

George and Ira Gershwin Collection

Guides to Special Collections in the Music Division of the Library of Congress



Music Division, Library of Congress
Washington, D.C.
2010

Contact information: <https://hdl.loc.gov/loc.music/perform.contact>

Catalog Record: <https://lccn.loc.gov/2010561028>

Additional search options available at: <https://hdl.loc.gov/loc.music/eadmus.mu010014>

Processed by the Music Division of the Library of Congress

Finding aid encoded by Library of Congress Music Division, 2010
Revised 2024 January

Collection Summary

Title: George and Ira Gershwin Collection

Span Dates: 1895-2008

Bulk Dates: (bulk 1920-1960)

Call No.: ML31.G38

Creator: Gershwin, George, 1898-1937

Creator: Gershwin, Ira, 1896-1983

Extent: 60,705 items

Extent: 8 mapcase folders

Extent: 145 containers

Extent: 71 linear feet

Language: Collection material in English

Location: Music Division, Library of Congress, Washington, D.C.

LC Catalog record: <https://lccn.loc.gov/2010561028>

Summary: Composer George Gershwin (1898-1937) and his lyricist brother Ira (1896-1983) wrote some of the most significant American popular songs of the first half of the twentieth century. Working with novelist and poet DuBose Heyward, they created the great American opera *Porgy and Bess*. Additionally, George Gershwin composed several singularly American concert works, including *An American in Paris* and *Rhapsody In Blue*, and both brothers produced many distinguished songs working with other collaborators. The George and Ira Gershwin Collection contains music manuscripts, handwritten and typewritten lyric sheets, printed music, correspondence, photographs, programs and publicity materials, legal and financial documents, and thirty-one scrapbooks, which present nearly a complete record of the Gershwins' lives and work as they were chronicled in the contemporary press.

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

Armitage, Merle, 1893-1975--Correspondence.
Bennett, Robert Russell, 1894-1981.
Botkin, Benjamin Albert, 1901-1975--Correspondence.
Botkin, Henry Albert, 1896-1983--Correspondence.
Corbett, Rosamond Walling Tirana, 1910-1999--Correspondence.
Daly, William Merrigan, 1887-1936.
Damrosch, Walter, 1862-1950--Correspondence.
DePackh, Maurice, 1896-1960.
Gershwin, George, 1898-1937--Archives.
Gershwin, George, 1898-1937--Correspondence.
Gershwin, George, 1898-1937--Photographs.
Gershwin, George, 1898-1937.
Gershwin, George, 1898-1937.
Gershwin, George, 1898-1937. *Porgy and Bess*.
Gershwin, George, 1898-1937. *Porgy and Bess*.
Gershwin, George, 1898-1937. Works. Selections.
Gershwin, George, 1898-1937. Works. Selections; arranged.
Gershwin, Ira, 1896-1983--Archives.
Gershwin, Ira, 1896-1983--Correspondence.
Gershwin, Ira, 1896-1983--Photographs.
Gershwin, Ira, 1896-1983.
Gershwin, Ira, 1896-1983. Lyrics. Selections.
Gershwin, Rose--Correspondence.
Heyward, DuBose, 1885-1940.

Kaufman, George S. (George Simon), 1889-1961.
Pringle, Aileen, 1895-1989--Correspondence.
Ryskind, Morrie, 1895-1985.
Saddler, Frank.
Sirmay, Albert--Correspondence.
Sirmay, Albert.
Spialek, Hans.
Swift, Kay, 1897-1993.
Tamber, Selma--Correspondence.
Weill, Kurt, 1900-1950--Correspondence.

Subjects

Composers--United States--Autographs.
Composers--United States--Correspondence.
Composers--United States.
Lyricists--United States--Correspondence.
Lyricists--United States.
Musical films.
Musicals--Scores.
Musicals--Vocal scores with piano.
Musicals.
Revues.

Form/Genre

Art music.
Artifacts (Object genre)
Correspondence.
Financial records.
Legal documents.
Musical films.
Musicals.
Parts (Music)
Photographic prints.
Popular music.
Programs (Documents)
Scores.
Scrapbooks.
Vocal scores.

Provenance

The George and Ira Gershwin Collection has been assembled over a period of many years from a number of sources, foremost among them, members of the Gershwin family. The first acquisition that would become part of the collection was George's two-page holograph sketch for "Roll Dem Bones" (or, "The Crap Shooter's Song") from *Porgy and Bess*, donated by Ira in 1939. The next gift, and the first substantial one, was received in 1953 from the estate of Rose Gershwin, consisting of George's holograph scores for six of his seven large-scale orchestral works: *An American in Paris*, *Concerto in F*, *Cuban Overture*, *Porgy and Bess*, *Rhapsody in Blue*, and *Second Rhapsody*. Ira's first major gifts were George's custom-made desk and Ferde Grofé's holograph score for his symphonic orchestration of *Rhapsody in Blue*, also in 1953, and George's holograph score for the "*I Got Rhythm*" *Variations*, in 1954.

