Vernon Duke Collection
Guides to Special Collections in the Music Division of the Library of Congress

Music Division, Library of Congress
Washington, D.C.
2007

Contact information: http://hdl.loc.gov/loc.music/perform.contact

Catalog Record: https://lccn.loc.gov/2005560806

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu005004

Processed by the Music Division of the Library of Congress
Finding Aid encoded by Library of Congress Music Division, 2007
Revised 2017 February
Collection Summary

Title: Vernon Duke Collection
Span Dates: 1918-1968
Call No.: ML31.D98
Creator: Duke, Vernon, 1903-1969
Extent: around 17,500 items
Extent: 146 boxes
Extent: 52 linear feet
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2005560806

Summary: Vernon Duke (born Vladimir Dukelsky) was an American composer and songwriter. He rose to success in the 1930s with hit songs such as "April in Paris" and "Autumn in New York" and later collaborated with many leading composers and lyricists of the period, including George and Ira Gershwin, Serge Prokofiev, and Serge Koussevitzky. The collection contains manuscript and printed music, correspondence, subject files, photographs, and other materials related to his career.

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
Balanchine, George--Correspondence.
Charnin, Martin--Correspondence.
Copland, Aaron, 1900-1990--Autographs.
Copland, Aaron, 1900-1990. Signature.
De Vries, Peter, 1910-1993--Correspondence.
Dietz, Howard, 1896-1983--Correspondence.
Dixon, Dean, 1915-1976--Correspondence.
Duke, Vernon, 1903-1969--Correspondence.
Ertegun, Nesuhi--Correspondence.
Gershwin, Ira, 1896-1983--Correspondence.
Herrmann, Bernard, 1911-1975--Correspondence.
Ivask, I"U"rii--Correspondence.
Koussevitzky, Natalie--Correspondence.
Koussevitzky, Olga--Correspondence.
Koussevitzky, Serge, 1874-1951--Correspondence.
Latouche, John, 1914-1956--Correspondence.
Lawrence, Jerome, 1915-2004--Correspondence.
Lee, Robert Edwin, 1918-1994--Correspondence.
Lehmann, Lotte--Correspondence.
Lindsay-Hogg, Anthony--Correspondence.
McHugh, Jimmy, 1894-1969--Correspondence.
Mercer, Johnny, 1909-1976--Correspondence.
Nash, Ogden, 1902-1971--Correspondence.
Paichadze, Gabriel--Correspondence.
Petit, Roland, 1924-2011--Correspondence.
Prokofiev, Sergey, 1891-1953--Correspondence.
Rogers, Ginger, 1911-1995--Correspondence.
Rome, Harold, 1908-1993--Correspondence.
Ronell, Ann--Correspondence.
Slonimsky, Nicolas, 1894-1995--Correspondence.
Stokowski, Leopold, 1882-1977--Correspondence.
Turet, David--Correspondence.
Walton, William, 1902-1983--Correspondence.
Whitelaw, Arthur--Correspondence.

Organizations
American Guild of Authors and Composers.
American Society of Composers, Authors and Publishers.
Broude Brothers Limited.
Carl Fischer Music.
Chappell and Co.
Frank Music Corp.
Little, Brown and Company.
Ricordi (Firm)
Weissberger & Frosch.

Subjects
Composers--United States.
Motion picture music--Excerpts--Scores.
Music--Manuscripts.
Musical films.
Musical theater--United States--20th century.
Musicals.
Popular music.
Songs--Texts.
Theater--United States.

Form/Genre
Albums (Books)
Business correspondence.
Clippings (Information artifacts)
Excerpts.
Motion picture music.
Musicals.
Personal correspondence.
Photographs.
Poetry.
Popular music.
Programs (Publications)
Scores.
Screenplays.
Songs.
Writings (Documents)

Provenance
Accruals
Further accruals are expected.

Processing History
The Vernon Duke Collection was processed in 1994 by Mark Eden Horowitz. The original finding aid was prepared with Corel WordPerfect 5.1. In 2005, the Vernon Duke Collection finding aid was coded for EAD format by Michael A. Ferrando.

Transfers
Sound recordings were transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division where they are identified as part of the Vernon Duke Collection (MAVIS collection no. 3332).

Related Material
The Vernon Duke Collection does not represent or contain all works by Vernon Duke held in the Music Division's collections, but rather, only those items that were given to the Library by Mrs. Duke. This Guide does not identify items that are not part of the Vernon Duke Collection, but it may be of particular interest to the scholar to know that there exist seven folders of letters, speeches, and other literary materials by Vernon Duke in the Music Division's Miscellaneous Manuscripts Collection. Vernon Duke correspondence may also be found in, though not limited to, the following collections: Serge Koussevitzky Archive, Nikolai Lopatnikoff Collection, Schillinger/Music Division, Gershwin/Miscellaneous Manuscripts, Irving Schwerkè Collection, Nicolas Slonimsky Collection, and Music Division Old Correspondence.

Copyright Status
Vernon Duke Collection materials are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions
The Vernon Duke Collection is open to research. Library users may make reference copies of materials for research and scholarship purposes without the prior permission of the Estate and/or Trust. The Library reserves the right to restrict the method of copying materials that are deemed too fragile.

Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Electronic Format
Signature for the High-low concerts / Aaron Copland

Preferred Citation
Researchers wishing to cite this collection should include the following information: [item, date, container number], Vernon Duke Collection, Music Division, Library of Congress, Washington, D.C.
### Biographical Sketch

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1903, Oct. 10</td>
<td>Born Vladimir Alexandrovitch Dukelsky, Parafianove, Minsk</td>
</tr>
<tr>
<td>1916-1919</td>
<td>Studied composition with Reinhold Glière and Marian Dombrovsky at the Kiev Conservatory</td>
</tr>
<tr>
<td>1920</td>
<td>Fled the Revolution with his family, settling first in Constantinople</td>
</tr>
<tr>
<td>1921, autumn</td>
<td>Sailed for New York</td>
</tr>
<tr>
<td>1924</td>
<td>Sailed to Paris at the behest of Artur Rubinstein</td>
</tr>
<tr>
<td>1925, Feb. 21</td>
<td><em>Katja the Dancer</em> opened in London, two songs by Duke added to score</td>
</tr>
<tr>
<td>1925</td>
<td><em>Zephyr and Flora</em> performed (Diaghilev Ballets Russes, Kochno-Braque-Chanel-Massine)</td>
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<tr>
<td>1926, May 22</td>
<td><em>Yvonne</em> opened in London, half of the score by Duke</td>
</tr>
<tr>
<td>1927 Apr.</td>
<td><em>Two Little Girls in Blue</em> closed during pre-London tryout, one song by Duke</td>
</tr>
<tr>
<td>1927, Oct. 12</td>
<td><em>Bow-Wows</em> opened in London, one song by Duke</td>
</tr>
<tr>
<td>1928, Feb. 8</td>
<td><em>Yellow Mask</em> opened in London</td>
</tr>
<tr>
<td>1928, June 14</td>
<td><em>First Symphony</em> premiered by Koussevitzky and the Boston Symphony</td>
</tr>
<tr>
<td>1929 Aug.</td>
<td><em>Open Your Eyes</em> closed during pre-London tryout</td>
</tr>
<tr>
<td>1930, June 4</td>
<td><em>Garrick Gaieties (Third Edition)</em> opened in New York, partial score by Duke</td>
</tr>
<tr>
<td>1930, Oct. 15</td>
<td><em>Three's a Crowd</em> opened in New York, one song by Duke</td>
</tr>
<tr>
<td>1930</td>
<td>Duke contributed songs or instrumentals to the films: <em>Follow the Leader, Follow Thru, Heads Up, Hold Your Man, Laughter and The Sap from Syracuse</em></td>
</tr>
<tr>
<td>1931, July 21</td>
<td><em>Shoot the Works</em> opened in New York, one song by Duke</td>
</tr>
<tr>
<td>1931</td>
<td><em>Epitaph</em> premiered in Boston; July 31st, <em>Shoot the Works</em> opened, which included one song by Duke</td>
</tr>
<tr>
<td>1932, Oct. 5</td>
<td><em>Americana (1932)</em> opened in New York, one song by Duke</td>
</tr>
<tr>
<td>1932, Dec. 7</td>
<td><em>Walk a Little Faster</em> opened in New York, Duke's first complete Broadway score, which included his most famous song &quot;April in Paris&quot;</td>
</tr>
<tr>
<td>1933, May 31</td>
<td>&quot;Composers' manifesto&quot; published in the <em>New York Times</em></td>
</tr>
<tr>
<td>1934, Jan. 4</td>
<td><em>Ziegfeld Follies of 1934</em> opened in New York, music mostly by Duke</td>
</tr>
<tr>
<td>1934, Dec. 27</td>
<td><em>Thumbs Up</em> opened in New York, one song by Duke—&quot;Autumn in New York&quot;</td>
</tr>
<tr>
<td>1934-1935</td>
<td>Duke studied orchestration with Joseph Schillinger</td>
</tr>
<tr>
<td>1935, Mar. 8</td>
<td><em>Public Gardens</em> ballet premiered in Chicago</td>
</tr>
<tr>
<td>1936, Jan. 30</td>
<td><em>Ziegfeld Follies of 1936</em> opened in New York, score included &quot;I Can't Get Started&quot;</td>
</tr>
<tr>
<td>1936 Apr.</td>
<td>Revised ballet <em>Jardin</em> presented at the N.Y. Metropolitan Opera House, then Covent Garden (London) in June</td>
</tr>
<tr>
<td>1936, Dec. 25</td>
<td><em>The Show Is On</em> opened in New York, partial score by Duke</td>
</tr>
<tr>
<td>1937</td>
<td><em>Second Symphony</em> in Paris, conducted by Albert Wolff</td>
</tr>
<tr>
<td>1937, July 11</td>
<td>George Gershwin died; Duke was pallbearer at the funeral</td>
</tr>
<tr>
<td>1937-1938</td>
<td>Duke completed Gershwin's score for the film <em>The Goldwyn Follies</em></td>
</tr>
<tr>
<td>1938, Jan. 12</td>
<td><em>The End of St. Petersburg</em> premiered at Carnegie Hall</td>
</tr>
<tr>
<td>1938</td>
<td>Duke organized High-Low Concerts in New York</td>
</tr>
<tr>
<td>1939, Mar. 7</td>
<td>Vladimir Dukelsky became American citizen and took Vernon Duke as his legal name</td>
</tr>
<tr>
<td>1939, Dec. 26</td>
<td><em>The White Plume</em> retitled <em>A Vagabond Hero</em> opened and closed in Washington, D.C., during pre-Broadway tryout, partial score by Duke</td>
</tr>
<tr>
<td>1940, May 23</td>
<td><em>Keep Off the Grass</em> opened in New York with Duke's contribution, the ballet &quot;Raffles,&quot; choreographed by George Balanchine for Ray Bolger</td>
</tr>
<tr>
<td>1940, Oct. 25</td>
<td><em>Cabin in the Sky</em> opened in New York, score included &quot;Takin' a Chance on Love&quot;</td>
</tr>
<tr>
<td>1940</td>
<td>Duke wrote songs for the Seymour Felix-staged <em>Midnight Frolics</em>, and composed &quot;New York Nocturne,&quot; to become Charlie Barnet's theme song</td>
</tr>
<tr>
<td>1940-1941</td>
<td>Duke contributed songs to the shows: <em>Crazy With the Heat, Ice-Capades of 1941</em> and <em>It Happens on Ice</em></td>
</tr>
</tbody>
</table>
1941, Dec. 25  
Banjo Eyes opened in New York

1942, Jan. 9  
The Lady Comes Across opened in New York

1942 Apr.  
Duke's mother died

1942  
Duke contributed a song to the film White Catgo; he was drafted and entered the Coast Guard for two and one half years; composed Cello Concerto for Gregor Piatigorsky

1943 Mar.  
Cabin in the Sky (film) opened

1943, Mar. 18  
Violin Concerto premiered by Koussevitzky in Boston

1943, Mar. 22  
Dancing in the Streets opened and closed in Boston during pre-Broadway tryout

1944, Jan. 13  
Jackpot opened in New York

1944, May 5  
Tars and Spars opened in New York and toured the country

1944, Nov. 16  
Sadie Thompson opened in New York

1946, Jan. 4  
Cello Concerto premiered in Boston with Piatigorsky, conducted by Koussevitzky

1946, Oct. 10  
Sweet Bye and Bye opened and closed in New Haven during its pre-Broadway tryout

1946, Nov. 18  
"Ode to the Milky Way" premiered at City Center in New York, conducted by Leonard Bernstein

1946, Dec. 19  
Le Bal des Blanchisseuses (Ballets des Champs Elysées, Kochmo-Stanislao Lepri-Roland Petit)

1948 Feb.  
Paris Aller et Retour broadcast on French radio

1948  
Harpischord Sonata composed for Fernando Valenti; Duke founded the Society for Forgotten Music

1952, Dec. 15  
Two's Company opened in New York

1955  
Duke's autobiography--Passport to Paris--published

1956, May 22  
The Littlest Revue opened in New York (Off-Broadway,) score mostly by Duke

1957, Nov. 12  
Time Remembered opened in New York, a play with two songs by Duke

1957  
Married Kay McCracken

1959, Oct. 14  
The Pink Jungle opened and closed in San Francisco during its pre-Broadway tryout

1963, Aug. 5  
Zenda opened and closed in San Francisco during its pre-Broadway tryout

1963  
Listen Here!: a Critical Essay on Music Depreciation published. Zenda performed on the west coast

1964, Jan. 21  
Cabin in the Sky revival opened in New York

1969, Jan. 16  
Died, Santa Monica, California

Scope and Content Note

In addition to being a renowned composer, Vernon Duke was an author, poet, translator, gourmand, businessman, bon vivant, and an intellectual. Duke's eclecticism is well-documented in the Vernon Duke Collection. As a result, the collection is rich in research potential for a wide variety of topics. The music holographs cover the entire length of Vernon Duke's career--from compositions dating from his student days in 1918 (Morceaux pour piano, op. 1, composed when he was fifteen) to works from 1968 (the revised version of his ballet Entr'acte)--a year before he died. The collection represents the dual nature of Dukelsky/Duke as a composer of twentieth-century European/Russian influenced "serious" or "classical" music, and a composer of jazz-influenced American popular and show music. Documenting his position as an international professional in the world of music, the collection contains voluminous correspondence between Duke and prominent composers, conductors, scholars, producers, lyricists, journals, universities and performers.

Music from the Vernon Duke Collection is arranged in seven subseries:

• 1. Stage Music: music for musicals, operas, operettas, ballets, films and background music and songs for plays.
• 2. Vocal Music: art songs, song cycles, and popular songs.
• 3. Choral Music.
• 4. Instrumental Music, which includes works for solo instruments.
• 5. Sketchbooks.
• 6. Music by Other Composers.
• 7. Lyric Sheets.
When a page count appears within square brackets, the pages are not numbered and the count was supplied by the author of this Guide. When an item is described as manuscript as opposed to Copyist's manuscript, the hand is believed to be that of an orchestrator or arranger. Ozalids, unless otherwise noted, are typically believed to have been prepared from a copyist's manuscript. Numbers in parentheses are item counts. When there were multiple copies of a musical item, we always retained at least two. If there were variant annotations, more than two copies of an item may have been retained.

When a song title in the Stage Music subseries 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. When a portion of a song title is crossed through on the music, it is also crossed through in the Guide.

Because of the quantity of music from Zenda, the music from that show has been divided into three sets of boxes: piano-vocal scores, piano-conductor scores, sketches; parts; and full scores. Although this Guide lists song titles alphabetically within a show, the box/folder numbers are not consecutive because of the division of types and sizes of material. Thus, if a reader wishes to consult all parts from Zenda in alphabetical order, boxes 57-72 should be requested. For every song title in Zenda, the first time a lyricist is credited (rarely on full scores or parts) his name is given in the description of that item and not again unless there is a change in the lyricist for that title. When a song title includes designations such as: "pno. cond.", "vocal", or "vocal choir", that is how it appears on the item. Unless it grossly misleads in describing the item, we have let the original designation stand.

The correspondence in the Vernon Duke Collection is extensive--approximately 4,500 items. There are some details about the organization and makeup of those items that will be useful to the researcher:

1) Not all correspondence in the collection is in the Correspondence series--some correspondence may be found in: Writings, Subject Files, and Scrapbooks; these items are not cross-referenced, but, with some familiarity with Duke's career, the researcher should be able to determine where such correspondence is likely to be found. For instance, much of the correspondence with collaborators--lyricists, librettists--may be found in the Show files; and responses to a questionnaire Duke sent to major musical figures for inclusion in his book Listen Here may be found in the Writings series.

2) Correspondence includes: letters, telegrams, postcards, notes, cards, and invitations; in some cases photographs are either laid in or affixed to a piece of correspondence.

3) A large portion of the correspondence is from Duke, in the form of carbons, photocopies, rough drafts, and letters marked "not sent". In some cases--where this Guide lists correspondence with a given individual--the only item(s) in the collection are from Duke, to the individual listed.

