
<td>BOX-FOLDER 95/24</td>
<td>Minstrels</td>
</tr>
<tr>
<td></td>
<td>Holograph sketch in variously colored pencils ; 2 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 95/25</td>
<td>Morgenatic love (duet: Zaza and Atlas)</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink ; 6 p.</td>
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<tr>
<td></td>
<td><em>Note:</em> Lyric by Noel Coward, music reused for Dear Sir</td>
</tr>
<tr>
<td>BOX-FOLDER 95/26</td>
<td>My Bonnie Jean</td>
</tr>
<tr>
<td></td>
<td>Frank Saddler manuscript full score in ink ; 8 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 95/27</td>
<td>Opening act II</td>
</tr>
<tr>
<td>BOX-FOLDER 95/28</td>
<td>Fox trot</td>
</tr>
<tr>
<td>BOX-FOLDER 95/28</td>
<td>Opening act II - dance</td>
</tr>
<tr>
<td></td>
<td>Frank Saddler manuscript piano score in pencil ; [2] p.</td>
</tr>
<tr>
<td>BOX-FOLDER 95/29</td>
<td>Opening scene 2 - Mitzi</td>
</tr>
<tr>
<td>BOX-FOLDER 95/30</td>
<td>Publicity</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score in pencil ; 2 p.</td>
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<tr>
<td></td>
<td><em>On front:</em> Dear Frank [Saddler] This is designed for the comedian to speak the verse and sing the Burthen alone on the stage. But I think we had better have a fuller arrangement of the Burthen prepared in case they want to use the chorus. So will you please make a 1st and 2nd ending to the Burthen, which will have the wood and Brass cued in and marked 'Play 2nd time only' There is a flat box of Tomato seedlings waiting for you here. Yrs. Jerome</td>
</tr>
<tr>
<td>BOX-FOLDER 95/31</td>
<td>Ten nights in a ball room - blues</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score, no lyric ; 7 p.</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> probably intended for Sitting Pretty, but unused</td>
</tr>
<tr>
<td>BOX-FOLDER 95/32</td>
<td>Terzetto ultimo</td>
</tr>
<tr>
<td></td>
<td>Robert Russell Bennett manuscript piano-vocal score in pencil, no lyric ; 3 p.</td>
</tr>
</tbody>
</table>
Note: probably intended for *Dear Sir*

**BOX-FOLDER 95/33**

Wedding scene

Copyist manuscript piano-vocal score in ink; 3 p. (incomplete)

*Note* Lyric by George V. Hobart

*Note: written for* Polish Wedding *, reused in* Oh, Lady! Lady!!

**BOX-FOLDER 95/34**

When a woman!

Max Steiner manuscript full score in ink; 20 p.

**BOX-FOLDER 95/35**

Wishing well scene

Holograph sketch in pencil; p. 2

**BOX-FOLDER 95/35**

Wishing well scene

Holograph sketch in pencil; p. 6

**BOX-FOLDER 95/35**

Wishing well scene


*Note: sketches appear unrelated; music used in* Dear Sir *and Sunny*

**BOX-FOLDER 95/36**

You and I (Mac Forland)

Copyist manuscript piano-vocal score in ink, lyric in Kern's hand in pencil; 8 p.

*Note: Lyric by P.G. Wodehouse, dated 1916*

**BOX-FOLDER 95/36**

You and I (Mac Forland)


*Note: Lyric by P.G. Wodehouse, dated 1916*

**BOX-FOLDER 95/37**

Unidentified, G major in 2/4

Holograph sketch in pencil; 1 p. (small)

*Note: probably intended for* Dear Sir *, but unused*

**BOX-FOLDER 95/37**

Unidentified, C minor in 2/4


**BOX-FOLDER 95/37**

Unidentified, F major in 2/2

Holograph sketch in pencil; 2 p.

**BOX-FOLDER 95/38**

Unidentified


Includes:

- Robert Russell Bennett manuscript sketch in pencil; p. 2. [Note: probably intended for *Dear Sir*]
- Manuscript piano score in ink; p. 9-10
- Manuscript piano-vocal score in ink; p. 2-3. [Note: includes markings by Frank Saddler; title may be "Wouldn't that be nice"]
- Manuscript sketches in ink and pencil; [1] p.
- Manuscript piano score in ink; [1] p. [Note: probably intended for Nobody Home or Oh, Boy!]

**BOX-FOLDER 95/39**

Lyric sheets

Includes: May bells (Rose and girls); Golden rainbow; Up town New York (Trio: Guy, Mary and Patsy); Pat and men

BOX 96-100  Miscellaneous Music, undated

The Miscellaneous Music (Series II) is mostly comprised of copies of late songs by Kern. Many of these were songs that were cut from films, or written for unproduced projects. In some cases, lyrics were added to previously unused works after Kern's death. Apparently, most of this material came from the files of T. B. Harms, Inc. (Kern's publisher) and some appear to have been transcribed from recordings made by Kern.

Arrangement of the Miscellaneous Music (Series II) is divided into two subseries. The first subseries, Titled, is sorted alphabetically by title. The second subseries, Untitled, is arranged by folder level description.