During the 1950s, '60s, and '70s, Ira donated numerous music manuscripts, lyric sheets, photographs, sound recordings, and other materials in his possession, many of them accompanied by his informative explanatory notes. He also donated the drafts for his memoir, *Lyrics on Several Occasions*, in 1966, and he purchased and donated several items that he considered interesting and appropriate for the collection.

By the early 1980s, as Ira's advancing age was diminishing his activity on behalf of the George and Ira Gershwin Collection, his wife, Leonore, became increasingly involved with collecting and preserving the Gershwins' documentary legacy. In 1983, she purchased George's holograph two-piano score for *An American in Paris*, which she donated the following year.

After Ira's death in 1983, Leonore continued and expanded her husband's efforts, donating the remaining music manuscripts and lyric sheets (some 6,000 documents) from their home in 1987. She purchased and donated George's letters to Julia Van Norman in 1988. Her final gift, in the spring of 1991, was a manuscript tunebook of George's dating from the earliest years of his career 1916-1922. Following her death, the Library of Congress received from her estate additional materials including self-portrait oil paintings of both brothers, one of George's pianos, and thirty-one scrapbooks that document the careers of George and Ira and productions and performances of their work from 1913 until 1986.

Many other members of the Gershwin family and friends of the Gershwin brothers have also given materials for the collection. The roster of these generous donors includes: George and Ira's brother and sister, Arthur Gershwin and Frances Gershwin Godowsky, as well as Judy Gershwin, Marc George Gershwin, Leopold Godowsky III, Elaine Godowsky, Michael and Jean Strunsky, Dorothy Botkin Rosenthal, Daniel Botkin, Albert Sirmay, Kay Swift, Mabel Schirmer, Rosamond Walling Tirana, and Michael Feinstein.

Since 1991, Ira and Leonore's acquisitions work has continued, underwritten by the Ira and Leonore Gershwin Trust for the Benefit of the Library of Congress. In some instances, the Trust has acquired and donated materials; in numerous other instances, the Library has purchased materials using funds provided by the Gershwin Trust.

The most remarkable gift from the Gershwin Trust was a collection of more than 120 previously unknown documents from the estate of Emanuel Alexandre, for many years Rose Gershwin's attorney, presented to the Library of Congress in 1997. Materials purchased by the Library with funds from the Gershwin Trust include the archival files of the Theatre Guild (1927-1966) concerning *Porgy and Bess*, purchased in 1992, notable manuscript sketches for *Porgy and Bess* from the estate of Kay Swift, purchased in 1994, and seven additional music manuscripts, as well as rare printed scores, contracts, and sixty-one letters, postcards, and other documents.

Finally, the Library's acquisitions funds have been used to purchase additional materials including a collection of contracts, letters, and other documents from the files of the law offices of Wattenberg and Wattenberg, (for many years the attorneys for the Gershwins' principal music publisher, Chappell and Co.). The funds have also been used to purchase a remarkable manuscript sketchbook dating from 1929-1931 and a collection of previously unknown correspondence between George and Ira and George's first biographer, Isaac Goldberg.

Processing History

Items in the Gershwin and Ira Gershwin Collection were processed individually or in groups upon their arrival, beginning with the first acquisition in 1939. The collection was organized into series approximating the present arrangement by Raymond White in 1984. In 1997-1998, the arrangement of the collection was modified somewhat to accommodate acquisitions received since 1984, and the finding aid was created by Valerie MacMurdy. Beginning in 2008, the finding aid was revised by Christopher Hartten, Janet McKinney, Caitlin Miller, and Raymond White and coded for EAD in 2010. Materials received since that time have been processed and coded by Janet McKinney.

Other Repositories

Materials concerning *Porgy and Bess* are included in the DuBose Heyward Papers at the South Carolina Historical Society. Research and publication materials for *The Gershwin Years* are included in the Edward Jablonski and Lawrence D. Stewart Collection at the Harry Ransom Humanities Research Center at the University of Texas at Austin.