4) We have retained, to the degree possible, Vernon Duke's organization of the correspondence. This has caused some letters from prominent people to be filed with the correspondence of a certain organization. For instance, the "ASCAP" file contains letters from Arthur Schwartz, Stanley Adams, Irving Caeser, and L. Wolfe Gilbert, among others. These items are not cross-referenced. This is also true of topics; for instance, correspondence on Zenda can be found in a variety of places within the collection.

5) Correspondence in the "Miscellaneous" sections is from less-prominent people for whom we have five or fewer letters.

The researcher studying Vernon Duke's biography should note that the Writings series includes the original manuscripts for Duke's autobiography, Passport to Paris, including entire chapters that were deleted prior to publication.

Appendix I is an alphabetical list of all songs from Stage Music (including Zenda) that also lists the show that the song is from. The only titles that are not included are generic ones such as: "Overture," "Opening," "Exit music," and "Finale."

Appendix II is a list of the recordings ( vinyl discs, 7 in. reel-to-reel tapes, 5 in. reel-to-reel tapes ) that are a part of the Collection, but have been transferred to the custody of the Motion Picture, Broadcasting and Recorded Sound Division.

Mark Eden Horowitz, September 1994

Organization of the Vernon Duke Collection

The Vernon Duke Collection is organized into eight series:
• Music
• Writings
• Correspondence
• Subject Files
• Programs
• Photographs
• Miscellany
• Scrapbooks
Description of Series

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<tr>
<th>Container</th>
<th>Series</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>BOX 1-89, 99-103, 146</td>
<td><strong>Music</strong></td>
<td>Chiefly manuscript and printed scores, parts, sketches, and lyric sheets for works by Duke. Also includes related scripts, notes, and other miscellaneous materials, as well as a small amount of music by other composers. Organized in seven subseries.</td>
</tr>
<tr>
<td>BOX 1-72, 102</td>
<td><strong>Show Music</strong></td>
<td>Show music of Vernon Duke consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.</td>
</tr>
<tr>
<td>BOX 73-75, 99</td>
<td><strong>Vocal Music</strong></td>
<td>Vocal Music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.</td>
</tr>
<tr>
<td>BOX 75-81, 100, 103, 146</td>
<td><strong>Choral Music</strong></td>
<td>Choral music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.</td>
</tr>
<tr>
<td>BOX 82-87, 100-101</td>
<td><strong>Instrumental Music</strong></td>
<td>Instrumental music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.</td>
</tr>
<tr>
<td>BOX 88</td>
<td><strong>Sketchbooks</strong></td>
<td>Sketchbooks of the Vernon Duke Collection. Arranged chronologically.</td>
</tr>
<tr>
<td>BOX 104</td>
<td><strong>Lyric Sheets</strong></td>
<td>Lyric sheets in the Vernon Duke Collection. Arranged alphabetically by composer/lyricist and title therein.</td>
</tr>
<tr>
<td>BOX 105-108</td>
<td><strong>Writings</strong></td>
<td>Writings by Vernon Duke, including draft materials for his autobiography, <em>Passport to Paris</em>. Arranged alphabetically by title.</td>
</tr>
<tr>
<td>BOX 109-122</td>
<td><strong>Correspondence</strong></td>
<td>Correspondence of the Vernon Duke Collection. Arranged alphabetically by correspondent.</td>
</tr>
<tr>
<td>BOX 123-130</td>
<td><strong>Subject Files</strong></td>
<td>Subject files of the Vernon Duke Collection. Arranged alphabetically by subject.</td>
</tr>
</tbody>
</table>
BOX 131-132  Programs
Programs of the Vernon Duke Collection.
Arranged chronologically.

BOX 89, 133-135  Photographs
Photographs of the Vernon Duke Collection.
Arranged by subject.

BOX 89, 136, 146  Miscellany
Miscellaneous items of the Vernon Duke Collection.
Arranged alphabetically by subject.

BOX 137-145  Scrapbooks
Scrapbooks of the Vernon Duke Collection.
Arranged chronologically.
Container List

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<tr>
<th>Container</th>
<th>Contents</th>
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<tr>
<td>BOX 1-89, 99-103, 146</td>
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</tr>
<tr>
<td>BOX 1-72, 102</td>
<td>Show Music</td>
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<td>Show music of Vernon Duke consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.</td>
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<tr>
<td>BOX-FOLDER 1/1</td>
<td>Aupres de Ma Blonde</td>
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<tr>
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<td>Ozalid piano-vocal score ; 2 p. Arr. by Vernon Duke</td>
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<tr>
<td>BOX-FOLDER 1/2</td>
<td>I ask you</td>
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<tr>
<td></td>
<td>Ozalid piano-vocal score ; 4 p.</td>
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<tr>
<td>BOX-FOLDER 1/3</td>
<td>I don't know what I've got</td>
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<tr>
<td></td>
<td>Ozalid piano-vocal score ; 3 p.</td>
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<tr>
<td>BOX-FOLDER 1/4</td>
<td>It must be good</td>
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<tr>
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<td>Ozalid piano-vocal score ; 5 p.</td>
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<tr>
<td>BOX-FOLDER 1/5</td>
<td>Life is such a pleasure</td>
</tr>
<tr>
<td></td>
<td>Ozalid piano-vocal score ; 3 p.</td>
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<tr>
<td>BOX-FOLDER 1/5</td>
<td>Life is such a pleasure (Ray Bolger)</td>
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<tr>
<td></td>
<td>Ozalid piano-vocal score ; 5 p.</td>
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<tr>
<td>BOX-FOLDER 1/6</td>
<td>Only once</td>
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<tr>
<td></td>
<td>Ozalid piano-vocal score ; 3 p.</td>
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<td>BOX-FOLDER 1/7</td>
<td>Sur le Pont d'Avignon</td>
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<td></td>
<td>Ozalid piano-vocal score ; 1 p. Arr. by Vernon Duke</td>
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<tr>
<td>BOX-FOLDER 1/8</td>
<td>That's what makes Paris, Paree</td>
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<td></td>
<td>Ozalid piano-vocal score ; 6 p.</td>
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<td>BOX-FOLDER 1/9</td>
<td>Who needs it?</td>
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<td>Ozalid piano-vocal score ; 4 p.</td>
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<tr>
<td>BOX-FOLDER 90/1</td>
<td>Le bal des blanchisseuses, [The washerwomen's ball], ballet suite for orchestra, 1946-47</td>
</tr>
<tr>
<td></td>
<td>Ozalid of holograph full score ; 104 p.</td>
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<tr>
<td>BOX-FOLDER 1/10</td>
<td>Cabin in the sky, 1940 musical; revival, 1964. Lyrics by John Latouche</td>
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<td></td>
<td>Eric W. Knight manuscript short score arrangements for 1964 revival ; [108] p.</td>
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<td></td>
<td>Contents:</td>
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<td>• Little poppa Satan (Devil's entrance) #4</td>
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<td></td>
<td>• Incidental music (act I scene I) #5A</td>
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• Taking a chance on love #7
• Cabin in the sky #8
• Do what you wanna do #10
• Taking a chance on love - reprise #11
• Entr’acte #12
• Not a care in the world #13
• Vision ballet #14
• It's not so bad to be good #15
• Love me tomorrow #16
• Petunia's entrance (act II, scene I) #16A
• Love turned the light out #17
• Cross-over #18
• Livin' it up #19
• Savannah #21
• Storm music #22
• Incidental music - act II, scene II #23
• Cabin finale #24

**BOX-FOLDER 1/11**  
*Cabin in the sky*  
Mimeograph of manuscript short score ; 148 p.  
Laid in: Table of contents with annotations in pencil ; 1p.  
Contents:  
• Overture  
• Opening chant  
• Junior's entrance  
• Fleet foot's theme  
• General's entrance  
• The man upstairs  
• Taking a chance on love  
• Cabin in the sky  
• Do what you wanna do  
• Finale act I  
• entr’acte  
• Fugue  
• In my old Virginia home  
• Vision ballet  
• Not so bad  
• Love me tomorrow  
• Love turned the light out  
• Honey in the honeycomb  
• Savannah  
• Storm  
• General's recitative  
• General's entrance  
• Opening last scene  
• Last scene

**BOX-FOLDER 2/1**  
Fugue  
Photocopy of holograph piano-vocal score with annotations ; 5 p.

**BOX-FOLDER 2/2**  
General's entrance  

**BOX-FOLDER 2/13**  
Honey in the honeycomb  
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| BOX-FOLDER 2/4 | It's not so bad to be good  
   Photocopy of manuscript piano-vocal score ; 4 p.  
   Same as above (waxed transparencies) |
| BOX-FOLDER 2/5 | Jazz fugue ; Scotch jingle  
| BOX-FOLDER 2/6 | Little poppa Satan  
   Photocopy of holograph + manuscript piano-vocal score ; 4 p.  
   Typed lyric sheet + carbon ; [2 p. each]  
   Same as above (waxed transparencies) |
| BOX-FOLDER 2/7 | Livin' it up  
   Photocopy of copyist's manuscript piano-vocal score ; 3 p.  
   Typed lyric sheet ; [2 p. each]  
   Lyric by Vernon Duke |
| BOX-FOLDER 2/8 | The man upstairs ; There's honey in the honeycomb ; Love me tomorrow (but leave me alone today)  
   Photocopy of holograph piano-vocal score ; 4 p.  
   The man upstairs finish  
   Opening Chant ; Fleetfoot's theme  
   Photocopy of holograph piano-vocal score with annotations ; 3 p.  
   Copies (2) of above, 1 (waxed transparencies)  
   The vision (ballet)  
   Negative photostat of manuscript piano score ; [3] p.  
   Same as above (waxed transparencies)  
   We'll live all over again  
   Same as above, last p. only  
   We'll live all over again  
   Negative photostat of above  
   Same as above (waxed transparencies)  
   Unidentified  
   Photocopy of manuscript piano score ; 4 p.  
   Same as above (waxed transparencies)  
   Cabin in the sky ; curtain call Greenwich mews  
   Printed (2) programs  
   Song listing  
   Invoice to Kay Duke  
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Casey Jones, unproduced musical. Lyrics by Sammy Cahn |
| BOX-FOLDER 2/16 | The big towns and the small towns  
Ozalid piano-vocal score ; 9 p. |
| BOX-FOLDER 2/17 | Extenuatin circumstances  
Ozalid piano-vocal score ; 4 p. |
| BOX-FOLDER 2/18 | Fight over me  
Ozalid piano-vocal score ; 5 p.  
| BOX-FOLDER 2/19 | The girl with the prettiest legs in town  
Photocopy of copyist's piano-vocal score ; 5 p. |
| BOX-FOLDER 2/20 | He said  
Photostat of copyist's piano-vocal score ; 4 p.  
| BOX-FOLDER 2/21 | Honor me with this dance  
Ozalid piano-vocal score ; 6 p. |
| BOX-FOLDER 2/22 | I can take it or leave it alone  
Photostat of copyist's piano-vocal score ; 5 p.  
Typed lyric sheets (2) ; [1] p. |
| BOX-FOLDER 2/23 | I may say maybe  
Ozalids (2) piano-vocal score ; 7 p. |
| BOX-FOLDER 2/24 | I'm goin' places  
Ozalid piano-vocal score ; 4 p.  
| BOX-FOLDER 2/25 | Ladies like us ; Gay little tune ; Bolero-cancion  
| BOX-FOLDER 2/26 | The man my mother married  
| BOX-FOLDER 2/27 | The man my mother married  
Typed lyric sheets (13) various versions |
| BOX-FOLDER 2/28 | Mister Harvey Pruitt  
Ozalids (2) piano-vocal score ; 6 p. |
| BOX-FOLDER 2/29 | Once I fall  
Ozalid piano-vocal score ; 4 p. |
| BOX-FOLDER 2/30 | Parties  
Photostat of copyist's piano-vocal score ; 11 p.  
Typed lyric sheets (3) ; [2] p. each |
| BOX-FOLDER 2/31 | A railroad woman  
Copyist's manuscript piano-vocal score (transparencies) ; 4 p.  
Ozalid  
Typed lyric sheets (5) various versions |
| BOX-FOLDER 2/32 | Same as a man  
Ozalid piano-vocal score ; 4 p. |
| BOX-FOLDER 2/33 | Step up and shake  
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| BOX-FOLDER 3/1 | There comes a time  
Photostat of copyist's piano-vocal score ; 4 p. |
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                   | Ozalids (2) piano-vocal score ; 6 p.  
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| BOX-FOLDER 3/3  | We're alone in the world  
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| BOX-FOLDER 3/4  | With a man on first  
                   | Holograph piano-vocal score ; 7 p. |
| BOX-FOLDER 3/5  | With a man on first  
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                   | Typed lyric sheets (7) various versions |
| BOX-FOLDER 3/6  | *Casey Jones*  
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| BOX-FOLDER 3/7  | *Casey Jones*  
                   | Photocopy of above |
| BOX-FOLDER 3/8  | *Casey Jones*  
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| BOX-FOLDER 3/9  | *Casey Jones*  
                   | Holograph (1) and typed (3) song listings |
| BOX-FOLDER 3/10 | Bay of Botany  
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| BOX-FOLDER 3/11 | Boys, boys  
| BOX-FOLDER 3/12 | Cancan in the canteen  
| BOX-FOLDER 3/13 | Comforts of home  
| BOX-FOLDER 3/14 | Friendly bar  
                   | Manuscript (holograph?) piano-vocal score ; 7 p. |
| BOX-FOLDER 3/15 | Hip! (the girls are marching)  
| BOX-FOLDER 3/16 | In my dreams  
                   | Typed lyric sheets (2), 1 with additions |
| BOX-FOLDER 3/17 | Keep your amateur standing  
| BOX-FOLDER 3/18 | Kiss your baby goodbye  
| BOX-FOLDER 3/19 | We've been through the mill  
| BOX-FOLDER 3/20 | Unidentified  
| BOX-FOLDER 3/21 | Below the equator  
                   | Copyist manuscript piano-vocal score, no lyric (transparencies) ; 4 p. |

*Dancing in the streets*, 1943 (film?) musical. Lyrics by Howard Dietz. (see also listings under *Jackpot*)

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Farewell for a while  
| BOX-FOLDER 3/23 | I'm in love with a dame/with a muscular frame  
| BOX-FOLDER 3/24 | Swattin' the fly  
Copyist manuscript piano-vocal score, no lyric (transparencies) ; 3 p. |
| BOX-FOLDER 3/25 | This particular party  
Manuscript (holograph?) piano-vocal score ; 4 p. |
| BOX-FOLDER 3/26 | Under my umbrella  
| BOX-FOLDER 3/27 | "Jackpot" and "Dancing in the streets"  
| BOX-FOLDER 3/27 | Where did you come from  
Typed lyric and manuscript lyric sketch ; [1 sheet] |
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Manuscript lyric sketch |
|            | Diamond in the rough (the Mark Twain musical), 1964-68 unproduced. Lyrics by John Everest |
| BOX-FOLDER 4/1 | Afternoon delightful  
Holograph piano-vocal score ; [2 p] |
| BOX-FOLDER 4/2 | Afternoon delightful  
Holograph piano-vocal score (transparencies) ; 2 p.  
Ozalid |
| BOX-FOLDER 4/3 | Ban the book!  
| BOX-FOLDER 4/4 | Ban the book!  
Holograph piano-vocal score (transparencies) ; 6 p.  
Ozalid |
| BOX-FOLDER 4/5 | Diamond in the rough  
Holograph piano-vocal score ; 3 p. |
| BOX-FOLDER 4/6 | Ev'ry one of us  
Holograph piano-vocal score (transparencies) ; 2 p.  
Ozalid |
| BOX-FOLDER 4/7 | The grand manner # 5  
Holograph piano-vocal score ; 9 p. |
| BOX-FOLDER 4/8 | The grand manner # 5  
Holograph piano-vocal score (transparencies) ; 8 p.  
Ozalid |
| BOX-FOLDER 4/9 | I may never get well again  
| BOX-FOLDER 4/10 | I may never get well again  
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| BOX-FOLDER 5/3 | You are youth # 13  
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| BOX-FOLDER 5/4 | You are youth # 9  
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Ozalid |
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| BOX-FOLDER 5/6 | Diamond in the rough ; the Mark Twain musical  
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| BOX-FOLDER 5/7 | Diamond in the rough  
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| BOX-FOLDER 5/9 | Mark Twain musical, The  
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| BOX-FOLDER 6/3 | Bachelorhood  
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| BOX-FOLDER 6/4 | The backlot blues  
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| BOX-FOLDER 6/5 | Dilly  
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| BOX-FOLDER 6/6 | Farewell to New York ; II.ii  
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| BOX-FOLDER 11/3-7 | *Entr‘acte*  
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| BOX-FOLDER 11/8 | *Entr‘acte* ballet en 1 acte de George Balanchine ; partition de piano, New York 1947-1950  
Holograph piano score (waxed transparencies) ; 52 p.  
On p. 52: 1938-1947-1951 |
| BOX-FOLDER 12/1 | *Entr‘acte* ballet en 1 acte de George Balanchine ; partition de piano, New York 1947-1950  
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| BOX-FOLDER 12/2 | *Gondla* prelude pour le drame de N. Gumileff ; op. 4 ; pour grand orchestre ; partition 1922, New York  
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| BOX-FOLDER 12/3 | *Gondla*  
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| BOX-FOLDER 13/3-4 | I'm called the king # II  
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Ozalids (2) of copyist's manuscript piano-vocal score ; 4 p. |
| BOX-FOLDER 13/5 | Invocation to Venus # V  
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| BOX-FOLDER 13/6 | The judgement of Paris # III  
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| BOX-FOLDER 13/7-8 | No one is perfect # I  
Holograph piano-vocal score, sans most of lyric ; 13 p.  
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| BOX-FOLDER 13/9 | No one is perfect ; No. 15 duo  
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| BOX-FOLDER 14/1-2 | A queen is always on display # IV  
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| BOX-FOLDER 14/3 | Unidentified  
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Typed script, book by Bill Hoffman ; 37 p. + 41 p. ; 2nd p. 2-1 laid in *Jackpot*, musical 1943-4. Lyrics by Howard Dietz. (see also listings under *Dancing in the streets*, or *Jackpot*) |
| BOX-FOLDER 14/5 | Blind date # 4  
Ozalid of copyist's manuscript piano-vocal score ; 6 p. |
| BOX-FOLDER 14/6 | Dear little cottage # 16  
Ozalid of copyist's manuscript piano-vocal score ; 5 p. |
First night # 6

An hour ago
Ozalid of copyist's manuscript piano-vocal score ; 5 p.