BOX 96-99  Miscellaneous Music (Titled)

BOX-FOLDER 96/1  Afternoon of a siren

Robert Russell Bennett manuscript piano-vocal score in ink, no lyric ; 3 p.

BOX-FOLDER 96/2  All's well with the world - new #32

Photocopy and negative of copyist manuscript piano-vocal score ; p. 14-27

Note: Lyric by Otto Harbach; intended for Men in the Sky; dated 1930 June 7

BOX-FOLDER 96/3  April fooled me

Copyist manuscript piano-vocal score in ink ; [3] p.

Note: Lyric by Dorothy Fields

BOX-FOLDER 96/3  Untitled : C.5

Photocopy and negative of manuscript piano-vocal score, no lyric ; 4 p. each

Note: "Sentimental song" on negative only

BOX-FOLDER 96/4  Baby

Photocopy of Robert Russell Bennett manuscript piano-vocal score, no lyric ; 3 p.

BOX-FOLDER 96/5  Back in my shell - new #20

see also Barrelhouse beguine

Photocopy and negative of manuscript piano-vocal score, no lyric ; 3 p. each

Note: from One Night in the Tropics (1940), lyric by Dorothy Fields

Note: "Serenade" on negative only

BOX-FOLDER 96/6  Barrelhouse beguine


BOX-FOLDER 96/6  Barrelhouse beguine - new #25

see also Back in my shell

Photocopy of manuscript piano-vocal score ; 4 p.

Note: Lyric by Johnny Mercer; from You Were Never Lovelier; copyright 1942

BOX-FOLDER 96/7  Bells - new #7

Photocopy and negative of manuscript piano-vocal score, no lyric ; 3 p. each

BOX-FOLDER 96/8  Bubble ballet - new #42

Photocopy and negative of manuscript piano score ; 4 p. each

BOX-FOLDER 96/9  Buda-Pest #10

Three photocopies and negative of manuscript piano-vocal score, no lyric, annotations in pencil ; 4 p. each

Alternate title: I was young in Budapest; copyright 1938

Note: "Rhythmical song" on negative only

BOX-FOLDER 96/10  Business

Two photocopies and negative of manuscript piano-vocal score, no lyric ; 5 p. each
Canzonetta - new #54
Photocopy and negative of Robert Russell Bennett manuscript piano-vocal score, no lyric; 8 p.
On front: Oscar This is merely a Jennie dear only not as good
Note: Lyric not present, credited to Oscar Hammerstein II; intended for High, Wide and Handsome

Chinese lantern love
Copyist manuscript and negative photocopy of piano-vocal score, no lyric; 4 p., 2 p.

Dance like a fool
Photocopy of copyist manuscript piano-vocal score; 4 p.
Note: Lyric by Oscar Hammerstein II; intended for Champagne & Orchids; 1935
Dearly beloved
see Serenata

Dream of a ladies cloak room attendant - new #27
Photocopy and negative of copyist manuscript piano score; 2 p. each
Note: intended for The Flame Within; dated 1935 April 29

Duettino (Phillipe and Julia) - new #38
Photocopy and negative of manuscript piano-vocal score, no lyric; 4 p. each
Note: Lyric not present, credited to Johnny Mercer; copyright 1945

Flame within #11
Note: intended for The Flame Within

Flirting
Three photocopies and negative of manuscript piano-vocal score, no lyric; 4 p. each
Note: "New no. 4" entitles one of the photocopies

Fraulein Katrina
Copyist manuscript in ink and negative photocopy of piano-vocal score, no lyric; 2 p., 3 p.

Gallivantin' aroun'
Negative photocopy of copyist manuscript piano-vocal score; [3] p.
Note: Lyric by Oscar Hammerstein II; written for the Universal Pictures film Show Boat; copyright 1936

The girl at the end of our street back home
Two photocopies and negative of manuscript piano-vocal score; [4] p. each

Good girl - new #43
Photocopy and negative of copyist manuscript piano-vocal score; [4] p. each
Note: lyric by Oscar Hammerstein II; for Broadway Rhythm (1944)

Got a little brush got a little comb - new #57
Two photocopies and negative of Robert Russell Bennett manuscript piano-vocal scores, no lyric; 5 p., 6 p.

Grandma's song - new #59
Photocopy and negative of Robert Russell Bennett manuscript piano-vocal score, no lyric; 10 p.
Note: Lyric not present, credited to Oscar Hammerstein II; intended for High, Wide and Handsome