I adore a saloon # 3
Holograph and manuscript piano-vocal score ; 7 p. + choral arrangement ; p. 3-14 laid in
Manuscript piano-vocal score ; 13 p. (p. 5-9 wanting)

I kissed my girl goodbye

I own a piece of a girl # 5
Ozalid of copyist's manuscript piano-vocal score ; 5 p.

I wanna go back
Ozalid of copyist's manuscript piano-vocal score ; 5 p.

I'm in love with my top sergeant # 1
Ozalid of copyist's manuscript piano-vocal score ; 5 p.

Jackpot (finale act I.)
Holograph piano-vocal score ; 5 p.

A little marriage is a dangerous thing
Ozalid of copyist's manuscript piano-vocal score ; 3 p.

The little Streptococcus
Ozalid of copyist's manuscript piano-vocal score ; 5 p.

The long last mile
Ozalid of copyist's manuscript piano-vocal score ; 5 p.

Since the ballet came to Shubert Alley
Ozalid of copyist's manuscript piano-vocal score ; 5 p.

What's mine is yours # 19
Ozalid of copyist's manuscript piano-vocal score ; 4 p.

Lady Blue ballet de Roland Petit paroles pour la chanson "Lady Blue" de Bernard Dimey, 1961

Lady Blue
Holograph full score (transparencies) ; 20 p. + 12 p. + 8 p.
Ozalids (2) of above

Lady Blue
Holograph piano score (transparencies) ; 54 p.
Ozalid of above

Lady Blue
Copyist manuscript piano-vocal score (transparencies) ; 5 p.
Ozalid of above

Mistress into maid (opera in two acts) based on Pushkin's tale, libretto by the composer, english version by Gregory Golubeff, May 1928-August 1958, revised: September 1967, London/Pacific Palisades, Calif. ; to the memory of Serge de Diaghilev
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| BOX-FOLDER 17/1 | *Mistress into maid* [copy 1]  
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| BOX-FOLDER 17/2 | *Mistress into maid* [copy 2]  
Ozalid of holograph piano-vocal score ; 162 p. + 2 p. holograph laid in + "duet (Liza, Miss Jackson)" ozalid ; 11 p. |
| BOX-FOLDER 17/3 | *Mistress into maid* [copy 3]  
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| BOX-FOLDER 19/1 | *Mistress into maid* [corrected copy] [copy 7]  
Ozalid and holograph piano-vocal score ; 193 p. |
| BOX-FOLDER 19/2 | *Mistress into maid* [copy 8]  
Ozalid piano-vocal score (corrected copy) ; 193 p. |
| BOX-FOLDER 19/3 | *Mistress into maid* [copy 9]  
Ozalid piano-vocal score (corrected copy) ; 193 p. |
| BOX-FOLDER 20/1 | *Mistress into maid* [copy 10]  
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| BOX-FOLDER 20/2 | *Mistress into maid* [Duet (by Wm. Jackson of Exeter)]  
Copyist's manuscript piano-vocal score (transparencies) ; 11 p.  
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Typed librettos (2) ; 23 p. |
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Holograph piano-vocal score ; 4 p. |
| BOX-FOLDER 21/2 | Diddle-daddle # 3  
| BOX-FOLDER 21/3 | I knew you well # 4  
Photocopy of holograph piano-vocal score ; 4 p. |
| BOX-FOLDER 21/4 | Je t'aime-I love you # 6  
| BOX-FOLDER 21/5 | Love is like an elephant # 5  
Holograph piano-vocal score ; 4 p. |
| BOX-FOLDER 21/6 | Made in Nantucket # 9  

*Nantucket*, unproduced musical, 1960. Lyrics by Harold Rome
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*Paris after dark*, unproduced musical. Lyrics by Leonard Adelson and Dusty Negulesco
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| BOX-FOLDER 22/5 | The language of love  
| BOX-FOLDER 22/6 | Lonely in Paris  
| BOX-FOLDER 22/7 | Paris after dark  
| BOX-FOLDER 22/8 | The pink jungle, unproduced musical (?), 1959-60. Lyrics by Vernon Duke |
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| BOX-FOLDER 22/10 | Act II page 112  
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| BOX-FOLDER 22/11 | All the luck in the world # V  
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| BOX-FOLDER 22/22 | Ghost music  
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| BOX-FOLDER 22/24 | A hundred women in one  
Ozalid copyist's manuscript piano-vocal score ; 6 p. |
| BOX-FOLDER 22/25 | It's tough to be a girl  
Ozalids (2) copyist's manuscript piano-vocal score ; 6 p. |
| BOX-FOLDER 22/26 | Love for sure  
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| BOX-FOLDER 22/27 | Persian room-ba  
Ozalid of holograph piano-vocal score ; 4 p. |
| BOX-FOLDER 22/28 | The pink jungle  
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| BOX-FOLDER 22/29 | Plaza music  
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| BOX-FOLDER 22/34 | There was I (and where were you?)  
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Photocopy copyist's manuscript alternate version piano-vocal score ; p. 4 |
| BOX-FOLDER 22/35 | Where do you go when you arrive?  
Ozalid copyist's manuscript piano-vocal score ; 5 p. |
| BOX-FOLDER 22/36 | Where do you go when you're on top?  
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| BOX-FOLDER 23/1 | The pink jungle  
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Includes "Just like children," "My sky without a star," "Paris in New York" not found elsewhere |
| BOX-FOLDER 23/2 | The pink jungle ; third draft  
Typed script, book by Leslie Stevens ; 101 p. (incomplete) |
| BOX-FOLDER 23/3 | The pink jungle ; fourth draft  
Typed script (bound), book by Leslie Stevens ; 123 p. |
| BOX-FOLDER 23/4 | The pink jungle ; fourth draft  
1st act of above (2), (2nd copy incomplete) |
| BOX-FOLDER 23/5 | The pink jungle ; act two  
Typed script, p. 69-123 + 11-113b (4 p.) |
| BOX-FOLDER 23/6 | The pink jungle  

Public garden ; Jardin public, ballet, 1934-35 (revised 1945-54). Argument d'apres Andre Gide, decor et costumes de Alice Halicka, choregraphie de Leonide Massine

BOX-FOLDER 24/1 | Jardin public  
Holograph piano/short score ; 70 p. + [3] p. laid in  
Uniform title: Public garden |
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see: Le bal des Blanchisseuse

Zenda, 1963 musical. Lyrics by Leonard Adelson, Sid Kuller and Martin Charnin

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<td>Parts (17)</td>
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<td>BOX-FOLDER 35/6</td>
<td>Come to me</td>
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<td>Photocopy of holograph piano-vocal score with annotations ; 9 p.</td>
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<td>On t.p. : &quot;Kings and cabbages&quot;</td>
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<td>On recto of p. 2, cover when folded: 11</td>
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<td>Lyric by Martin Charnin</td>
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<td>BOX-FOLDER 93/8</td>
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<td>Manuscript full score ; 10 p.</td>
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<td>BOX-FOLDER 35/7</td>
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<td>Copyist's manuscript piano conductor score (transparencies) ; 6 p.</td>
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<td>Ozalids (3)</td>
</tr>
<tr>
<td>BOX-FOLDER 60/1</td>
<td>Command performance (part I) # 26</td>
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<td>Parts (22)</td>
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<td>Music</td>
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| | BOX-FOLDER 93/9 | Command [performance] #2, # 26A  
Manuscript full score ; 8 p. |
| | BOX-FOLDER 35/8 | Command [performance] #2, # 26A  
Copyist's manuscript piano conductor score (transparencies) ; 5 p.  
Ozalids (2) |
| | BOX-FOLDER 60/2 | Command [performance] #2, # 26A  
Parts (21) |
| | BOX-FOLDER 35/9 | Montage "command performance" ; opening - fanfare  
Uniform title: Command performance  
Sections include: ballet/derived:/1. polka/2. mazurka, 1st transition (unfurling banner), soprano and trio bit, harlequin, transition, Verdi duet (derived: "Zenda"), mazurka |
| | BOX-FOLDER 35/10 | Montage "command performance" ; opening - fanfare  
Copyist's manuscript short score (transparencies) ; 12 p.  
Uniform title: Command performance  
Ozalids (8) |
| | BOX-FOLDER 36/1 | Count the stars # 17  
Ozalids (2) piano-vocal scores ; 5 p.  
On t.p. of 1 copy: No one owns tomorrow/Count the stars/out obsolete lyrics  
Lyric by Leonard Adelson |
| | BOX-FOLDER 93/10 | Curtain act I  
Manuscript full score ; 2 p. + note included on score paper |
| | BOX-FOLDER 93/10 | Orchestral curtain act I  
Manuscript full score ; 2 p. + note attached |
| | BOX-FOLDER 36/2 | Orchestral curtain act I # 18A  
Copyist's manuscript (transparencies) ; [1] p.  
Uniform title: Curtain act I  
Ozalids (3) |
| | BOX-FOLDER 60/3 | Orchestral curtain act I # 18A  
Parts (2)  
Uniform title: Curtain act I |
| | BOX-FOLDER 36/3 | Curtain/act I/new # 18  
Copyist's manuscript piano conductor score (transparencies) ; 2 p.  
Uniform title: Curtain act I  
Ozalids (2) |
| | BOX-FOLDER 60/4 | Curtain/act I/new # 18  
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Uniform title: Curtain act I |
| | BOX-FOLDER 93/11 | Curtain act II (yesterday's forgotten)  
Manuscript full score ; 6 p. |
| | BOX-FOLDER 36/4 | Curtain act II ; pno.cond.  
Copyist's manuscript (transparencies) ; 3 p.  
Ozalids (3) ; on t.p. of 1 copy: 19 ; on t.p. of 2 copies: 35 |
| | BOX-FOLDER 60/5 | Curtain act II # 35  
Parts (21) |
| | BOX-FOLDER 94/1 | The elusive Mr. Rassendyl girls dance & vocal # 27  
Manuscript full score ; 18 p. |
| | BOX-FOLDER 36/5 | The elusive Mr. Rassendyl girls dance & vocal # 27  
Copyist's manuscript piano conductor score (transparencies) ; 9 p. |
Ozalids (2)
Lyric by S. Kuller

**BOX-FOLDER 60/6**
The elusive Mr. Rassendyl girls dance & vocal # 27
Parts (22)

**BOX-FOLDER 36/6**
The elusive Mr. Rassendyl # 24
Holograph piano-vocal score ; 6 p.

**BOX-FOLDER 36/7**
The elusive Mr. Rassendyl (Rassendyl and girls) part 1 # 24
Ozalids (6 + one p. [1]) piano-vocal scores
Lyric by Leonard Adelson

**BOX-FOLDER 36/8**
The elusive Mr. Rassendyl (Rassendyl and girls) part 1 # 24
Copyist's manuscript (transparencies) ; 6 p. + [1] p. with 4 m. marked: old-intro ; and
Addelson listed as lyricist
Ozalids (4)
Lyric by Sid Kuller

**BOX-FOLDER 36/9**
The elusive Mr. Rassendyl part 2 (Rassendyl and girls) # 25
Copyist's manuscript (transparencies) ; 2 p.
Ozalids (2)
Lyric by Leonard Adelson

**BOX-FOLDER 36/10**
The elusive Mr. Rassendyl intro
Holograph piano score ; 1 p.

**BOX-FOLDER 36/10**
The elusive Mr. Rassendyl/(added verse)
Lyric by Sid Kuller

**BOX-FOLDER 94/2**
The elusive Mr. Rassendyl patter # 27A
Manuscript full score ; 6 p.

**BOX-FOLDER 36/11**
The elusive Mr. Rassendyl patter # 27A
Copyist's manuscript piano cond. score (transparencies) ; [2] p. with 4 m. marked:
old-intro
Ozalids (2)

**BOX-FOLDER 60/7**
The elusive Mr. Rassendyl patter # 27A
Parts (19)

**BOX-FOLDER 36/12**
The elusive Mr. Rassendyl # 21, # 22
Ozalid (various sections) and 1 p. of manuscript piano-vocal score ; [6] p.

**BOX-FOLDER 36/13**
Enchanting girls

**BOX-FOLDER 36/14**
Enchanting girls
Ozalids (6) ; 4 p.
Ozalids (2) lead sheet marked: (-2nd chorus-) ; [1] p.
Typed lyric sheet ; 1 p.
Lyric by Sid Kuller
See later versions under titles: Girls...

**BOX-FOLDER 36/15**
Enter acte ; pno. cond.
Ozalids (3) ; 2 copies are 6 p., 1 copy is 9 p.
On t.p.: Overture fine to train station ; on 2 copies: "19" ; on 1 copy: "18-A"

**BOX-FOLDER 60/8**
Enter acte ; overture fine to train station # 19
Parts (20)

**BOX-FOLDER 94/3**
Exit music
Manuscript full score ; 12 p.
Laid in: full score "overture #1. ending" ; p. a-b
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Copyist's manuscript piano conductor score (transparencies) ; 15 p.  
Ozalid |
| BOX-FOLDER 61/1 | Exit music  
Parts (20) |
| BOX-FOLDER 94/4 | Fanfare  
Manuscript full score, unfinished ; 3 p. |
| BOX-FOLDER 94/5 | Festive march/inst. # 6  
Manuscript full score ; 9 p. |
| BOX-FOLDER 37/1 | Festive march/inst. # 6  
Copyist's manuscript short score (transparencies) ; 3 p.  
Ozalids (2) |
| BOX-FOLDER 37/2 | Festive march/inst. # 6  
Holograph piano score ; 2 p. |
| BOX-FOLDER 37/3 | Festive march/inst. # 6  
Copyist's manuscript piano score (transparencies) ; 2 p.  
Ozalids (2) |
| BOX-FOLDER 61/2 | Festive march/inst. # 6  
Parts (19) |
| BOX-FOLDER 37/4 | Folk dance ; polka # 11  
| BOX-FOLDER 37/5 | Folk dance ; polka # 11  
Copyist's manuscript piano score (transparencies) ; 5 p.  
Ozalids (4), 2 copies have measures removed from p. 3 |
| BOX-FOLDER 37/6 | A gift of love ; wedding chorus ; piano-chos  
Copyist's manuscript (transparencies) ; 4 p.  
Ozalids (2) |
| BOX-FOLDER 37/7 | A gift of love  
Holograph choral parts SATBBa ; 1 p. each, Baritone and Bass together, for a total of 4 p. |
| BOX-FOLDER 37/8 | A gift of love  
Copyist's manuscript choral parts SATBBa (transparencies) ; 1 p. each, Baritone and Bass together, for a total of 4 p.  
Ozalids (8, 2 copies of each part)  
Lyric by Martin Charnin |
| BOX-FOLDER 37/9 | A gift of time ; (vocal)  
Ozalid piano-vocal score ; p. 3-6 |
| BOX-FOLDER 37/9 | A gift of time ; duet version (verse wedded to chorus)  
Ozalid (2) piano-vocal score ; p. 7-11 |
| BOX-FOLDER 37/9 | A gift of time ; Life/Time and place (music under dialogue)  
Ozalid piano score ; 2 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 37/10 | A girl for every day of the week # 2  
Holograph piano-vocal score ; 4 p. |
| BOX-FOLDER 37/11 | A girl for every day of the week # 2  
Copyist's manuscript piano-vocal score (transparencies) ; p. 5-10  
Ozalids (5)  
Lyric by Leonard Addelson and Sid Kuller |
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| BOX-FOLDER 37/12 | Girls  
| BOX-FOLDER 37/13 | Girls  
Ozalids (2) piano-vocal score ; 4 p. |
| BOX-FOLDER 94/6 | Girls and Rassendyl # 29  
Manuscript full score ; 16 p. |
| BOX-FOLDER 37/14 | Girls and Rassendyl # 29  
Copyist's manuscript piano conductor score (transparencies) ; 11 p.  
Ozalids (2) |
| BOX-FOLDER 61/3 | Girls and Rassendyl # 29  
Parts (22) |
| BOX-FOLDER 94/7 | Girls exit # 32  
Manuscript full score ; 7 p. + 1 p. crossed out |
| BOX-FOLDER 37/15 | Girls exit # 32  
Copyist's manuscript piano conductor score (transparencies) ; 3 p.  
Ozalids (2) |
| BOX-FOLDER 61/4 | Girls exit # 32  
Parts (21) |
| BOX-FOLDER 37/16 | Girls exit - new intro # 32  
Copyist's manuscript piano conductor score (transparencies) ; 1 p.  
Ozalids (2), 1 copy attached to "Girls exit" as above |
| BOX-FOLDER 37/17 | Girls exit - new intro # 32  
Manuscript short scores, alternate from above (2) ; 1 p. + attached to: "Girls exit ; pno. cond." ; 3 p. |
| BOX-FOLDER 38/1 | Happy horns and merry bells # 4  
Copyist's manuscript piano-vocal score (transparencies) ; 7 p.  
Ozalids (3)  
Lyric by Leonard Adelson and Sid Kuller |
| BOX-FOLDER 38/2 | He wouldn't dare # 32  
Ozalids (2) piano-vocal scores ; 5 p.  
Lyric by Martin Charnin  
Became, with new lyrics "Here and there", see below |
| BOX-FOLDER 38/3 | Hello, must do a show, goodbye!  
Holograph piano-vocal score ; 11 p.  
Lyric by Leonard Adelson and Sid Kuller |
| BOX-FOLDER 38/4 | Hello, must do a show, goodbye!  
Copyist's manuscript (transparencies) ; 14 p.  
Ozalid |
| BOX-FOLDER 38/5 | Here and there # 11  
Copyist's manuscript piano conductor score (transparencies) ; 13 p.  
Ozalids (5) ; 1 copy marked : out  
Lyric by Martin Charnin  
The same music was used previously as "He wouldn't dare", see above |
| BOX-FOLDER 61/5 | Here and there # 11  
Parts (20) |
| BOX-FOLDER 38/6 | Here and there # 32  
Ozalids (6) piano-vocal scores ; 11 p. |
| BOX-FOLDER 38/7 | I wonder what he meant by that  
Holograph piano-vocal score ; 8 p. + an original 1st p. that is crossed out |
I wonder what he meant by that
Copyist's manuscript (transparencies); 12 p. + alternate p. 10 with different lyric at the bottom

I wonder what he meant by that # 15
Ozalids (10) (various); 12 p.; some copies have laid in "new ending" and/or "vocal"

I wonder what he meant by that / vocal # 15A
Manuscript full score; 26 p. + additional internal pages stapled or taped together

I wonder what he meant by that / vocal # 15A
Ozalids (5), cut and paste sections, and "new endings" etc. taped at end

I wonder what he meant by that / vocal # 15A
Parts (26)

I wonder what he meant by that choir

I wonder what he meant by that; vocal
Copyist's manuscript choral score (transparencies); 2 p.
Ozalids (2)

New end - meant by that
Manuscript piano-vocal sketch; 1 p.
Uniform title: I wonder what he meant by that

End-meant
Manuscript piano-vocal sketch; 1 p.
Uniform title: I wonder what he meant by that

"Meant by that"; new ending
Copyist's manuscript piano-vocal score (transparencies); 1 p.
Uniform title: I wonder what he meant by that
Ozalids (2)

I wonder what he meant by that/cerem. dance # 15
Manuscript full score; 10 p. + p. "a" at front

I wonder what he meant by that/cerem. dance # 15
Copyist's manuscript piano-conductor score (transparencies); 4 p.
Ozalids (2)

I wonder what he meant by that/cerem. dance # 15
Parts (22)

I wonder [what he meant by that]/insert (utility)
Parts (17)

I won't stand in your way # 7
Photocopy of holograph piano-vocal score with annotations; 5 p. (pages taped vertically and horizontally)
Lyric by Martin Charnin

I'll marry a soldier # 5
Photocopy of holograph piano-vocal score with annotations; 5 p. (pages taped vertically and horizontally)
Lyric by Martin Charnin

It does not # 17, # 23
Holograph piano-vocal score; 7 p.
Lyric by Leonard Adelson
Music

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BOX-FOLDER 40/7 | It does not # 17, # 23
Ozalids (7) piano-vocal scores (with pasteovers) ; 9 p.
Incomplete ozalid marked "obsolete master" on the outside, containing p. 2, 3, 4, 6 & 7 of copyist's manuscript (transparencies included)

BOX-FOLDER 40/8 | It does not/why not
Ozalids (2) piano-vocal scores (later alternate version than above) ; 8 p.
Uniform title: It does not
1 copy has laid in typed script revisions with lyrics ; p. II-3-4A -II-3-4B (2 p.)

BOX-FOLDER 40/8 | It does not/why not
Manuscript listing of productions staff telephone numbers ; 1 p.
Uniform title: It does not

BOX-FOLDER 40/9 | It's a quaint little custom # 10
Holograph piano-vocal score ; verse p. 1-3, refrain p. 1-5
In folder marked: out/replaced with # 10 A whole lot of happy
Lyric by Leonard Adelson

BOX-FOLDER 40/10 | It's a quaint little custom # 10
Ozalids (2) piano-vocal scores ; 8 p.
Ozalids (2) (alternate from above) including verse ; 11 p. ; on t.p.: 10
Ozalids (2) verse only ; 3 p.

BOX-FOLDER 41/1 | Kings and cabbages # 8
Holograph melody sketch with some chord indications ; [1] p.

BOX-FOLDER 41/1 | Kings and cabbages # 8
Lyric by Martin Charnin

BOX-FOLDER 94/10 | Let her not be beautiful # 17
Manuscript full score ; 16 p.

BOX-FOLDER 41/2 | Let her not be beautiful # 17
Copyist's manuscript piano conductor score (transparencies) ; 8 p. + "Fix on let her not be beautiful" ; [1] p.
Ozalids (3)
Ozalids (2) ; "corrected" version

BOX-FOLDER 41/5 | Let her not be beautiful # 17
Copyist's manuscript piano-vocal score (alternate version from above) ; 4 p.
Ozalids (5) ; 4 p.
Typed lyric sheet with annotations ; p. I-11-4A

BOX-FOLDER 62/4 | Let her not be beautiful # 17
Parts (22)

BOX-FOLDER 41/3 | Let her not be beautiful (you are all that's beautiful)
Holograph piano-vocal score ; 4 p.

BOX-FOLDER 41/4 | Let her not be beautiful (you are all that's beautiful)
Ozalid piano-vocal score ; 4 p.

BOX-FOLDER 94/11 | Let her not be beautiful reprise # 33, # 17A
Manuscript full score (some p. are stapled on top of others) ; 14 p.

BOX-FOLDER 62/5 | Let her not be beautiful reprise # 33, # 17A
Parts (22)

BOX-FOLDER 41/6 | Let her not be beautiful (reprise) ; pno. cond.
Copyist's manuscript (transparencies) ; 6 p.
Ozalid
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| BOX-FOLDER 41/7 | Let her not be beautiful (reprise-new) # 33  
Copyist's manuscript (transparencies) ; 2 p.  
Ozalids (2) these are the same ozalids as above with pasteovers from the "new" ozalids |
| BOX-FOLDER 41/7 | Let her not be beautiful/reprise  
Ozalid (non-reprise version with annotations regarding the reprise) piano-vocal score ; 4 p. |
| BOX-FOLDER 41/8 | Ending of "let her not be beautiful" reprise  
Manuscript sketch ; 2 p.  
Uniform title: Let her not be beautiful reprise |
| BOX-FOLDER 41/9 | Beautiful B.G. # 17A  
Uniform title: Let her not be beautiful  
Ozalids (2) piano conductor score ; 2 p. |
| BOX-FOLDER 62/6 | Beautiful B.G. # 17A  
Uniform title: Let her not be beautiful  
Parts (20) |
| BOX-FOLDER 41/10 | Life (music under dialogue) ; Life [verse] ; Life/duet version (verse wedded to chorus)  
Ozalids (2) piano-vocal score with no lyric ; 11 p.  
Original title: Time and place |
| BOX-FOLDER 94/12 | Love is the worst possible thing # 25  
Manuscript full score ; 30 p. + [1] p. "insert before last 4 bars"  
Short score sketch laid in: "Sexy episode" and "Punch and Judy" ; [1] p. |
| BOX-FOLDER 41/11 | Love is the worst possible thing # 25  
Copyist's manuscript piano conductor score (transparencies) ; 11 p. + old p. 11  
Ozalids (2) with various annotations  
Page - 9 - new (love is the worst)  
Copyist's manuscript (transparency) ; 1 p.  
Ozalid |
| BOX-FOLDER 41/12 | Love is the worst possible thing  
Copyist's manuscript piano vocal score (transparencies) ; 6 p.  
Ozalids (4) with various annotations  
Dated: 8/19/63 |
| BOX-FOLDER 41/13 | Love is the worst possible thing  
Copyist's manuscript piano-vocal score (transparencies) ; 4 p.  
Ozalid + holograph attached ; p. 4  
Dated: 8/17/63  
Lyric by Martin Charnin |
| BOX-FOLDER 63/2 | Love is the worst possible thing  
Parts (23) |
| BOX-FOLDER 41/14 | Love is [the worst possible thing] (counter melody)  
| BOX-FOLDER 94/13 | Love is the worst possible thing reprise  
Manuscript full score ; 2 p. + note attached to front |
| BOX-FOLDER 42/1 | Love [is the worst possible thing] reprise # 34 ; pno. cond.  
Ozalids (2) ; 6 p. |
| BOX-FOLDER 42/1 | Fix 8/22/63 Love [is the worst possible thing] reprise  
Copyist's manuscript short score (transparencies) ; [1] p. |
| BOX-FOLDER 63/3 | Love [is the worst possible thing] reprise new # 34  
Parts (20) |
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<td>Copyist's manuscript piano conductor score (transparencies) ; 2 p.</td>
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<td>Ozalids (3) ; 2 copies 4 p., 1 copy 2 p.</td>
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<td>BOX-FOLDER 42/8</td>
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<td>Copyist's manuscript short score (transparencies) ; [2] p.</td>
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<td>on first p. &quot;old pg. 8&quot;, from: Overture fine to train station</td>
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<td>BOX-FOLDER 63/6</td>
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<td>Typed lyric sheet with annotations ; 1 p.</td>
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<td>My heart has come a tumblin' down - rehearsal ; pno. cond.</td>
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<td>Ozalids (3) with various annotations</td>
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My heart has come a tumblin' down - rehearsal; change master bars 8 + 9
Manuscript (2) sketches; [1] p. each

My heart has come-a-tumbling-down (refrain - beguine version)
Manuscript piano-vocal score; 2 p.

Copyist's manuscript piano-vocal score (transparencies); 3 p.
Ozalids (2)

My heart has come a tumblin' down / vocal tag # 24A
Manuscript full score; 7 p.

Copyist's manuscript piano conductor score (transparencies); 4 p.
Ozalids (2)

My heart has come a tumblin' down / vocal tag # 24A
Parts (21)

My heart has come a tumbling down - opt. end
Manuscript full score; p. 10-12 + title p. attached

Copyist's manuscript piano conductor score (transparencies); 2 p.
Ozalids (2)

My heart has come a tumbling down / vocal tag # 24A
Parts (19)

My heart has come a tumbling down / march int. # 23
Manuscript full score; 13 p.

Copyist's manuscript piano conductor score (transparencies); 4 p.
Ozalids (2)

My heart has come a tumbling down / march int. # 23
Parts (22)

My royal majesty # 3

Copyist's manuscript piano conductor score (transparencies); 13 p.
Ozalids (5) (with pasteovers), 1 copy has laid in manuscript: #3A; [1] p.


My royal majesty # 3
Ozalids (7) (first version); 15 p.; some dated: 6/27/63; 1 copy has laid in "ending" in manuscript, lyric sketch on back; [1] p. with "coda"
Ozalids (2) (2nd version); 18 p.; on t.p.: out; 1 copy dated: 5/31/63
Ozalid; 13 p.

My royal majesty # 3
Parts (25)

My royal majesty; new end; new 183; not this end

My royal majesty; rescore 165-166
Manuscript full score (crossed out); [1] p.

My royal majesty; 10/17/63 new bars 175 to end
Copyist's manuscript piano-vocal score (transparencies); [1] p.
Music

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Vernon Duke Collection 45
The night is filled with wonderful sounds intro ; choir
Copyist's manuscript (transparency) ; [1] p.
Ozalids (6), 1 copy attached to ozalid piano-vocal score ; 7 p.

The night is filled with wonderful sounds - last choir chorus

The night is filled with wonderful sounds - last choir chorus
Copyist's manuscript (transparencies) ; 2 p.
Ozalids (6)

The night is filled with wonderful sounds (utility)
Manuscript full score ; 8 p. + p. 47 laid in

The night is filled with wonderful sounds (utility)
Copyist's manuscript piano conductor score (transparencies) ; 4 p.
Ozalids (2) with "born/insert" attached ; [7] p.
Ozalids (5)

The night is filled with wonderful sounds (utility)
Parts (37)

No ifs - no ands - no buts # 22

No ifs - no ands - no buts # 22
Copyist's manuscript piano conductor score (transparencies) ; 7 p.
Ozalids (3), inserts and pasteovers
Lyric by Martin Charnin

No ifs - no ands - no buts # 22
Parts (20)

No ifs! no ifs! no ands! # 33
Ozalids (6) piano-vocal score ; 6 p. ; 1 copy has laid in revision : p. 3-9
Uniform title: No ifs - no ands - no buts

"No buts! no ifs! no ands!" 10/15/63 (revised)
Copyist's manuscript piano-vocal score (transparencies) ; p. 3-9
Uniform title: No ifs - no ands - no buts
Ozalid
Includes:
  • 10/17/63 "revised" (no buts) ; insert page. Copyist's manuscript (transparencies) ; m. 53-58G, 1 p. Ozalid.
  • 10/17/63 (no buts!) ; insert page. Copyist's manuscript (transparencies) ; m. 93-100, 1 p. Ozalid.

No more love # 2
Manuscript full score ; 32 p. + "new intro" attached at front ; p. a

No more love # 2
Copyist's manuscript piano conductor score (transparencies) ; 16 p.
Ozalids (4), 1 copy has "no more love intro" attached ; [1] p.