How sweet is the summer?
Two photocopies and negative of manuscript piano-vocal score; 6 p. each
Note: Lyric by E. Y. Harburg; intended for Fallen Angel; copyright 1945
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<td>Photocopy and negative of manuscript piano-vocal score, no lyric; 4 p. each</td>
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<tr>
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<td><em>Note:</em> copyright 1944</td>
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<tr>
<td>BOX-FOLDER 96/25</td>
<td>How would I know, or, I wish dat dere was'n no war - new #35</td>
</tr>
<tr>
<td></td>
<td>Photocopy and negative of copyist manuscript piano-vocal score; 9 p. each</td>
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<tr>
<td></td>
<td><em>Note:</em> Lyric by Oscar Hammerstein II; copyright 1948</td>
</tr>
<tr>
<td>BOX-FOLDER 97/1</td>
<td>I have seen - new #10</td>
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<tr>
<td></td>
<td><em>see also</em> Sweetest sight that I have seen</td>
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<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score; 2 p. each</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Lyric by Oscar Hammerstein II; copyright 1941</td>
</tr>
<tr>
<td>BOX-FOLDER 97/2</td>
<td>I was naive</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink on transparencies and two photocopies; 4 p. each</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Lyric by Ira Gershwin</td>
</tr>
<tr>
<td>BOX-FOLDER 97/2</td>
<td>I was naive (2nd version)</td>
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<tr>
<td></td>
<td><em>Note:</em> Lyric by Ira Gershwin</td>
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<tr>
<td>BOX-FOLDER 97/2</td>
<td>I was naive (second version) - new #24</td>
</tr>
<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score; 5 p. each</td>
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<td></td>
<td><em>Note:</em> Lyric by Ira Gershwin</td>
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<tr>
<td>BOX-FOLDER 97/2</td>
<td>I was naive interlude</td>
</tr>
<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score, no lyric; 5 p. each</td>
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<tr>
<td></td>
<td><em>Note:</em> Lyric by Ira Gershwin</td>
</tr>
<tr>
<td>BOX-FOLDER 97/2</td>
<td>I was naive - sketch for new verse</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Lyric by Ira Gershwin</td>
</tr>
<tr>
<td>BOX-FOLDER 97/3</td>
<td>I was once in love when - new #30</td>
</tr>
<tr>
<td></td>
<td><em>On front:</em> Oscar</td>
</tr>
<tr>
<td>BOX-FOLDER 97/4</td>
<td>I'll follow your smile</td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink on transparencies and two photocopies; 5 p.</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Lyric by E. Y. Harburg; intended for Universal Picture <em>Can't Help Singing</em>; copyright 1944</td>
</tr>
<tr>
<td>BOX-FOLDER 97/4</td>
<td>I'll follow your smile</td>
</tr>
<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score with obbligato; 5 p.</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Lyric by E. Y. Harburg; intended for Universal Picture <em>Can't Help Singing</em>; copyright 1944</td>
</tr>
<tr>
<td>BOX-FOLDER 97/4</td>
<td>I'll follow your smile - new #34</td>
</tr>
<tr>
<td></td>
<td>Photocopy and negative of copyist manuscript piano-vocal score; 6 p.</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Lyric by E. Y. Harburg; intended for Universal Picture <em>Can't Help Singing</em>; copyright 1944</td>
</tr>
<tr>
<td>BOX-FOLDER 97/5</td>
<td>I'll take (I'd love) any man as long as it's you</td>
</tr>
<tr>
<td></td>
<td>Two photocopies and negative of manuscript piano-vocal score, no lyric, pencil sketch at end; 5 p. each</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> &quot;Humming&quot; on negative only</td>
</tr>
<tr>
<td></td>
<td>I'm old fashioned</td>
</tr>
<tr>
<td></td>
<td><em>see</em> Not too lovely to love</td>
</tr>
<tr>
<td>BOX-FOLDER 97/6</td>
<td>In Connecticut #2</td>
</tr>
<tr>
<td></td>
<td>Three photocopies and negative of manuscript piano-vocal score, no lyric; 4 p. each</td>
</tr>
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</table>