No more love # 2
Dated: 7/12
Lyric by Martin Charnin

No more love # 2
Copyist's manuscript piano-vocal score (transparencies) ; 10 p.
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Holograph piano-vocal score ; 8 p. ; on cover: (instrumental in act I; sung in act II) |
| BOX-FOLDER 46/10 | One night ago # 19  
Copyist's manuscript (transparencies) ; 11 p.  
Ozalids (4), 1 copy has typed lyric sketch laid in ; [1] p., 1 copy is 5 p. long with an alternate p. 5, and missing measure numbers on p. 2-5  
Lyric by Leonard Adelson |
| BOX-FOLDER 46/11 | One night ago (dance interlude)  
| BOX-FOLDER 46/12 | Opening act I  
Holograph piano score ; 1 p. |
| BOX-FOLDER 46/12 | Act one opening # 1  
Copyist's manuscript piano-vocal score (transparencies) ; 4 p.  
Ozalids (2)  
Lyric by Leonard Adelson and Sid Kuller |
| BOX-FOLDER 96/2 | Opening act II  
Manuscript full score ; 5 p. |
| BOX-FOLDER 47/1 | Opening act II # 19  
Copyist's manuscript piano conductor score (transparencies) ; 3 p.  
Ozalids (2) |
| BOX-FOLDER 47/1 | Opening/act II # 35  
Ozalids (2) piano-vocal scores, 1 copy leads into "Artists" ; 9 p., the other copy is 2 p.  
Lyric by Sid Kuller |
| BOX-FOLDER 66/1 | Opening act II # 19  
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| BOX-FOLDER 47/2 | Organization ; (act II) opening # 14  
Holograph piano-vocal score ; 15 p. + taped on extension on p. 5  
Lyric by Leonard Adelson |
| BOX-FOLDER 47/3 | Organization  
Ozalid piano-vocal score ; 19 p. |
| BOX-FOLDER 47/4 | Overture ; pno. cond.  
Copyist's manuscript (transparencies) ; 10 p.  
Ozalids (2), "insert" attached ; 17 p. (approx.) |
| BOX-FOLDER 66/2 | Overture # 1 ; overture insert ; born/rescore ; born/insert  
Parts (23) |
| BOX-FOLDER 47/5 | Overture (insert)  
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Manuscript full score ; 36 p.  
Uniform title: Overture |
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Manuscript full score ; 18 p. |
| BOX-FOLDER 47/7 | Overture fine to train station # 1C  
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| BOX-FOLDER 67/1 | Overture fine to train station # 1C  
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Holograph piano score ; 1 p. ; on t.p.: Kings and cabbages |
| BOX-FOLDER 48/1 | Patroness of art (opening act II)  
Holograph piano-vocal score ; 9 p. + 2-A and 2 crossed out p. including sketch for "interlude I wonder what he meant" |
| BOX-FOLDER 48/2 | Patroness of Art # 18  
Copyist's manuscript piano-vocal score (transparencies); 16 p.  
Ozalids (2); 16 p.  
Ozalid, alternate version; 15 p.  
Lyric by Sid Kuller |
| BOX-FOLDER 48/3 | Pull a rabbit out of the hat  
Ozalids (2) piano-vocal score ; 8 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 96/6 | Queen mother's crossover  
Manuscript full score ; 26 p. |
| BOX-FOLDER 48/4 | Queen mother's crossover  
Manuscript short score sketch ; [8] p., p. 1-3, 3A, 4-6, [unnumbered] |
| BOX-FOLDER 48/5 | Queen mother's crossover  
Copyist's manuscript piano conductor score (transparencies); 14 p.  
Ozalid |
| BOX-FOLDER 67/2 | Queen mother's crossover  
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| BOX-FOLDER 96/7 | A royal confession # 13 ; (my son-in-law the king)  
Manuscript full score ; 19 p. |
| BOX-FOLDER 48/6 | A royal confession # 13 ; (my son-in-law the king)  
Copyist's manuscript piano conductor score (transparencies); 8 p.  
Ozalids (2), final corrections dated: 8/7/63  
Ozalids (2), final corrections dated: 8/5/63  
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Ozalids (2), undated  
Lyric by Sid Kuller |
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Ozalids (2) piano-vocal scores; 11 p.; on t.p.: out  
Lyric by Leonard Adelson and Sidney Kuller |
| BOX-FOLDER 49/8 | That was then, Mr. Rassendyl  
Copyist's manuscript 3 m. of melody; [1] p.  
Lyric by Martin Charnin |
| BOX-FOLDER 49/9 | There are girls  
Holograph piano-vocal score; 20 p. + crossed out and unnumbered p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 49/10 | There is nothing like a wedding; coda  
| BOX-FOLDER 49/11 | There's nothing wrong with marriage  
Holograph piano-vocal score; 5 p.  
Lyric by Martin Charnin |
| BOX-FOLDER 96/9 | New title "there's room for her" # 11/here and there  
Manuscript full score; 42 p. + laid in: here and there (new intro); 1 p.  
Uniform title: There's room for her |
| BOX-FOLDER 49/12 | There's room for her # 11  
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<td>Vernon Duccini</td>
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<td>Copyist's manuscript (transparencies) ; [1] p.</td>
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<td>Ozalid</td>
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<tr>
<td>BOX-FOLDER 97/2</td>
<td>Waltz fantasy # 15AA</td>
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<td>Manuscript full score ; 60 p. + &quot;Waltz fantasy new end &quot;attached ; 2 p.</td>
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<td>BOX-FOLDER 50/3</td>
<td>Waltz fantasy # 15AA</td>
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<td>Copyist's manuscript piano conductor score (transparencies) ; 16 p.</td>
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<tr>
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<td>Ozalids (5) (various items attached and/or laid in)</td>
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<td>Composed by: Vernon Duke, Irv Kostal and H. Mackay</td>
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<td>BOX-FOLDER 50/4</td>
<td>Waltz fantasy # 15AA</td>
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<tr>
<td>BOX-FOLDER 50/5</td>
<td>Waltz fantasy # 15AA</td>
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<td>Copyist's manuscript piano score (transparencies) ; 15 p.</td>
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<td>Ozalids (2)</td>
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| BOX-FOLDER 68/2-3 | Waltz fantasy # 15AA  
Parts (11 + 28) |
| BOX-FOLDER 97/3 | New new waltz/fantasy fix # 15AA  
Manuscript full score ; p. 13-21  
Uniform title: Waltz fantasy |
| BOX-FOLDER 50/6 | Waltz fantasy ; new 9-17-63  
Copyist's short score (transparencies) ; p. 4-7 |
| BOX-FOLDER 97/4 | Waltz fantasy rescore  
Manuscript full score ; p. 13-20  
Ozalids (2) |
| BOX-FOLDER 50/7 | Waltz fantasy ; [new 9/1/63  
Copyist's short score (transparencies) ; p. 4-6  
Ozalid |
| BOX-FOLDER 50/8 | Waltz fantasy - (old)  
Ozalid short score, new ending pasted over last p. ; p. 14-16 (p. 16 pasted over) |
| BOX-FOLDER 50/8 | Waltz fantasy - (very old)  
Ozalid short score, new ending attached ; p. 14-16 + attached p. |
| BOX-FOLDER 69/1 | Waltz fantasy old  
Parts (19) |
| BOX-FOLDER 97/5 | Waltz fantasy new end  
Manuscript full score ; p. 1-5, m. 202-221 |
| BOX-FOLDER 97/5 | Waltz fantasy new ending 8/10/63 ; 15AA cont.  
Manuscript full score ; p. a-b + a-h, m. 192-221 |
| BOX-FOLDER 50/9 | Waltz fantasy new end 9/17/63  
Copyist's manuscript short score (transparencies) ; p. 2-3, m. 200-221 |
| BOX-FOLDER 50/9 | Waltz fantasy - new end/revised 9/1/63  
Copyist's manuscript short score (transparencies) ; p. 2-4, m. 200-221 |
| BOX-FOLDER 50/9 | Waltz fantasy - new end  
Copyist's manuscript short score (transparencies) ; p. [2]-4, m. 192-221 |
| BOX-FOLDER 50/9 | Waltz fantasy (new ending)  
Ozalids (2), dated: 8/7/63 ; 1 p., m. 234-a - 238-a |
| BOX-FOLDER 51/1 | We  
Photocopy of holograph piano-vocal score with holograph lyric ; 4 p. |
| BOX-FOLDER 51/1 | Interlude  
Uniform title: We  
Lyric by Martin Charnin |
| BOX-FOLDER 51/2 | We just might # 13  
Lyric by Leonard Adelson |
| BOX-FOLDER 51/3 | Wedding march # 7  
Also on cover: Now the world begins again (wedding music) Wedding march |
| BOX-FOLDER 51/4 | Wedding march # 7  
Copyist's manuscript piano score (transparencies) ; 4 p.  
Ozalids (6) |
| BOX-FOLDER 69/2 | New wedding march # 7  
Parts (20) |
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| BOX-FOLDER 51/5 | New wedding march ; pno. cond.  
  Copyist's manuscript (transparencies) ; 5 p.  
  Uniform title: Wedding march |
| BOX-FOLDER 51/5 | New wedding march # 7 ; pno. c[0]nd.  
  Copyist's manuscript (transparencies) ; [1] p. ; m. 40-42  
  Uniform title: Wedding march |
| BOX-FOLDER 51/5 | New wedding march ; pno. cond. ; 9-4-63 ; Love is the worst possible  
  Copyist's manuscript (transparency) ; 1 p., m. 24  
  Uniform title: Wedding march |
| BOX-FOLDER 51/5 | Wedding march  
  Copyist's manuscript (transparencies), 4 fragments ; m. 3-10, 15-16, 19-20, 29-33 |
| BOX-FOLDER 51/5 | New wedding march # 7 ; pno. cond. ; 8/6/63  
  Ozalids (3) (pasteovers) ; 5 p.  
  Uniform title: Wedding march |
| BOX-FOLDER 97/6 | Wedding march/insert # 7  
  Manuscript full score ; 12 p. + 1a and 6a laid in |
| BOX-FOLDER 51/6 | Wedding march/insert # 7  
  Ozalids (3) piano conductor score , 1 copy has note attached ; 5 p. |
| BOX-FOLDER 69/3 | Wedding march/insert # 7  
  Parts (23) |
| BOX-FOLDER 51/7 | Wedding music  
  Holograph piano-choral score, note attached ; 5 p. |
| BOX-FOLDER 51/8 | Wedding music (world begins)  
  Copyist's manuscript (transparencies), note attached ; 5 p.  
  Ozalids (2), 1 copy has note attached  
  Lyric by Leonard Adelson |
| BOX-FOLDER 51/9 | Wedding music ; choir ; 9/20/63  
  Copyist's manuscript (transparencies) ; [2] p.  
  Ozalid |
| BOX-FOLDER 51/9 | Wedding music ; choir ; 7/23  
  Holograph ; 1 p.  
  Copyist's manuscript (transparencies) ; 2 p.  
  Ozalids (4) |
| BOX-FOLDER 51/10 | Wedding music (world begins) ; vocal choir ; 7/5/63  
  Copyist's manuscript (transparencies), note attached ; 3 p.  
  Ozalids (6) |
| BOX-FOLDER 97/7 | Wedding song/orch # 6  
  Manuscript full score ; 4 p. |
| BOX-FOLDER 51/11 | Wedding song/orch # 6  
  Copyist's manuscript piano conductor score (transparencies) ; 4 p.  
  Ozalids (2) |
| BOX-FOLDER 69/4 | Wedding song/orch # 6  
  Parts (21) |
| BOX-FOLDER 51/12 | Wedding song ; Wedding music  
  Holograph and manuscript piano-vocal/choral sketches (4 items) ; [5] p. |
| BOX-FOLDER 51/13 | What does one do? # 4  
  Photocopy of holograph piano-vocal score with holograph lyric ; 3 p.  
  Lyric by Martin Charnin |
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| BOX-FOLDER 97/8 | When you stop and think # 5  
Manuscript full score ; 28 p. |
| BOX-FOLDER 51/14 | When you stop and think # 5  
Copyist's manuscript piano conductor score (transparencies) ; 11 p.  
Ozalid with annotations |
| BOX-FOLDER 52/1 | When you stop and think # 5  
Holograph piano-vocal score ; 9 p. + 2nd p. 5  
Holograph piano-vocal score ; 6 p. + 1 p. laid in  
Lyric by Martin Charnin |
| BOX-FOLDER 52/2 | When you stop and think # 5  
Copyist's manuscript piano-vocal score (transparencies) ; 8 p.  
Ozalids (2) |
| BOX-FOLDER 69/5 | When you stop and think # 5  
Parts (22) |
| BOX-FOLDER 103/1 | A whole lot of happy # 10  
Manuscript full score ; 27 p. + "added intro" attached at front ; 1 p. |
| BOX-FOLDER 52/3 | A whole lot of happy # 10  
Copyist's manuscript piano conductor score (transparencies) ; 12 p.  
Ozalids (3)  
Lyric by Martin Charnin |
| BOX-FOLDER 52/4 | A whole lot of happy # 10  
Manuscript piano-vocal score ; 5 p. |
| BOX-FOLDER 52/5 | A whole lot of happy # 10  
Ozalid piano-vocal score ; 5 p.  
Typed script revision of lyric (2) ; p. I-7-1A |
| BOX-FOLDER 52/6 | A whole lot of happy # 10  
Copyist's manuscript piano-vocal score (transparencies) ; 13 p.  
Ozalids (4), 1 copy has 3 laid in ozalids with annotations: "new opening" ; "four bar interlude" ; and p. 1-5 (5th copy) |
| BOX-FOLDER 69/6 | A whole lot of happy # 10  
Parts (22) |
| BOX-FOLDER 52/7 | A whole lot of happy ; vocal choir  
Copyist's manuscript ; 8 p.  
Ozalid |
| BOX-FOLDER 52/8 | Intro to happy # 10  
Copyist's manuscript piano conductor score (transparency) ; [1] p.  
Uniform title: A whole lot of happy  
Ozalid |
| BOX-FOLDER 52/8 | A whole lot of happy # 10  
Copyist's manuscript piano conductor score (transparency), dated: 8/22/63 ; 1 p. |
| BOX-FOLDER 70/1 | Intro to happy # 9A, # 10  
Parts (20)  
Uniform title: A whole lot of happy |
| BOX-FOLDER 52/9 | New "happy" opening  
Uniform title: A whole lot of happy |
| BOX-FOLDER 52/9 | New opening - happy  
Copyist's manuscript short score (transparency) ; [1] p.  
Uniform title: A whole lot of happy |
Ozalid + Ozalids (2) attached to piano-vocal score (incomplete with various annotations and pasteovers)

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| BOX-FOLDER 52/10 | "Happy" opening  
Manuscript short score ; 4 p.  
Uniform title: A whole lot of happy |
| BOX-FOLDER 52/10 | Happy opening ; pno. cond.  
Copyist's manuscript (transparencies) ; 4 p.  
Uniform title: A whole lot of happy  
Ozalids (2) |
| BOX-FOLDER 52/11 | 4-bar interlude "happy" ; mod. Eb to F  
Copyist's manuscript (transparency) ; 1 p.  
Uniform title: A whole lot of happy  
Ozalid |
| BOX-FOLDER 52/12 | "Happy" paraphrase ; 2) tempo di polka (con grazia)  
Uniform title: A whole lot of happy |
| BOX-FOLDER 98/1 | A whole lot of happy (utility) # 8  
Manuscript full score ; 9 p. |
| BOX-FOLDER 53/1 | A whole lot of happy (utility) # 8  
Copyist's manuscript piano conductor score (transparencies) ; 3 p.  
Ozalids (3) |
| BOX-FOLDER 70/2 | A whole lot of happy (utility) # 8  
Parts (62) |
| BOX-FOLDER 85/2 | Happy / rock section # 10A  
Manuscript full score ; 15 p. + "new" p. 10-13 laid in  
Uniform title: A whole lot of happy |
| BOX-FOLDER 53/2 | Happy / rock section # 10A  
Copyist's manuscript piano conductor score (transparencies) ; 7 p.  
Uniform title: A whole lot of happy  
Ozalids (2), 1 copy has "new" sections attached |
| BOX-FOLDER 70/3 | Happy / rock section # 10A  
Parts (25)  
Uniform title: A whole lot of happy |
| BOX-FOLDER 53/3 | Whole lot of happy (rock) ; follows vocal  
Manuscript lead sheet and short score in pencil ; 3 p.  
Uniform title: A whole lot of happy |
| BOX-FOLDER 53/4 | Whole lot of happy (rock) ; follows vocal  
Copyist's manuscript lead sheet and short score (transparencies) ; 3 p.  
Uniform title: A whole lot of happy  
Ozalids (4) |
| BOX-FOLDER 53/5 | "Happy-rock" ; pno. cond. ; 9-4-63  
Copyist's manuscript (transparencies) ; 3 p., m. 36-54  
Uniform title: A whole lot of happy |
| BOX-FOLDER 53/5 | Happy-rock # 10-A (old)  
Ozalids (2) ; p. 4-7 + 6-7  
Uniform title: A whole lot of happy |
| BOX-FOLDER 53/5 | Rock for whole lot of happy  
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| BOX-FOLDER 53/5 | Uniform title: A whole lot of happy  
Whole lot of happy ; twist (dirty)  
Photocopy of manuscript sketch ; 3 p.  
In folder labeled: Happy rock fixes |
| BOX-FOLDER 98/3 | Why not # 25  
Manuscript full score ; 17 p. |
| BOX-FOLDER 53/6 | Why not # 25  
Copyist's manuscript piano conductor score (transparencies) ; 8 p.  
Ozalids (3)  
Lyric by Martin Charnin |
| BOX-FOLDER 70/4 | Why not # 25  
Parts (23) |
| BOX-FOLDER 53/7 | Why not # 25  
Copyist's manuscript piano-vocal score (transparencies) ; 8 p.  
Ozalids (2) |
| BOX-FOLDER 53/7 | Why it does not  
Ozalid piano-vocal score with new manuscript lyric, "It does not" lyric by Leonard Adelson |
| BOX-FOLDER 53/7 | Verse (abridged)  
Holograph lead sheet sketch with some piano score in pencil ; 1 p. |
| BOX-FOLDER 53/8 | Why not?  
Typed lyric sheets (4) with annotations ; 8 p. ; 1 set dated "7/1/63", 2 sets dated "7/5/63" |
| BOX-FOLDER 98/4 | Why not reprise/vocal # 34  
Manuscript full score ; 14 p. |
| BOX-FOLDER 53/9 | Why not reprise (vocal-happy) # 34 ; pno. cond.  
Copyist's manuscript (transparencies) ; 7 p.  
Ozalids (3)  
Lyric by Martin Charnin |
| BOX-FOLDER 70/5 | Why not reprise/vocal # 34 ; old  
Parts (22) |
| BOX-FOLDER 53/10 | The wine is mine # 3  
Holograph piano-vocal score ; 7 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 53/11 | The wine is mine # 3  
Copyist's manuscript (transparencies) ; 6 p.  
Ozalids (3) with various lyric differences |
| BOX-FOLDER 98/5 | Words # 30  
Manuscript full score ; 42 p. ; note laid in |
| BOX-FOLDER 53/12 | Words # 30  
Copyist's manuscript piano conductor score (transparencies) ; 15 p.  
Ozalids (2); version dated: CP. 7/27/63  
Lyric by Sid Kuller |
| BOX-FOLDER 53/13 | Words # 30  
Ozalid piano conductor score ; dated: CP. 7/19/63 ; 15 p.  
Ozalids (6), various versions (undated) ; 15 p. ; 1 copy has laid in correction form.  
17-20, manuscript ; 1 p. |
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<td>Parts (22)</td>
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<td>BOX-FOLDER 98/6</td>
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<td>Manuscript full score ; 18 p.</td>
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<td>BOX-FOLDER 54/1</td>
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<td>Copyist's manuscript piano conductor score (transparencies) ; 11 p.</td>
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<td>Parts (22)</td>
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<td>BOX-FOLDER 54/2</td>
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<td>Manuscript piano-vocal score ; 5 p.</td>
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<td>Copyist's manuscript lead sheet (transparencies) ; 4 p.</td>
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<td>Ozalids (2)</td>
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<td>BOX-FOLDER 54/4</td>
<td>Typed lyric sheets/script revisions (2), 1 copy revised 7/15/63 ; p. II-6-4 - II-6-5a ; 1 copy contains revision dated 7/4/63 ; [3] p.</td>
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<td>BOX-FOLDER 54/5</td>
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<td>Manuscript piano-vocal sketch ; 6 p.</td>
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<td>BOX-FOLDER 54/6</td>
<td>Yesterday's forgotten # 16</td>
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<td>Copyist's manuscript piano conductor score (transparencies) ; 9 p. + &quot;tag&quot; 3 p.</td>
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<td>Ozalids (3), 2 copies with pasteovers and &quot;fix&quot; in manuscript attached ; 1 p.</td>
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<td>Lyric by Martin Charnin (written in on one ozalid)</td>
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<td>BOX-FOLDER 71/3</td>
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<td>Parts (22)</td>
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<td>Yesterdays [forgotten]/orch. # 37 ; pno. cond.</td>
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<td>Copyist's manuscript (transparencies) ; 5 p.</td>
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<td>Ozalid ; on t.p.: exit</td>
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<td>BOX-FOLDER 71/4</td>
<td>Yesterdays [forgotten]/orch. # 37 ; pno. cond.</td>
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<td>Parts (51)</td>
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<td>BOX-FOLDER 54/8</td>
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<td>Copyist's manuscript (transparency) ; [1] p., m. 20-23</td>
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<td>Uniform title: Yesterday's forgotten</td>
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<td>Lyric by Martin Charnin</td>
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<td>BOX-FOLDER 54/11</td>
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<td>Copyist's manuscript (transparencies) ; 4 p. ; with note attached</td>
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<td>Ozalids (2) piano-vocal scores ; 4 p.</td>
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<td>Lyric by Leonard Adelson</td>
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Copyist's manuscript (transparencies); 4 p.  
Ozalid |
| BOX-FOLDER 98/8 | Zenda - verse # 9  
Manuscript full score; 36 p. + "Zenda end"; 1 p.  
Uniform title: Zenda |
| BOX-FOLDER 55/4 | Zenda - verse # 9  
Uniform title: Zenda  
Ozalids (4)  
Lyric by Martin Charnin  
Dated: 7/22/63 |
| BOX-FOLDER 55/5 | Zenda - verse # 9  
Copyist's manuscript piano-vocal score (transparencies); 10 p.  
Uniform title: Zenda  
Ozalids (4), 1 copy 2 p.  
Lyric of verse by Martin Charnin, "duet" lyric by Leonard Adelson  
Dated: 7/12 |
| BOX-FOLDER 72/1 | Zenda - verse # 9  
Parts (22)  
Uniform title: Zenda |
| BOX-FOLDER 55/6 | Zenda (new verse)  
| BOX-FOLDER 55/7 | Zenda # 9  
Copyist's manuscript piano-vocal score (transparencies); 3 p.  
Ozalids (5) with various annotations; 10 p.  
Ozalids (2); on t.p.: out  
Lyric by Leonard Adelson |
| BOX-FOLDER 55/8 | Zenda # 9; refrain II (duet); (verse)  
Lyric by Leonard Adelson |
| BOX-FOLDER 55/9 | Zenda  
Ozalids (2) piano-vocal score; 1 copy 6 p., 1 copy 10 p. |
| BOX-FOLDER 55/10 | Zenda end # 36-A  
Copyist's manuscript piano conductor score (transparency); [1] p.  
Ozalid |
| BOX-FOLDER 72/2 | Zenda end # 36-A  
Parts (19) |
| BOX-FOLDER 55/11 | Zenda theme # 29  
Holograph piano score; 2 p. |
| BOX-FOLDER 55/12 | Zenda theme # 29  
Copyist's manuscript piano score (transparencies); 2 p.  
Ozalid |
| BOX-FOLDER 72/3 | Miscellaneous fragments removed from parts  
*Multiple titles - all holographs* |
| BOX-FOLDER 55/13 | Various titles  
Contents:  
* Flavia. Piano-vocal score (no lyric); p. [1-3] |
• A girl for every day of the week, A. Sketch ; [p. 4]. Lyric by Adelson and Kuller
• Waltz. Sketch ; p. [1]
• Calmato. Sketch ; p. [2]
• Tunes (Autumn 1958) ; Pacific Palisades, Calif.
• You took my breath away. Sketch ; p. [1]
• Lively tempo. Sketch ; p. 2
• Our usual place. Sketch with lyric ; p. 3
• [Untitled]. Sketch ; p. 4
• [Untitled]. Sketch ; p. 5-6
• Waltz. Sketch ; p. 6
• Ballad. Sketch ; p. 6
• I'll marry a soldier # 5 ; verse ; intro:. Sketch with lyric; p. [1]
• You're not at all like you. Sketch ; p. [2]
• I'll marry a soldier ; refrain ; waltz version. Sketch ; p. [3]
• We ; refrain ; bridge. Sketch ; p. [4]
• Morning you were born # 5, The. Sketch ; [p. 1] ; lyric (not included) by Martin Charnin
• "Civilized people" ending. Sketch (crossed out) ; [8 m.], [p. 2]
• =de. Sketch ; [6 m.], [p. 2]
• I won't stand in your way. Sketch with lyric ; [p. 2]
• Come to me # 13. Sketch with lyric ; [p. 1]
• Tempo di tango. Sketch with lyric ; [p. 2]
• My darling, come. Sketch ; [7 m.], [p. 3]
• I won't stand in your way # 7 ; refrain:. Sketch ; [p. 4]
• That was then, Mr. Rassendyll # 7 ; refrain:. Sketch with lyric ; [p. 1]
• [Unidentified]. Sketch ; [p. 1-2]
• Never let them know what's going on # 13. Sketch ; [p. 3]
• Steady dance tempo ; refrain:. Sketch in Eb ; [1] p.
• [Unidentified]. Sketch in Eb (horizontal lines written in) ; [1] p. ; on stationary: Nimes (Gard), Le
• Refrain:. Sketch in Bb (sections crossed out) ; [1] p.
• [Unidentified]. Sketch in Eb (crossed out) ; p. [1]
• Refrain:. Sketch for waltz in F ; p. [2-3]
• [Unidentified]. Sketch for 2/2 in C ; p. [3]
• Refrain:. Sketch in D ; p. [4]
• [Unidentified]. Ozalid of copyist's piano-vocal score, with ammendations ; [4] p., m. 53-108
• (Flavia's arrival) ; Athena's entrance. Piano score ; p. 2-3

Unidentified, miscellaneous music, often appears to be fragments cut from parts of
Copyist's manuscript (26 items)

Librettos, Script Revisions and Lyric Sheets

Zenda
Typed bound libretto
Book by Everett Freeman
Lyrics by Leonard Adelson, Sid Kuller, Martin Charnin

Zenda ; interim working script ; May 1, 1963 ; #10
Typed bound libretto
Book by Everett Freeman
Lyrics by Leonard Adelson
Additional lyrics by Sid Kuller
Script revisions (most typed items appear to be either carbons, or some form of photocopy)

**Zenda** (lyrics) ; compiled by John Everest
Typed lyric sheets, some with annotations

Contents:
- Bounce!
- No more love
- My royal Majesty (+ alternate version laid in)
- When you stop and think
- Now the world begins again
- Zenda (+ alternate version laid in)
- A whole lot of happy
- He wouldn't dare (laid in)
- The man loves me
- My son-in-law the king (laid in, 2 versions)
- A royal confession
- I wonder what he meant by that
- Yesterday's forgotten
- Let her not be beautiful
- Breakfast for two (+ alternate version laid in)
- No ifs! no ands! no buts!
- My heart has come a-tumbling down
- Love is the worst possible thing
- Enchanting girls
- Words words words!
- You are all that's beautiful
- A whole lot of happy (reprise)
- Let her not be beautiful (laid in)

Lyric sheets attached

Includes:
- Words!. Typed ; [2] p. + p. 11-6-5A ; revised 7/4/63

Lyric sheets A-N, many with various annotations

Includes:
- Bounce. Typed ; p. [I-1-1] - I-1-2
- Come to me. Typed ; p. 1-8-66 - 1-8-69
- I won't stand in your way. Typed ; p. 1-6-35 - 1-6-37
- It does not. Typed ; p. II-3-4A - II-3-4B
- Kings and cabbages. Typed ; p. I-6-42
- Love is. Typed ; p. 2-1-3, 2-1-9 - 2-1-10
- Morning you were born, The. Typed ; p. 2-3-23
recto and verso

**BOX-FOLDER 56/6**

Lyric sheets O-Z, many with various annotations

Includes:
- One night ago. Typed ; p. II-1-7
- That man loves me! Typed ; p. 4-5
- That was then Mr. Rassendyll. Typed ; p. 2-5-29 - 2-5-31. Manuscript ; [1] p.
- There is nothing like a wedding. Typed ; 1-5-29 - 1-5-30
- A whole lot of happy. Typed ; p. 1-7-1A
- You're not at all like you. Typed ; p. 1-7-49 - 1-7-50

**BOX-FOLDER 56/7**

Unidentified lyric sheets

Includes:
- Typed ; p. II-6-5B - II-6-5C
- Typed ; p. 1-4-3
- Manuscript ; [1] p. 1st line: Marriage is like a robe

**Miscellaneous Items**

**BOX-FOLDER 55/15**

Miscellaneous items

Includes:
- Song listing indicating dates scores were completed. Manuscript (Irv. Kostal?) (transparencies) ; [2] p.
- Song listing with show numbers. Ozalids (3) ; [1] p. ; dated: 9/21/63
- Song listing with show numbers. Manuscript (transparency) ; [1] p. ; dated: 8/7/63. Ozalid
- Song listing with show numbers. Manuscript (transparency) ; [1] p. ; dated: 8/3/63
- Scene breakdown with songs and cast indicated]. Typed (2) ; 4 p.
- Song listing with show numbers. Manuscript on music paper ; [2] p. ; dated: July 24
- Copyist's...agreement. Forms (2) with manuscript ; [1] p. each
- Various notes. Manuscript (many on scraps of paper) ; 10 separate sheets

**BOX-FOLDER 98/9**

Miscellaneous items

Includes:
Music

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<td>BOX-FOLDER 72/3</td>
<td>Fragments from parts</td>
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<tr>
<td>BOX-FOLDER 72/4</td>
<td>Annotated folders that contained music and other materials from Zenda (55 items)</td>
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BOX 73-75, 99 Vocal Music

Vocal Music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.

BOX-FOLDER 73/1

Anima eroica (ode to St. Brigitte); for soprano solo, two flutes, oboe, clarinet and piano; August 1966
- Holograph score (transparencies); 18 p.
- Words by Merrill Sparks

BOX-FOLDER 73/2

Anima eroica (ode to St. Brigitte); for soprano solo, two flutes, oboe, clarinet and piano; August 1966
- Ozalids (2) of above

BOX-FOLDER 73/3

Anima eroica (ode to St. Brigitte); for soprano solo, two flutes, oboe, clarinet and piano; August 1966
- Holograph parts (4) (transparencies) and (4) ozalids

BOX-FOLDER 73/4

As white swans slumber; poem for voice and orchestra (reduction for voice and piano)
- Words by Sluchevskii
- Dedication: to Vitol'D Iosifovich Malishevsii
- Completed January 11, 1920, Odessa

BOX-FOLDER 73/5

La Bohême et mon couer; deuxième serie; New York, May 1950
- Copyist's manuscript piano-vocal score (transparencies) (French); 21 p.
- Includes: Sept poèmes de Francis Carco
- Contents of Carco Poems:
  - Adieu
  - Autre chanson
  - Parade
  - Le souvenir
  - Juin
  - Personages
  - Complainte

BOX-FOLDER 73/6

La Bohême et mon couer; deuxième serie; New York, May 1950
- Ozalid (bound) of above

BOX-FOLDER 73/7

Fool that I was
- Lyric by Howard Dietz

BOX-FOLDER 73/8

Free as the air
- Ozalids (2) of copyist's manuscript piano-vocal score; 5 p.
- Lyric by Vernon Duke

BOX-FOLDER 73/9

I touched a leaf of eucalyptus; for soprano or tenor [and piano]
- Holograph piano-vocal score (transparencies) (Russian); 5 p.
- Ozalid
- Words by Nikolai Zabolotskii

On cover: Pacific Palisades, Calif. 1967

**BOX-FOLDER 73/10**

I'm mad about a man about town  

**BOX-FOLDER 73/11**

In this life ; 1964  
Ozalid of holograph piano-vocal score with holograph lyric (Russian) ; 3p.  
Lyric by Vernon Duke

**BOX-FOLDER 73/12**

Journey to Italy (suite for voice and piano) ; April 1932  
Holograph piano-vocal score (incomplete) (Russian) ; [8] p.  
Ozalids (2) ; 18 p.  
Words by Mikhail Kuzmin  
Contents:  
• I. Invitation  
• II. Morning in Florence  
• III. Trip to Assisi  
• IV. Venetian moon

**BOX-FOLDER 99/1**

Let me match my private life with yours  
Printed piano-vocal score from November 5, 1932 "Daily Mirror" ; p. 6  
From the revue *Americana*  
Lyric by E. Y. Harburg

**BOX-FOLDER 73/13**

Little boy ("Colgate")  
Lyric by Ogden Nash

**BOX-FOLDER 73/14**

Little girl ("Colgate")  
Lyric by Ogden Nash

**BOX-FOLDER 73/15**

Lover's song, The  
Holograph piano-vocal score ; [4 p.] + [2] p. sketches (unidentified, crossed out)  
Holograph piano-vocal score (transparencies) ; 6 p.

**BOX-FOLDER 73/16**

Six mélodies sur les paroles de Tristan L’Hermite ; 1951-1953  
Holograph piano-vocal score (transparencies) ; 21 p.  
Uniform title: Mélodies sur les paroles de Tristan L’Hermite  
Contents:  
• 1. L'amour  
• 2. Sur Lui-Même  
• 3. Le testament  
• 4. Le soupir ambigu  
• 5. Epitaphe d'un petit chien  
• 6. La belle Crépusculaire

**BOX-FOLDER 73/17**

Six mélodies sur les paroles de Tristan L’Hermite ; 1951-1953  
Uniform title: Mélodies sur les paroles de Tristan L’Hermite  
Ozalid of above (bound)

**BOX-FOLDER 73/18**

My, what a rainy day  

**BOX-FOLDER 99/2**

Park avenue lyrics ; twelve songs for parlor use ; 1945  
Copyist's manuscript piano-vocal score (transparencies) ; [17] p.  
Words by Alfred Kreymbourg  
Contents:  
• 1. Third avenue laughs at fourth
• 2. Chicken salad
• 3. Another wedding
• 4. Globe Wernicke
• 5. Travelling men
• 6. Corporation counsellor
• 7. Equal quality
• 8. Hello darling
• 9. Once a month
• 10. Inch worms
• 11. Park avenue busts
• 12. Liebestod

BOX-FOLDER 99/3  Park avenue lyrics ; twelve songs for parlor use ; 1945
Ozalid (bound) of above

BOX-FOLDER 74/1  Quatre poèmes de Ch. Cros
Copyist's manuscript piano-vocal score ; 18 p.
Uniform title: Poèmes de Ch. Cros
Contents:
• Chanson de la côte
• Berceuse
• Tableau
• Noceur

BOX-FOLDER 74/2  Two poems of Baron A. Delvig ; for high voice and piano
Holograph piano-vocal score (Russian) ; [12] p.
Uniform title: Poems of Baron A. Delvig
Dedication: To Irina Polevitskaia
October-November 1929
In folder marked: Early songs 1919-1932
Contents:
• I. First meeting
• II. Home

BOX-FOLDER 74/3  Two poems of Baron A. Delvig ; for high voice and piano
Manuscript piano-vocal score (transparencies) ; 14 p.
Uniform title: Poems of Baron A. Delvig
Ozalids (2)
In folder marked: Early songs 1919-1932

BOX-FOLDER 74/4  Six poems of Kevgeny Baratynsky ; for high voice and piano
Manuscript piano-vocal score (Russian) ; 17 p.
Uniform title: Poems of Kevgeny Baratynsky
Ozalid
Dedication: to the memory of S.P. Diaghilev
Completed March 28-29, 1931
In folder marked: Early songs 1919-1932
Contents:
• I. Tokens of love
• II. This kiss
• III. The flyer
• IV. On the roofs of a neighboring village
• V. Mila, what grace
• VI. Yesterday, a night of 74/4 foul weather...