Jerome Kern Collection 108
<table>
<thead>
<tr>
<th>Notes</th>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note: copyright 1938</td>
<td>BOX-FOLDER 97/7</td>
<td>Lazy but free - new #40</td>
</tr>
<tr>
<td>Two photocopies and negative of copyist manuscript piano-vocal score, no lyric ; 3 p. each</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note: intended for Flame Within</td>
<td></td>
<td></td>
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<tr>
<td>Note: intended for Flame Within</td>
<td></td>
<td></td>
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<tr>
<td>Note: intended for Gentlemen Unafraid (1938)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Zoave</td>
<td>BOX-FOLDER 97/8</td>
<td>Copyist manuscript lead sheet in ink on transparencies and two photocopies, no lyric ; [1] p. each</td>
</tr>
<tr>
<td>Note: intended for Gentlemen Unafraid (1938)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long ago and far away</td>
<td>BOX-FOLDER 97/9</td>
<td>Lullaby ostinato #3</td>
</tr>
<tr>
<td>Copyist manuscript piano-vocal score in ink on transparencies and two photocopies, no lyric ; 3 p. each</td>
<td></td>
<td></td>
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<tr>
<td>Lullaby ostinato #3</td>
<td>BOX-FOLDER 97/9</td>
<td>Negative photocopy of manuscript piano-vocal score, no lyric ; 9 p.</td>
</tr>
<tr>
<td>Marcha del toros #7 - new #39</td>
<td>BOX-FOLDER 97/10</td>
<td>Photocopy and negative of copyist manuscript piano-vocal score, no lyric ; 6 p. each</td>
</tr>
<tr>
<td>Note: Lyric not present, credited to Dorothy Fields</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Midnight music - new #23</td>
<td>BOX-FOLDER 97/11</td>
<td>see also Watching little Alice</td>
</tr>
<tr>
<td>Photocopy and negative of manuscript piano-vocal score ; 4 p. each</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note: Lyric by Ira Gershwin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note: the chorus is the same music as &quot;Long ago and far away&quot; from Cover Girl; copyright 1943</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Missouri mule instrumental - new #52</td>
<td>BOX-FOLDER 97/12</td>
<td>Mister man</td>
</tr>
<tr>
<td>Photocopy and negative of manuscript piano score ; 3 p. each</td>
<td></td>
<td></td>
</tr>
<tr>
<td>see also Rhumba opening from Very Warm for May</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photocopy and negative of manuscript piano-vocal score, partial lyric ; 6 p.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>On front: Oscar; Charleston parfait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note: intended for Gentlemen Unafraid (1938)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My home town</td>
<td>BOX-FOLDER 97/16</td>
<td>Mister McCue how do ye do? #13</td>
</tr>
<tr>
<td>Photocopy and negative of manuscript piano-vocal score, no lyric ; 5 p. each</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Molly's composers</td>
<td>BOX-FOLDER 97/15</td>
<td>Copyist manuscript</td>
</tr>
<tr>
<td>Copyist manuscript in ink and negative of piano-vocal score, no lyric ; 3 p. each</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Never you mind</td>
<td>BOX-FOLDER 97/17</td>
<td>Two photocopies and negative of manuscript piano-vocal score, no lyric ; 3 p. each</td>
</tr>
<tr>
<td>Never you mind</td>
<td></td>
<td>No question in my heart</td>
</tr>
<tr>
<td>Copyist manuscript piano-vocal score in ink on transparencies and two photocopies ; 4 p. each</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No question in my heart #12</td>
<td></td>
<td></td>
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</tbody>
</table>
see also Something on my mind
Two photocopies and two negatives of manuscript piano-vocal score, no lyric; 6 p. each
Note: Lyric by Ira Gershwin
Note: "Playful melody" on one negative only

BOX-FOLDER 97/19
Nobody home in your heart
Robert Russell Bennett manuscript piano-vocal score in ink, photocopy and negative photocopy; 4 p. each
Note: Lyric by Herbert Reynolds; copyright 1916

BOX-FOLDER 97/20
Not now
Manuscript piano-vocal score in ink, annotations in pencil and negative photocopy; 4 p. each
Note: Lyric by Dorothy Fields

BOX-FOLDER 97/20
Not now
Note: Lyric by Dorothy Fields

BOX-FOLDER 97/21
Not too lovely to love; I'm old fashioned - new #9
Photocopy and negative of manuscript piano-vocal score, no lyric; 5 p. each
Note: this is the same music that became "I'm old fashioned"; copyright 1941

BOX-FOLDER 97/22
Nouveau favori
Copyist manuscript piano-vocal score in ink on transparencies, photocopy and negative photocopy, no lyric; 3 p. each

BOX-FOLDER 97/23
Novelette #27
Three photocopies and two negatives of manuscript piano-vocal score, no lyric; 4 p. each
On front: recorded 3/5/40

BOX-FOLDER 97/24
Now that we are one
Copyist manuscript piano-vocal score in ink on transparencies and two photocopies; 4 p. each
Note: Lyric by Ira Gershwin

BOX-FOLDER 98/1
Old Cathay
Copyist manuscript piano score with unidentified instrumental accompaniment in ink, on transparencies and two photocopies; 6 p. each

BOX-FOLDER 98/1
Old Cathay - China new #29
Photocopy and negative of Robert Russell Bennett manuscript piano score with unidentified instrument; 6 p. each

BOX-FOLDER 98/2
Once in a million moons - new #14
Two photocopies and negative of copyist manuscript condensed score; 5 p. each
Note: Lyric by E. Y. Harburg; intended for Universal picture Can't Help Singing; copyright 1944

BOX-FOLDER 98/3
Once there were two of us
Copyist manuscript piano-vocal score in ink on transparencies and two photocopies; 3 p. each

BOX-FOLDER 98/3
Once there were two of us

BOX-FOLDER 98/3
Once there were two of us (2nd version)
Two photocopies and negative of manuscript piano-vocal score; 5 p. each
Note: Lyric by Ira Gershwin
Note: published in 1968 as "Now that we are one"; copyright 1938

BOX-FOLDER 98/4
Once there were two of us (1st version) #23
Photocopy and negative of manuscript piano-vocal score, partial lyric; 3 p. each
<table>
<thead>
<tr>
<th>BOX-FOLDER 98/5</th>
<th>Out on the broad prairie</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mimeograph of copyist manuscript piano-vocal score, no lyric ; 3 p.</td>
</tr>
<tr>
<td></td>
<td>*On front in Kern's hand: <em>&quot;Oscar for 'Ol' Man River&quot;</em></td>
</tr>
<tr>
<td></td>
<td>*Note: *copyright 1935; intended for productions <em>Rise and Shine</em> and <em>Champagne and Orchids</em></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/6</th>
<th>Pas de quatre</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Two photocopies and negative of manuscript piano-vocal score, no lyric ; 4 p. each</td>
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</tbody>
</table>

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<thead>
<tr>
<th>BOX-FOLDER 98/7</th>
<th>Pedro mio - new #15</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score, no lyric ; 6 p. each</td>
</tr>
<tr>
<td></td>
<td>*Note: *copyright 1942</td>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/8</th>
<th>People from Missouri #20</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score and typescript lyric sheet ; [4] p. each</td>
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<tr>
<td></td>
<td>*Note: *Lyric by Ira Gershwin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/9</th>
<th>Pepper pot (Turkish version) - new #26</th>
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<tr>
<td></td>
<td>Photocopy of manuscript piano-vocal score p. 1-2, 5 (incomplete)</td>
</tr>
<tr>
<td></td>
<td>*Note: *Lyric by Leo Robin; intended for <em>Centennial Summer</em></td>
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</tbody>
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<thead>
<tr>
<th>BOX-FOLDER 98/10</th>
<th>Polka Scandinavienne</th>
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<tbody>
<tr>
<td></td>
<td><em>see also</em> <em>Scandinavian polka ; Polka</em></td>
</tr>
<tr>
<td></td>
<td>Two photocopies of manuscript piano-vocal score, no lyric ; 9 p. each</td>
</tr>
<tr>
<td></td>
<td>*Note: *copyright 1941</td>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/11</th>
<th>A quiet song</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Negative photocopy of copyist manuscript piano-vocal score, no lyric ; 6 p.</td>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/12</th>
<th>Sailor beware - new #17, #40</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score, no lyric ; 3 p. each</td>
</tr>
<tr>
<td></td>
<td><em>On front: Oscar</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/13</th>
<th>Scandinavian polka</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>see also</em> <em>Polka Scandinavienne ; Polka</em></td>
</tr>
<tr>
<td></td>
<td>Copyist manuscript piano-vocal score in ink on transparencies and two photocopies, no lyric ; 4 p. each</td>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 98/14</th>
<th>Serenata</th>
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<tr>
<td></td>
<td>Photocopy of manuscript piano-vocal score, no lyric ; 5 p.</td>
</tr>
<tr>
<td></td>
<td>*Note: *the chorus is the same music that became &quot;Dearly beloved&quot;; copyright 1941</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/15</th>
<th>Singing a song in your arms</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Photocopy of copyist manuscript piano-vocal score ; 5 p.</td>
</tr>
<tr>
<td></td>
<td>*Note: *Lyric by Oscar Hammerstein II; intended for <em>Champagne and Orchids</em>; copyright 1935</td>
</tr>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 98/16</th>
<th>So you got took</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/17</th>
<th>Something on my mind</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>see also</em> <em>No question in my heart</em></td>
</tr>
<tr>
<td></td>
<td>Photocopy and negative of manuscript piano-vocal score, no lyric ; 6 p. each</td>
</tr>
<tr>
<td></td>
<td>*Note: *may be &quot;No question in my mind (you're in my heart),&quot; lyric by Ira Gershwin, written in 1938</td>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/18</th>
<th>Strange interval</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Two photocopies of manuscript piano-vocal score, no lyric, 1 copy has annotations in ink ; [4] p. each</td>
</tr>
<tr>
<td></td>
<td>*Note: *copyright 1943</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 98/19</th>
<th>Sweetest sight that I have seen - new #11</th>
</tr>
</thead>
</table>

Jerome Kern Collection 111
see also I have seen
Photocopy and negative of copyist manuscript piano-vocal score; 6 p. each
*Note:* Lyric by Oscar Hammerstein II; copyright 1945

**BOX-FOLDER 99/1**
There'll come a day - new #33
Photocopy and negative of copyist manuscript piano-vocal score; 8 p. each
*Note:* Lyric by E. Y. Harburg; for the Universal picture *Can't Help Singing*; copyright 1944

**BOX-FOLDER 99/1**
There'll come a day
Photocopy of manuscript piano-vocal score, no lyric; 4 p.
*Note:* copyright 1943

**BOX-FOLDER 99/2**
These orchids - new #49
Photocopy and negative of copyist manuscript piano-vocal score; 6 p. each
*Note:* Lyric by Johnny Mercer; from *You Were Never Lovelier*; copyright 1942
*Alternate title:* These orchids if you please

**BOX-FOLDER 99/3**
Time: the present - new #50
Photocopy and negative (incomplete) of manuscript piano-vocal score; 4 p.
*Note in Kern's hand:* "This becomes an Album Cover for material" and "DON'T DESTROY/This is Lucky Sheet"
*Note:* Lyric by Ira Gershwin; ; copyright 1943; intended for *Cover Girl*

**BOX-FOLDER 99/4**
Trial in 4/4
Photocopy of manuscript piano-vocal score, no lyric; 4 p.

**BOX-FOLDER 99/5**
Untitled #4
Copyist manuscript piano-vocal score in ink on transparencies and two photocopies, no lyric; 3 p. each

**BOX-FOLDER 99/6**
Valse lente - new #28
Photocopy and negative of manuscript piano-vocal score, no lyric; 4 p. each

**BOX-FOLDER 99/7**
Watching little Alice
*see also* Midnight music
Photocopy of manuscript piano-vocal score, no lyric; 4 p.