BOX-FOLDER 74/5  Cinq Poésies (nos. 1, 2, 3) ; Russischer Musikverlag G. m. b. H. Berlin, 1928
Piano-vocal score (3 titles) ; 3 p. each
Uniform title: Poésies
Words by A. Pouchkine
Contents:
• Inscription sur une tonelle (the legend of the bower)
• Dione (Dionea)
• Si le dieu joyeux des pampres (the merry God of grapes)

**BOX-FOLDER 74/6**
Six romances ; 1964
Holograph piano-vocal score (transparencies) (Russian) ; 18 p.
Uniform title: Romances
Contents:
• 1. To a foolish beauty
• 2. Stanzas
• 3. To a friend
• 4. Let the poet indict
• 5. Grave of Ossian
• 6. My supplication

**BOX-FOLDER 74/7**
Six romances ; 1964
Holograph piano-vocal score (transparencies) "To a foolish beauty" ; 4 p.
Uniform title: Romances
Lyrics by Mikhail Lermontov

**BOX-FOLDER 74/8**
Two romances on lyrics of Dimitrii Klenovskii ; 1965-66
Holograph piano-vocal score (transparencies) (Russian) ; 7 p.
Uniform title: Romances on lyrics of Dimitrii Klenovskii
Ozalid
Contents:
• 1. Lines from highschool
• 2. It is she, my beloved

**BOX-FOLDER 74/9**
Two romances on lyrics of Mikhail Kuzmin ; 1930
Holograph piano-vocal score (transparencies) (Russian) ; 8 p.
Uniform title: Romances on lyrics of Mikhail Kuzmin
Ozalid
Contents:
• 1. Far from the sounds of home
• 2. Chodowiecki [i.e. Daniel Nikolaus Chodowiecki (1726-1801), German painter]

**BOX-FOLDER 74/10**
Six songs (1919-1921) ; newly edited in 1930, New York
Holograph piano-vocal score (Russian with English versions by André Skalski) ; [18] p.
Uniform title: Songs
In folder marked: Early songs 1919-1932
Contents:
• I. Refrain (words by Anna Akhmatova)
• II. Days, like colorful marbles (words by Vladimir Dukelsky)
• II. Wooden church (words by Riourik Ivnev)
• IV. My Phyllis (words by Fedor Sologoub)
• V. For this serenity (words by Nicolai Goumilev)
• VI. My attic window (words by Marina Tsvietaeva)

**BOX-FOLDER 74/11**
Six songs (1919-1921) ; newly edited in 1930, New York
Manuscript piano-vocal score (transparencies) ; 20 p.
Uniform title: Songs
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<td>Piêsen; op. 4, no. 5.; September 1919 Kiev</td>
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<td>Holograph piano-vocal score (Russian); [1] p.</td>
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<td>BOX-FOLDER 74/13</td>
<td>II. Morning in Florence (incomplete); IV. The Venice Moon</td>
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<td>Holograph piano-vocal score (Russian); [6] p.</td>
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<td>II. Morning in Florence (incomplete); IV. The Venice Moon</td>
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<td>Photocopy of manuscript piano-vocal score (Russian w/ manuscript English text); 18 p.</td>
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<td>Uniform title: Songs dedicated to Rieti</td>
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<td>English text by Merril Sparks</td>
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<tr>
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<td>Contents:</td>
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<tr>
<td></td>
<td>• I. An invitation</td>
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<td></td>
<td>• II. Morning in Florence</td>
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<td></td>
<td>• III. A trip to Assisi</td>
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<td></td>
<td>• IV. The Venice moon</td>
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<td>BOX-FOLDER 74/15</td>
<td>Three songs for tenor solo, three women's voices and piano accompaniment</td>
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<td>Ozalids (2) of holograph piano-vocal score; 19 p.</td>
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<td>Uniform title: Songs for tenor solo, three women's voices and piano accompaniment</td>
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<td>Contents:</td>
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<td></td>
<td>• I. Apollo to the Graces (John Keats)</td>
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<td>• II. A night-rain in summer (Leigh Hunt)</td>
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<td>• III. Blow, blow thou winter wind (William Shakespeare)</td>
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<td>BOX-FOLDER 75/1</td>
<td>Six songs from a Shropshire lad by A.E. Housman; 1945-49</td>
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<td>Holograph full score; 34 p.</td>
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<td>Contents:</td>
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<td>• I. Into my heart</td>
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<td>• II. With rue my heart is laden</td>
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<td>• III. When I watch the living</td>
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<td>• IV. Loveliest of trees</td>
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<td>• V. Oh, when I was in love</td>
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<td></td>
<td>• VI. Now hollow fires</td>
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<td>BOX-FOLDER 75/2</td>
<td>Six songs from a Shropshire lad by A.E. Housman; 1945-49</td>
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<td>Uniform title: Songs from a Shropshire lad</td>
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<td>BOX-FOLDER 75/3</td>
<td>Ten songs to words by Robert Hillyer and Charles Henri Ford; 1936-1943</td>
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<td>Copyist's manuscript piano-vocal score (transparencies); 52 p.</td>
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<tr>
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<td>Contents:</td>
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<td></td>
<td>• I. A month too late</td>
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<td>• II. Against my wall</td>
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<td>• II. Now on the idle pond</td>
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<td>• IV. Paris was the comeliest man</td>
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<td>• V. A sudden chime</td>
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<td>• VI. Piping Anne and husky Paul</td>
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<td>• VII. You cannot hear me</td>
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<td>• VIII. The grapes are ripe</td>
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Music

CONTAINER: 

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| BOX-FOLDER 99/4 | Ten songs to words by Robert Hillyer and Charles Henri Ford; 1936-1943
  Uniform title: Songs to words by Robert Hillyer and Charles Henri Ford
  Ozalid (bound) of above |
| BOX-FOLDER 75/4 | Sweetheart; duet (two female voices) with orchestral accompaniment
  Holograph full score (Russian); 31 p.
  Text from poems of Ippolit Bogdanovich
  Dedication to Sergei Prokofiev |
| BOX-FOLDER 75/5 | Time to return home
  Ozalid of manuscript piano-vocal score with holograph lyric transliteration (Russian); 4 p. |
| BOX-FOLDER 99/5 | Victorian street ballads for women's voices and piano; October 1943
  Ozalid (bound) of holograph piano-vocal score; 22 p.
  Contents:
  • I. She parted with her lover
  • II. The mulberry tree (1808)
  • III. The dark-hair'd girl
  • IV. The shepherd's holiday
  • V. I won't be a nun |
| BOX-FOLDER 75/6 | Yours for keeps
  Lyric by Johnny Mercer |
| BOX 75-81, 100, 103, 146 | Choral Music
  Choral music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc.
  Arranged alphabetically by title. |
| BOX-FOLDER 75/7 | Ballade made in the hot weather; for women's voices and small orchestra (or piano); New York, 1945
  Holograph piano-vocal score; 12 p.
  Poem by W.E. Henley
  Dedication: à Pierre Souvtchinsky |
| BOX-FOLDER 103/2-3, 146/1-2 | The end of St. Petersburg an oratorio for soprano, tenor and baritone, mixed chorus and orchestra; 1933-1937-1960
  Holograph full score (2); 153 p. |
| BOX-FOLDER 146/3 | The end of St. Petersburg an oratorio for three soloists (soprano, tenor, baritone), mixed chorus and orchestra; 1933-1937-1960
  Manuscript and holograph full score (transparencies); 153 p. |
| BOX-FOLDER 76/1 | The end of St. Petersburg; 1932-1937
  Ozalid (bound) of holograph score; 101 p. |
| BOX-FOLDER 76/2 | The end of St. Petersburg; 1932-1937
  Parts (transparencies, various) (6) |
| BOX-FOLDER 76/3, 77/1-2 | The end of St. Petersburg; 1932-1937
  Parts, version 1 (woodwinds, brass, percussion) |
| BOX-FOLDER 77/3-4, 78, 79/1 | The end of St. Petersburg; 1932-1937
  Parts, version 2 (woodwinds, brass, percussion, strings) |
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| BOX-FOLDER 79/2 | The end of St. Petersburg; 1937-1960; oratorio (trois soloistes, choeur mixte grand orchestre)  
Ozalids (2) (bound) piano-vocal score, 1 copy with holograph annotations and p. laid in; 103 p. |
| BOX-FOLDER 80/1 | The end of St. Petersburg; mixed choir & soloists  
Manuscript condensed/chorus score (transparencies); 55 p. |
| BOX-FOLDER 80/2 | The end of St. Petersburg; mixed choir & soloists  
Holograph condensed/chorus score (transparencies); p. 7-11, 20, 41-44, 53-55, 72  
Ozalids of above |
| BOX-FOLDER 80/3 | The end of St. Petersburg  
Printed condensed/chorus scores (2); [25] p. |
| BOX-FOLDER 80/4 | The end of St. Petersburg  
Printed program from premiere, January 12, 1938 Carnegie Hall; 20 p. + [3] p. laid in, including some holograph material |
| BOX-FOLDER 80/5 | The end of St. Petersburg  
| BOX-FOLDER 80/6 | The end of St. Petersburg  
Typed lyrics (2 sets); [5] p. |
| BOX-FOLDER 80/7 | Epitaphe [sic]  
Holograph full score; 55 p. |
| BOX-FOLDER 100/1 | Epitaph for soprano solo, mixed chorus and orchestra; 1931-1962  
Holograph full score (transparencies); 75 p.  
Poem by Ossip Mendelstam translated by Merrill Sparks |
| BOX-FOLDER 100/2 | Epitaph for soprano solo, mixed chorus and orchestra; 1931-1962  
Ozalids (bound) (2) of above |
| BOX-FOLDER 80/8 | Epitaph for soprano solo, mixed chorus and orchestra; April-May 1931  
Holograph piano-vocal score; 30 p.  
Words by Ossip Mandelstam, translated from the Russian by Elaine de Sinçay Ross |
| BOX-FOLDER 80/9 | Epitaph for soprano solo, mixed chorus and orchestra; April-May 1931  
Holograph piano-vocal score (transparencies); 31 p.  
Ozalids (3)  
| BOX-FOLDER 81/1 | Paris aller et retour  
Ozalid of manuscript piano-vocal score; 55 p.  
Typed lyric sheets; 9 p.  
Photocopies of lyric sheets  
Words by Paul Gilson  
Contents:  
• I. Paris aller et retour  
• II. L’Homme se lève et chante  
• III. La femme se lève [à son tour] et chante  
• IV. Les enfants [nouent ronde]  
• V. Le duo  
• VI. Choeur final |
| BOX-FOLDER 81/2 | A song about myself (poem by John Keats) for mixed chorus and orchestra or piano accompaniment; June 1944  
Manuscript piano-vocal score; 30 p.  
On cover: To Francis Poulenc |

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Photocopy of above  
Manuscript on cover: To Robert Shaw |
| BOX-FOLDER 81/4 | A song about myself (poem by John Keats) for mixed chorus and orchestra or piano accompaniment; June 1944  
Negative photostat of above |
| BOX 82-87, 100-101 | **Instrumental Music**  
Instrumental music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc.  
Arranged alphabetically by title. |
| BOX-FOLDER 82/1 | Ballade for piano with strings with timpani obligato  
Holograph score; 52 p.  
1931 revised 1943 |
| BOX-FOLDER 82/2-3 | Ballade for piano with strings with timpani obligato  
Negative photostats of above |
| BOX-FOLDER 82/4 | Ballade for piano with strings with timpani obligato  
Parts (transparencies) (7) |
| BOX-FOLDER 82/5 | Ballade for piano with strings with timpani obligato  
Parts (ozalids) (10) |
| BOX-FOLDER 83/1 | Dédicaces for piano solo, soprano obligato and orchestra  
Holograph score; 88 p.  
November 1937 revised version April 1965  
Contents:  
• Poem by Guillaume Apollinaire  
• I. L’ Envoi  
• II. ’A la ville  
• III. ’A la campagne  
• IV. ’A la mer épiologue |
| BOX-FOLDER 83/2 | Dédicaces for piano solo, soprano obligato and orchestra  
Reproduction of above (waxed transparencies) |
| BOX-FOLDER 83/3 | Dédicaces for piano solo, soprano obligato and orchestra  
Holograph condensed score (transparencies); 63 p. |
| BOX-FOLDER 83/5 | Dédicaces for piano solo, soprano obligato and orchestra  
Ozalids (2) (bound) of above  
On cover: "two-piano-version" |
| BOX-FOLDER 84/1 | Hommage [sic] to Offenbach for violin and piano; November 1957  
Holograph score; 21 p.  
Contents:  
• I. Old man's polka  
• II. Bridge of sighs  
• III. America rediscovered |
| BOX-FOLDER 84/2 | Hommage [sic] to Offenbach for violin and piano; November 1957  
Parts (8) |
| BOX-FOLDER 84/3 | Malibu elegy  
Ozalid of holograph piano score; 6 p. |
February 1956

**BOX-FOLDER 84/4**

Trois morceaux pour piano, op. 1 ; 1918


Uniform title: Morceaux pour piano, op. 1

Contents:
- 1. Prélude es-dur
- 2. Nocturne fis-dur
- 3. Étude

**BOX-FOLDER 84/5**

Deux morceaux ; pour piano seul ; op. 5

Holograph piano score ; 5 p.

Uniform title: Morceaux pour piano seul, op. 5

On cover: Constantinople Mai 1921

Contents:
- 1. Prelude
- 2. Etude

**BOX-FOLDER 84/6**

Morning mist (theme)

Holograph score ; 7 p.

**BOX-FOLDER 84/7**

Five novellas, op. 6 for piano ; September 1919 Kiev


Uniform title: Novellas, op. 6 for piano

**BOX-FOLDER 84/8**

Ode to the milky way for large orchestra ; 1937-1945

Holograph piano reduction ; 14 p.

**BOX-FOLDER 84/9**

Ode to the milky way for large orchestra ; 1937-1945

Negative photostat of holograph full score ; 40 p.

**BOX-FOLDER 84/10**

Our last tango for piano or orchestra ; October 1955

Ozalids (2) of holograph piano score ; 7 p.

**BOX-FOLDER 84/11**

Two pieces for orchestra, op. 3 ; arranged for piano - 4 hands by the author

Holograph piano score (incomplete) ; [8] p.

Uniform title: Pieces for orchestra, op. 3

Dedication: To Vladimir Nikolaevich Ilvin

Contents:
- 1. Autumn dance
- 2. Postal dance

**BOX-FOLDER 84/12**

Quatre preludes, op. 9 ; Novembre 1919 Kiev


Uniform title: Preludes, op. 9

**BOX-FOLDER 84/13**

Public gardens (overture) for small orchestra ; 1934, revised 1945

Holograph score ; 31 p.

On t.p.: Public gardens (suite)

**BOX-FOLDER 84/14**

Public gardens (overture) for small orchestra ; 1934, revised 1945

Negative photostat of above

**BOX-FOLDER 84/15**

The public gardens


**BOX-FOLDER 85/1**

Quartet in C major ; 1956

Parts (bound) (4)

**BOX-FOLDER 85/2**

Serenade to San Francisco ; July-September 1956

Ozalid (bound) of holograph piano score with holograph annotations & p. laid in ; 52 p.

+ ozalid of holograph piano score for "Sailors on Market stree" laid in ; p. A-M ;+


Contents:
I. Golden gate bridge
II. A stroll on Post street
III. Fog over Alcatraz
IV. No Russians on Russian hill
V. Sausalito Nocturne
VI. A whiff of fisherman's wharf
VII. Two on telegraph hill
VIII. Chinatown promenade
IX. Love that cable car
X. Embarcadero meregue
XI. Romantic epilogue

Sonata in F# minor (for piano) (unfinished) by Franz Schubert, edited by Vernon Duke 1967
Editor's holograph piano score (transparencies) ; 24 p.

Sonata no. 1. in G minor, op. 1, for piano ; 1920-1921
Holographs piano score in pencil ; 22 p.
Holograph piano score in ink ; 18 p

Sonate (violin et piano) ; 1948-1949
Holograph violin part ; 13 p.

Second symphony (in D flat major) new version (1952) ; 1928-1945
Holograph full score ; 136 p.

Second symphony (in D flat major) new version (1952) ; 1928-1945
Copyist's manuscript full score (transparencies) ; 107 p.

Second symphony (in D flat major) new version (1952) ; 1928-1945
Parts

Symphony n. 3 (in E) ; 1946
Ozalid (bound) of holograph full score ; 161 p.
On verso of cover: This score (N 5) has been corrected on Jan. 17th 1950 ; check all other scores. Vladimir Dukelsky

Symphony n. 3 (in E) ; 1946
Parts (string) (4)

Symphony n III in E (piano duet version)
Ozalids (bound) (2) of copyist's manuscript two piano score ; 59 p.

Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955

Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955
Holograph score (transparencies) ; 26 p. + item laid in ; [1] p.

Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955
Ozalids (bound) (3) of 26 p. score

Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955
Ozalids (bound) (2) of 22 p. score

Verlainiana, little suite for large orchestra on poems of Paul Verlaine for two pianos, four hands
Holograph two piano score ; [22] p.
Notes: movements 1, 4 completed July 1919; movements 2, 3, 5 completed August 1919 ; movement 6 completed September 1919

Waltz anyone (piano solo) ; October 1955
Ozalid of holograph piano score ; 8 p.