**BOX-FOLDER 99/8**
The way that lovers use - new #22
Photocopy and negative of manuscript piano-vocal score; 5 p. each
*Note:* Lyric from a poem by Rupert Brooke (1914)
*Note:* copyright 1945

**BOX-FOLDER 99/9**
What do I know about you?
Robert Russell Bennett manuscript piano-vocal score in ink and negative photocopy; 2 p. each
*Note:* Lyric by Dorothy Fields

**BOX-FOLDER 99/9**
What do I know about you?
Copyist manuscript piano-vocal score in ink; [3] p.
*Note:* Lyric by Dorothy Fields

**BOX-FOLDER 99/9**
What do I know about you?
Copyist manuscript lead sheet in ink; [1] p.
*Note:* Lyric by Dorothy Fields

**BOX-FOLDER 99/10**
What's become of the night
Photocopy of manuscript piano-vocal score, no lyric; 6 p.
*Note:* intended for Hayfoot, Strawfoot, lyrics by Hammerstein and Harbach

**BOX-FOLDER 99/11**
When I've got the moon
Negative photocopy of copyist manuscript piano-vocal score; 4 p. (incomplete)
On front in Kern's hand: Oscar Get this released from MGM

Note: Lyric by Oscar Hammerstein II, copyright 1935

Note: intended for Champagne and Orchids

BOX-FOLDER 99/12 When we were very young - Terzettino new #36

Photocopy and negative of copyist manuscript piano-vocal score ; 11 p. each

Note: Lyric by Dorothy Fields

Note: intended for Lovely to Look At

BOX-FOLDER 99/13 When you hear that humming - new #25

Photocopy and negative of copyist manuscript piano-vocal score ; 4 p. each

Note: Lyric by Otto Harbach

Note: intended for Gentlemen Unafraid

BOX-FOLDER 99/14 Whistle number new #37

Photocopy and negative of copyist manuscript piano-vocal score ; 10 p. each

Note: appears to have been for a show titled Interlude

BOX-FOLDER 99/15 Whistling Dan


Note: originally from Ninety in the Shade (1915), lyric by Harry B. Smith, music reused as title song in Leave it to Jane

BOX-FOLDER 99/15 Whistling Dan

Copyist manuscript piano score in ink and negative photocopy ; 3 p. each

Note: originally from Ninety in the Shade (1915), lyric by Harry B. Smith, music reused as title song in Leave it to Jane

BOX-FOLDER 99/16 Who's complaining? - new #1

Photocopies and negative of manuscript piano-vocal score ; 4 p. each

Note: Lyric by Ira Gershwin

Note: from Cover Girl; copyright 1943

BOX-FOLDER 99/17 Windmill under the stars - new #13

Photocopy and negative of manuscript piano-vocal score ; 3 p. each

Note: Lyric by Johnny Mercer

Note: intended for You Were Never Lovelier; copyright 1942

BOX-FOLDER 99/18 Incipits - Themes

Negative photocopy manuscript; [4] p.

Note: 42 themes, many titled, some crossed out, some dated 1939 May 5, each theme consisting of a few measures of melody only

BOX 100-102 Miscellaneous Music (Untitled)

BOX-FOLDER 100/1 Ballet - Hartmann Sisters - Aida B - new #44

Photocopy and negative of copyist manuscript piano score ; [4] p. each

BOX-FOLDER 100/2 Ballet - new #46

Photocopy and negative of copyist manuscript piano score ; 4 p. each

BOX-FOLDER 100/3 #4 (Peasant) dance - school room scene - new #45

Photocopy and negative of copyist manuscript piano score ; [2] p. each

BOX-FOLDER 100/4 Whippoorwill #31

see also Opening act II - Parker Daniels in Very Warm for May

Four photocopies and four negatives of manuscript piano-vocal score, 2 versions, no lyric ; 3 p. ; 4 p. each

Note: copyright 1941
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</thead>
</table>
| BOX-FOLDER 100/5 | Opening act II - Entrance, melos and exit Philip Photocopy and negative of Robert Russell Bennett manuscript piano score and holograph sketch ; [3] p. each  

_Note: intended for Three Sisters_ |
| BOX-FOLDER 100/6 | New #18 Photocopy and negative of manuscript piano-vocal score with cello obbligato, no lyric ; 4 p. each  

_Note: "Melody for cello" appears on negative only_ |
| BOX-FOLDER 100/7 | New #19 Photocopy and negative of manuscript piano-vocal score, no lyric ; 3 p. each  

_Note: "A stumble" appears on negative only_ |
| BOX-FOLDER 100/8 | No. 31 (Chorus only) Photocopy and negative of Robert Russell Bennett manuscript piano-vocal score, no lyric ; [4] p. each |
| BOX-FOLDER 100/9 | Old world folk song - new #56 Two photocopies and negative of Robert Russell Bennett manuscript piano-vocal score, no lyric ; 5 p. each |
| BOX-FOLDER 100/10 | No. 24 Photocopy of manuscript sketch ; [1] p. |
| BOX-FOLDER 100/11 | New #48 Photocopy and negative of manuscript piano-vocal score, no lyric ; 5 p. each  

_Note: "Yes my love" on negative only_ |
| BOX-FOLDER 100/12 | #39 Photocopy and negative of manuscript piano-vocal score, no lyric ; 4 p. each  

_Note: "Gay and joyous" on negative only_ |
| BOX-FOLDER 100/13 | New #6 - N.G. Photocopy of manuscript piano-vocal score, no lyric ; [1] p. (incomplete) |
| BOX-FOLDER 100/14 | New #5 Two photocopies and negative of manuscript piano-vocal score and holograph sketch, no lyric ; 2 p. each  

_Note: "On the promenade" on negative only  

_Note: sketch on back became "Nobody else but me" for last revival of Show Boat_ |
| BOX-FOLDER 100/15 | New no. 12 Two photocopies and two negatives of manuscript piano-vocal score, no lyric : 6 p. each  

_Note in Kern's hand: Oscar. If you become bored with with just the bare melody (lead sheet) of the [?] copy, This will give you the right harmonies. Jerry  

_Note: "Metro Very Warm for Grayson" on one photocopy only  

_Note: "If you become bored" on one negative only_ |
| BOX-FOLDER 100/16 | New #16 Photocopy and negative of manuscript piano-vocal score, no lyric ; 4 p. each  

_Note: copyright 1944  

_Note: "Sing it lightly and tenderly" on negative only_ |
| BOX-FOLDER 100/17 | #4 Photocopy and negative of manuscript piano-vocal score, no lyric ; 7 p. each  

_Note: "Song in C" on negative only_ |
| BOX-FOLDER 100/18 | Various themes Photocopy and negative of 16 themes in manuscript ; [4] p. each  

_Includes: Tray #1-13; Ossia; #47; New #58  

_Note: many titled, some crossed out, each consisting of a few measures of melody only_ |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 101/1 | Polka (as March Lafayette)  
*see also* Scandinavian polka ; Polka scandinavienne  
*Note*: may be "Lafayette" from Lovely to Look At; originally used as "Clementina" in Roberta |
| BOX-FOLDER 101/2 | New #4  
Photocopy and negative of manuscript piano-vocal score, no lyric ; 3 p. each  
*Note*: Lyric not present, credited to Leo Robin |
| BOX-FOLDER 101/3 | Melody in F  
*see also* Opening act II in Very Warm for May  
Negative photocopy of manuscript piano-vocal score, no lyric ; 3 p. |
| BOX-FOLDER 101/4 | Pizzicato  
*see also* The arm of the law in Very Warm for May  
Negative photocopy of manuscript piano-vocal score, no lyric ; 5 p. |
| BOX-FOLDER 101/5 | Grazioso in D  
*see also* Pale moonbeams in Very Warm for May  
Two photocopies and negative of manuscript piano-vocal score, no lyric ; 4 p. each  
*Note*: "Playing around" on negative only |
| BOX-FOLDER 101/5 | Grazioso in D  
*see also* Pale moonbeams in Very Warm for May  
Photocopy and negative of manuscript piano-vocal score (different version), no lyric ; 4 p. each |
| BOX-FOLDER 101/6 | April 17 - valse  
Photocopy of manuscript piano score ; 2 p.  
*On title page*: transcribed from tape and arranged by Sid Cutner, April 17 |
| BOX-FOLDER 101/7 | New #2 - girl's chorus  
Two photocopies and negative of manuscript piano-vocal score, no lyric ; 4 p. each |
| BOX-FOLDER 101/8 | Waltz T  
| BOX-FOLDER 101/9 | Waltz #23  
Photocopy of manuscript sketch ; [1] p. |
| BOX-FOLDER 101/10 | Letter X  
Photocopy of manuscript piano-vocal score, no lyric ; 5 p. |
| BOX-FOLDER 101/11 | A or #4  
Copyist manuscript piano-vocal score in ink on transparencies and photocopy, no lyric ; 4 p. each |
| BOX-FOLDER 101/11 | A or #4  
Photocopy and negative of manuscript piano-vocal score, no lyric ; 7 p. each  
*Note*: "Just a little word" on negative only |
| BOX-FOLDER 101/11 | Letter A  
Photocopy of copyist manuscript piano-vocal score, no lyric ; 7 p. |
| BOX-FOLDER 101/12 | #5 burthen  
Photocopy and negative of manuscript piano-vocal score, no lyric ; 3 p. each  
*Note*: "Alla breve song" on negative only |
| BOX-FOLDER 101/13 | #11  
Photocopy and negative of manuscript piano-vocal score, no lyric ; 4 p. each  
*Note*: "Lively melody" on negative only |
| BOX-FOLDER 101/14 | Letter "B" waltz  
Two photocopies and negative of manuscript piano-vocal score, no lyric ; 4 p. each |
Note: "You know it" on negative only

BOX-FOLDER 101/15
Letter K
Two photocopies and negative of manuscript piano-vocal score, no lyric ; 4 p. each
Note: "Staccato theme" on negative only

BOX-FOLDER 101/16
CM 4
Photocopy of manuscript piano-vocal score, no lyric ; 3 p.