Unidentified
Holograph piano score/short score (various) ; [24] p.
### Music

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| BOX-FOLDER 104/29 | We happened on this planet as a resident |
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| BOX-FOLDER 104/29 | The weeping sky |
| BOX-FOLDER 104/30 | Lists of lyric sheets  
15 p.  
Incomplete |

BOX 105-108  
Writings

Writings by Vernon Duke, including draft materials for his autobiography, *Passport to Paris*. Arranged alphabetically by title.

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Research material only |
| BOX-FOLDER 105/6 | Lectures  
*Listen here!* |
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BOX 109-122  
Correspondence

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BOX 89, 133-135 Photographs
Photographs of the Vernon Duke Collection.
Arranged by subject.

V. Duke, alone or others

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BOX-FOLDER 134/1 V. Duke, with others
Includes: George Abbott; Kay Aldridge; George Balanchine; Sammy Cahn; Kay McCracken Duke; Anna Koglov Dukelsky; Ira Gershwin; Paul Gilson; Richard Halliday; Ray Heindorf; Bernard Herman; Serge Koussevitzky; Sir Anthony Lindsey-Hogg; Frank Loesser; Mary Martin; Ogden Nash; Gregor Piatigorsky; Jane Robbins; Luba Tcheresky

BOX-FOLDER 134/2 V. Duke, with others
Includes: Kay McCracken Duke; Ernest Newman; Serge and Lina Prokofiev; Vladimir Sofronitzky

BOX-FOLDER 134/3 V. Duke, with others
Group photographs, chiefly unidentified

BOX-FOLDER 134/4 V. Duke, with others
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| | Clippings on: Ziegfeld Follies 1936 ; Jardin Public (new version), The Show is On, Ballet: Field Day ; Duke hired to complete Gershwin score for: Goldwym Follies of 1938 ;
Duke as pallbearer at George Gershwin's funeral; performance of 2 Duke Symphonies in Paris; articles by Duke; plans for a musical *Serena Blandish*

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Clippings, programs, etc. from: Sweet Dreams, retitled He and She; John Murray Anderson's Almanac; Le Bal des Blanchisseuses U.S. première; Society for Forgotten Music recital at Carl Fischer Concert Hall, VD accompanies baritone Joseph Bell; plans for Casey Jones; plans for Wedding Day; Atalntic Records hires VD to direct a new series of recordings of undeservedly neglected classical works; plans for "Ballet Entr'acte"; musical "Portrait of New York"; "This Is My Beloved" recording; "Ode to the Milky Way"; première of "Three Caprices; She's Working Her Way Through College; recordings of April in Paris; April in Paris; Two's Company

'50's '51 & '52; Wedding Day

Clippings, programs, etc. from: VD moves to Westwood, California 3/5/51; Wedding Day; Casey Jones; VD shelves Wedding Day and John Murray Anderson's Almanac to do score for Casey Jones; She's Working Her Way Through College; April in Paris; plans for The Five O'clock Girl; "Roses and Champagne"; Bette Davis to star in Two's Company; plans for revival of Cabin in the Sky

1952; Two's Company, Bette Davis show; x-tra pages in back

Clippings on plans for production, rehearsals and out-of-town tryouts

1952; Two's Company, Bette Davis; 1953

Opening night telegrams, including ones from: Yul Brynner and Jerry Robbins; Opening night notes from: Bette Davis and Milton Rosenstock; Reviews and clippings; VD autobiography "April in Paris" sold to Little Brown; VD commissioned by Roland Petit to write new ballet score; VD score M'Lord optioned by Edwin Lester; April in Paris; Entr'Acte, ballet with George Balanchine; At Home With Ethel Waters

1954[1955][1957]; Dilly; Dean Dixon - Violin Concerto

Clippings on: plans for Dilly; The Golden Apple (because of Latouche); performances of VD's violin concerto in Europe; American première of The Washerwoman's Ball; plans for a musical version of Moliere's Bourgeois Gentilhomme; recording of VD's score for ballet "Souvenir De Monte Carlo"; performances and publication of VD's "C-Major Quartet"; decision to go by one name -- Vernon Duke; score for Time Remembered; recording of "Souvenir De Monte Carlo"; plans for musical Paris After Dark

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Clippings on: publication of "Passport to Paris"; April in Paris; US première of 3rd Symphony; plans for Dilly; letter from Alfred A. Knopf; Bobby Short recording; VD being sought to write screenplay and score for first film production of Mary Pickford's newly formed movie company; NBC-TV negotiating for rights to three unproduced VD musicals; production and recording of The Littlest Revue

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Clippings on: San Francisco Civic Light Opera production of Zenda; opening night telegrams and notes; publication of VD's "Listen Here!"
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<td>Diamond in the rough</td>
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<td>Ages ago</td>
<td>Time remembered</td>
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<tr>
<td>All the luck in the world</td>
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<td>Alone at night</td>
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<td>Alone (the whaling widows)</td>
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<td>Announcement/rehearsal</td>
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<td>Another day, another buck</td>
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<td>Any woman who is willing will do</td>
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<td>Arm-in-arm</td>
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<td>Artists</td>
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<td>Aupres de Ma Blonde</td>
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<td>Bachelorhood</td>
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<td>Back in circulation</td>
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<td>Ban the book!</td>
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<td>Below the equator</td>
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<td>Blind date</td>
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<td>Blow the man down</td>
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<td>Born at last</td>
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<td>Bounce</td>
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<td>Brian</td>
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<td>Chic talk</td>
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<td>Come to me</td>
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<td>Devil in you is strong, The</td>
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<td>Do what you wanna do</td>
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<td>Don't you ever cross me path</td>
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<td>Don't'cha hate it (when they sing a...)</td>
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*Vernon Duke Collection*
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<thead>
<tr>
<th><strong>Song Title</strong></th>
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<tbody>
<tr>
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<td>Enchanting girls</td>
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<td>Ev'ry one of us</td>
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<td>Everybody loves everybody</td>
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<td>Extenuatin' circumstances</td>
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<td>Farewell for a while</td>
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<td>Farewell to New York</td>
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<td>Fight over me</td>
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<td>First night</td>
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<td>Fisherman's wharf</td>
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<td>Flavia</td>
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<td>Fleetfoots theme</td>
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<td>Fool that I was</td>
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<td>For the common good of mankind</td>
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<td>Free as the air</td>
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<td>From the cradle to the grave</td>
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<td>Fugue</td>
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<td>Ghost music</td>
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<td>Gift of love, A</td>
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<td>Gift of time, A</td>
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<td>Girl for every day of the week, A</td>
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<td>Girl with the prettiest legs in town, Girls and Rassendyl</td>
<td>Casey Jones</td>
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<td>Girls</td>
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<td>Grand manner, the</td>
<td>Diamond in the rough</td>
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<td>Happy horns and merry bells</td>
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<td>Happy again</td>
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<td>Harvey's theme</td>
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<td>He wouldn't dare</td>
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<td>He said</td>
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<td>He's good for nothing but me</td>
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<td>He's back in town</td>
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<td>Hello, must do a show, goodbye!</td>
<td>Zenda</td>
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<td>Here and there</td>
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<td>Hip! (the girls are marching)</td>
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<td>Holiday in Hollywood</td>
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<td>Honor me with this dance</td>
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<td>Hour ago, An</td>
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<td>House with a piano, A</td>
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<td>Hundred women in one, A</td>
<td>The pink jungle</td>
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<td>I adore a saloon</td>
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<tr>
<td>I don't know what I've got</td>
<td>April in Paris</td>
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<tr>
<td>I ask you</td>
<td>April in Paris</td>
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<tr>
<td>I won't stand in your way</td>
<td>Zenda</td>
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**Vernon Duke Collection**
<table>
<thead>
<tr>
<th>Song Title</th>
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<tbody>
<tr>
<td>I wonder what he meant by that</td>
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<td>I own a piece of a girl</td>
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<td>I can take it or leave it</td>
<td>Casey Jones</td>
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<tr>
<td>I may never get well again</td>
<td>Diamond in the rough</td>
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<tr>
<td>I wanna go back</td>
<td>Jackpot</td>
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<tr>
<td>I may say maybe</td>
<td>Casey Jones</td>
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<tr>
<td>I says to him</td>
<td>Sweet bye and bye</td>
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<tr>
<td>I think you're pretty too</td>
<td>Time remembered</td>
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<tr>
<td>I kissed my girl goodbye</td>
<td>Jackpot</td>
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<tr>
<td>I knew you well</td>
<td>Nantucket</td>
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<tr>
<td>I haven't a bean in my jeans</td>
<td>Paris after dark</td>
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<tr>
<td>I sure have been in love</td>
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<tr>
<td>I'll marry a soldier</td>
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<tr>
<td>I'll be loving you</td>
<td>She's working her way through...</td>
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<td>I'm about to become a lover</td>
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<td>I'm not his sister anymore</td>
<td>Diamond in the rough</td>
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<td>I'm in love with my top sergeant</td>
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<td>I'm in love with a dame (with a...)</td>
<td>Dancing in the streets/Jackpot</td>
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<tr>
<td>I'm called the king</td>
<td>Helen of Troy</td>
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<td>I'm goin' places</td>
<td>Casey Jones</td>
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<td>In my old Virginia home</td>
<td>Cabin in the sky</td>
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<td>In our chateau in Brooklyn</td>
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<td>In my dreams</td>
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<td>Introducing Mr. Rassendyl</td>
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<td>Invocation to Venus</td>
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<td>It does not</td>
<td>Cabin in the sky</td>
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<td>It must be good</td>
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<td>It's tough to be a girl</td>
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<td>It's a quaint little custom</td>
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<td>It's been pleasant, pleasant</td>
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<td>It's not so bad to be good</td>
<td>April in Paris</td>
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<td>It's been done</td>
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<td>Jackpot</td>
<td>Zenda</td>
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<td>Jazz fugue</td>
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<td>Je t'aime-I love you</td>
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<td>Jenny, Jenny (save your dreams)</td>
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<td>Join the marines</td>
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<td>Jumpin' frog</td>
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<td>Just lucky, I guess</td>
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<td>Just like children</td>
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<td>Keep your amateur standing</td>
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<td>Key to the gates, The</td>
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<td>Kings and cabbages</td>
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<td>Kiss your baby goodbye</td>
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<td>Kissing song, The</td>
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<td>Lad for ev'ry lass, A</td>
<td>Sadie Thompson</td>
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<td>Lad for ev'ry lass, A</td>
<td>Helen of Troy</td>
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<td>Ladies like us</td>
<td>Dancing in the streets</td>
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**Song Title**
Language of love, The
Let her not be beautiful
Let's be young
Life
Life is such a pleasure
Life's a funny present from someone
Little marriage is a dangerous thing, A
Little Streptococcus, The
Little poppa Satan
Live and love a lot
Livin' it up
Lonely in Paris
Long last mile, The
Look at me
Love me now
Love for sure
Love turned the light out
Love me tomorrow
Love is like an elephant
Love is the worst possible thing
Love is still for free
Love put the light out
Loveless you and hateful me
Lucre, love or liquor
M-10
M-11
Made in Nantucket
Magic music
Man upstairs, The
Man loves me, The
Man my mother married, The
Man you are, The
Mazurka
Men's dance
Mister Harvey Pruitt
Mocambo mambo
Montage poster
Morning you were born, The
My broker told me so
My handsome
My heart decided
My heart has come a tumblin' down
My royal majesty
My sky without a star
My son-in-law the king
National anthem
Never let them know what's going on
New pilgrims' prayer, The
New year filled with love, A

**Show Title**
Paris after dark
Zenda
Sweet bye and bye
Zenda
April in Paris
Sadie Thompson
Jackpot
Jackpot
Cabin in the sky
Diamond in the rough
Cabin in the sky
Paris after dark
Jackpot
Dilly
Dilly
The pink jungle
Cabin in the sky
Cabin in the sky
Nantucket
Zenda
She's working her way through...
Cabin in the sky
Zenda
Dilly
The pink jungle
The pink jungle
Nantucket
Zenda
Cabin in the sky
Zenda
Casey Jones
Diamond in the rough
Zenda
Sadie Thompson
Casey Jones
Dilly
Zenda
Zenda
Sweet bye and bye
Sadie Thompson
Nantucket
Zenda
Zenda
Zenda
The pink jungle
Zenda
Zenda
Zenda
Diamond in the rough
Diamond in the rough
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<td>No one is perfect</td>
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<td>No more love</td>
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<td>No two ways about love</td>
<td>Zenda</td>
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<td>Nobody but Tess</td>
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<td>Not so bad to be good</td>
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<td>Not a care in the world</td>
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<td>Nothing is too good</td>
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<td>Now is the time for all good men</td>
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<td>Now the world begins again</td>
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<td>Old friend</td>
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<td>Once I fall</td>
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<td>Only once Sur le Pont d'Avignon</td>
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<td>Organization</td>
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<td>Paris in New York</td>
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<td>Paris after dark</td>
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<td>Patroness of art</td>
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<td>Queen is always on display, A</td>
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<td>Savannah</td>
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<td>Since the ballet came to Shubert Alley</td>
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Song Title
Small talk
Something new
Song of our love
Stayin'-in woman
Step up and shake
Story conference, The
Stuff that dreams are made of, The
Swattin' the fly
Swattin' the fly
Sweet bye and bye
Take the money
Taking a chance on love
Tess mambo
Thanks to love
That man loves me!
That was then, Mr. Rassendyl
That's the way it goes
That's what makes Paris, Paree
There was I (and where were you?)
There you are again
There comes a time
There are gifts
There is nothing like a wedding
There's nothing wrong with marriage
There's room for her
There's nothing like this old fashioned
There's honey in the honeycomb
They never told me
This particular party
Though I said no to you yesterday
Time remembered
Too beautiful tonight
Tour de force
Train music
Trust in me
Turlututu
Under my umbrella
Unlucky Pierre
Verdi duo
Vernon Duccini
Village called Hollywood, A
Vision ballet, The
Wait till you see New York
Waltz fantasy
We
We just might
We'll live all over again
We're all going on a honeymoon
We're alone in the world

Show Title
Dilly
Zenda
Nantucket
Sadie Thompson
Casey Jones
Dilly
She's working her way through...
Dancing in the streets/Jackpot
Sadie Thompson
Sweet bye and bye
Dilly
Cabin in the sky
The pink jungle
Zenda
Zenda
Zenda
Zenda
April in Paris
The pink jungle
Nantucket
Casey Jones
Zenda
Zenda
Zenda
Dilly
Cabin in the sky
Nantucket
Dancing in the streets/Jackpot
Dilly
Time remembered
Zenda
Zenda
Zenda
Zenda
Dancing in the streets/Jackpot
Nantucket
Zenda
Zenda
Dilly
Cabin in the sky
Casey Jones
Zenda
Zenda
Zenda
Cabin in the sky
Diamond in the rough
Casey Jones
Song Title
We've been through the mill
Wedding march
Weeping sky, The
Whaler's return, The
Whaler's life, A
What does one do?
What do you wanna get married for?
What if you're not
What's mine is yours
When you stop and think
When you live on an island
When I was a little boy
When it's love
When the devil played the fiddle
Where do you go when you're on top?
Where do you go when you arrive?
Where the sun god walks
Who can tell?
Who needs it
Who's excited
Whole lot of happy, A
Why not
Wine is mine, The
With a man on first
Words
Yesterday's forgotten
You are all that's beautiful
You took my breath away
You after all these years
You are youth
You'll be born all over again
You're not old enough
You're not at all like you
You're dreamlike
You-U.S.A.
Zarape (Antoinette's dance)
Zenda

Show Title
Dancing in the streets
Zenda
Sadie Thompson
Nantucket
Nantucket
Zenda
Diamond in the rough
Dilly
Jackpot
Zenda
Sadie Thompson
Diamond in the rough
Nantucket
Nantucket
The pink jungle
The pink jungle
Sadie Thompson
She's working her way through...
April in Paris
Dilly
Zenda
Zenda
Zenda
Zenda
Casey Jones
Zenda
Zenda
Zenda
Nantucket
Diamond in the rough
Sadie Thompson
Zenda
Zenda
Sadie Thompson
Sadie Thompson
Zenda
Zenda

Vinyl Discs

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<td>I can't get started by Hal Kemp, v: Skinny Ennis</td>
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<td>Autumn nocturne ; *Love me tomorrow ; Love for sale ; Three little words ; You're an old smoothie by Chauncey Grey and his El Morocco Orch.</td>
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<td>*The yankee doodle polka ; The Swiss bellringer by Lou Holden</td>
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<td>*Give me your lips ; Half a heart by Alan Dean</td>
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<td>[orange label] *I'm mad about a man about town ; *Water under the bridge by Bonnie Lake/Vernon Duke</td>
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<td>*Casey Jones. *He said ; *Big towns and small towns</td>
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<td>*Casey Jones. *We're all alone in the world ; *I'm going places</td>
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<td>8</td>
<td>Poems by Kay McCracken Duke sings, Vernon Duke, piano</td>
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<td>&quot;Three songs&quot; by Kay McCracken Duke sings, Vernon Duke, piano</td>
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<td>Interview with Vernon Duke (Honolulu?) [in Russian]</td>
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