BOX-FOLDER 101/17
Letter F
Photocopy of manuscript piano-vocal score, no lyric ; p. 1-2, 1-3
Note: copyright 1944

BOX-FOLDER 101/18
CM 5
Three photocopies of manuscript piano-vocal score, no lyric ; 3 p. each

BOX-FOLDER 101/19
No. 6
see also Raymond to Patsy in Very Warm for May
Photocopy and negative of manuscript piano-vocal score, no lyric ; 8 p. each
Note: "Allegretto grazioso" on negative only

BOX-FOLDER 101/21
Azusa (?)
Manuscript sketch in ink and pencil ; [1] p.

BOX-FOLDER 101/21
Trio with orch - new #41
Photocopy and negative of manuscript piano-vocal score, lyric in Kern's hand ; 7 p. each
Note: inferring from lyric, title may be "Elbow room" from Can't Help Singing; copyright 1943

BOX-FOLDER 101/22
#8
Manuscript piano-vocal score in ink on transparencies, photocopy and negative, no lyric ;
3 p. each
Note: "Rural melody" on negative only

BOX-FOLDER 101/23
#1
Copyist manuscript piano-vocal score in ink on transparencies and two photocopies, no
lyric ; 3 p. each

BOX-FOLDER 102/1
Letter D
Two photocopies of manuscript piano-vocal score, no lyric ; 3 p. each
Note: "Allene Talmey" on one copy; copyright 1943

BOX-FOLDER 102/2
On record 4A
Copyist manuscript piano-vocal score in ink on transparencies and photocopy, no lyric ; 3
p. each

BOX-FOLDER 102/3
On record 4A
Photocopy and negative of manuscript piano-vocal score, no lyric ; 3 p. each
Note: "Sing my heart" on negative only

BOX-FOLDER 102/3
#36 Parker and Daniels, act III no. 5
see also Uncommercial traveller in Very Warm for May
Photocopy and negative of manuscript piano-vocal score, no lyric ; 5 p. each

BOX-FOLDER 102/4
Beguine con spirito
Photocopy of manuscript piano-vocal score and holograph sketch, no lyric ; 5 p. + 1 p.

BOX-FOLDER 102/5
New #51
Two photocopies and negative of manuscript piano-vocal score, no lyric ; 4 p. each
Note: "Singing in a garden" on negative only

BOX-FOLDER 102/6
? maybe used
Photocopy and negative of manuscript piano-vocal score, no lyric ; 8 p.
Note: "Maybe, maybe" on negative only
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| BOX-FOLDER 102/7 | New #53 - slowly and sentimentally  
  Two photocopies and negative of manuscript piano-vocal score, no lyric ; 3 p. each  
  *Note:* "Singing to the stars" on negative only |
| BOX-FOLDER 102/8 | New #55  
  Photocopy and negative of Robert Russell Bennett manuscript piano-vocal score and manuscript sketch, no lyric ; 5 p. each  
  *Note:* "Join in the dances" on negative only |
| BOX-FOLDER 102/9 | Rhumba  
| BOX-FOLDER 90, 102 | **Correspondence, 1913-1951**  
  Correspondence series is represented by four letters and one telegram.  
  Arrangement is by date. |
| BOX-FOLDER 102/10 | Harry N. Wessel to Jerome Kern, 1913 May 10  
| BOX-FOLDER 102/11 | Charles Previn to Mr. Dreyfus, undated  
  *Note:* written "at request of Mr. Erlanger" |
| BOX-FOLDER 102/12 | Kern to John [?], ca. 1928 February 18  
  Autograph letter, signed  
  *Note:* regarding script for *Oh, Lady! Lady!!* |
| BOX-FOLDER 102/13 | Kern to [P.G.] Wodehouse, 1928 June 15  
  *Note:* reply written on back of telegram from Wodehouse, the coded message is transcribed by Kern, his reply reads: "Wodehouse/17 Norfolk, Park Lane London./Attitude perfectly friendly but Laddie Cliff may fry himself before he can disassociate any portion libretto Oh Lady Lady from music/Love to Ethel. How is Snork./Jerry." |
| BOX-FOLDER 102/14 | Mr. Dreyfus of Harms, Inc. to Eastman Symphony, London, 1928 June 11  
  *Note:* subject is Kern's refusal to permit production of *Oh, Lady! Lady!!* with new music |
| BOX-FOLDER 90/2 | Genevieve Fisch of Benton & Bowles, Inc. advertising agency to Mr. Edgar Carver of Rodgers & Hammerstein, 1951  
  *Note:* regarding radio broadcast of *Very Warm for May* |