Related Material

The largest and most important additional collection of archival materials relating to the lives and careers of George and Ira Gershwin is the archives of the Ira and Leonore Gershwin Trusts, transferred to the Music Division in 2013. Consisting

of 15,000 items, it contains scores, scripts, correspondence, business papers, photographs, programs, and other documents. [The Ira Gershwin Files from the Law Office of Leonard Saxe](#) relate primarily to Ira's personal legal affairs and the activities of the Rose Gershwin Testamentary Trust from 1948 to 1968. Other collections containing related material are: The [Ferde Grofé Collection](#) (materials for *Rhapsody in Blue*, including Grofé's holograph score for his original jazz band scoring), the [Serge Koussevitzky Archive](#), the [Moldenhauer Archives at the Library of Congress](#), the [Rose Marie Grentzer and Harold Spivacke Fund Collection](#), the [Vernon Duke Collection](#), and the [Danny Kaye and Sylvia Fine Collection](#).

Copyright Status

Materials from the George and Ira Gershwin Collection 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 George and Ira Gershwin Collection is open to research. 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.

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], George and Ira Gershwin Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note

Date	Event
1872?	Moishe Gershovitz (later, Morris Gershovitz, then Gershvin, and finally, Gershwin) born in St. Petersburg, Russia. He immigrates to New York in the early 1890s. George will describe him as "a very easy-going, humorous philosopher who takes things as they come."
1875 or 1876	Rosa (later, Rose) Bruskin (or Brushkin) born in St. Petersburg, Russia. She immigrates to New York with parents Gershon and Mariaska (later, Mary) Dechinik Bruskin and younger siblings Bernard "Barney" and Katiel "Kate" in the early 1890s. George will describe her as "nervous, ambitious, and purposeful" and "never the doting type."
1895 July 21	Morris Gershovitz and Rosa Bruskin are married in New York.
1896 December 6	Ira Gershwin is born Israel Gershovitz in Manhattan's Lower East Side. He is known as "Izzy" or "Iz," mistakenly believing (until applying for a passport in 1928) that his given name is Isidore (or Isadore). Ira follows his father's use of the surname Gershvin until 1917, when he adopts Gershwin.
1898 January 15	Morris and Rosa Gershvin become naturalized U.S. citizens.
1898 September 26	George Gershwin is born Jacob Gershvine in Brooklyn, New York. (Gershvine is probably an alternate spelling of Gershvin and not a change of the family name; in the 1890s in the New York's Russian-Jewish immigrant communities both spellings would be pronounced "Gershvin.") By 1913, George is using the name Gershwin, which the entire family eventually adopts. His family sometimes calls him Georgie, although there is scant evidence that he is ever called Jacob.
1900 March 14	Arthur, the third Gershwin sibling, is born.
1900 October 3	Leonore "Lee" Strunsky is born into a Russian-Jewish family in San Francisco. Lee and her parents, Albert and Mascha Strunsky, and her older sister, Emily, move to New York in 1906, following the famous earthquake. Lee's brother, English, is born in New York in 1908. Emily will later become one of George's dearest friends.

1906 December 6	Frances (known as "Frankie"), the youngest Gershwin child and only daughter, is born.
early 1900s	Ira's emerging personality is quiet and studious. He becomes an avid reader and also develops an interest in theater (moving pictures as well as stage shows). George is more rambunctious and misbehaves frequently. He describes his first awareness of music as hearing Rubinstein's <i>Melody in F</i> at a penny arcade in Harlem (circa 1904), and he credits a performance of Dvořák's <i>Humoresque</i> (circa 1908) by schoolmate-violinist Maxie Rosenzweig (later, Max Rosen) as having "opened the world of music" to him.
circa 1910	The family acquires a piano, with the expectation that Ira will continue piano lessons begun a short time before under the tutelage of Rose's sister, Kate Wolpin. George surprises his family by demonstrating keyboard ability, acquired by experimenting on the player piano at the home of a friend. George begins piano lessons, while the plans for Ira's continued study are discarded. The details of George's early piano instruction remain uncertain and accounts disagree. George's first lessons may have been with an unnamed neighborhood teacher for a short time, then with a Mrs. Louis Greene, and followed by a period under a Hungarian band leader and operetta conductor named Von Zerly.
1910-1914	Ira attends Townsend Harris Hall high school. In 1913, he and Isadore Hochberg (later, lyricist E. Y. "Yip" Harburg) write the "Much Ado" column for the school's literary magazine, the <i>Academic Herald</i> . In October 1913, Ira is listed as one of the publication's four art editors.
1912-1914	George begins attending concerts by the likes of Leopold Godowsky, Josef Lhévinne, Leo Ornstein, and Efrem Zimbalist.
1913	George graduates from Public School 25 and enters the High School of Commerce.
circa 1913-1918	George's first important piano teacher is Charles Hambitzer, who George will describe as "the first great musical influence in my life." Lessons probably begin in early 1913 and continue until Hambitzer's death in 1918, although how frequently, particularly in the later years, is not certain.
circa 1913	George composes his earliest known songs, to lyrics by Leonard Praskins: "Ragging the Traumerei" and "Since I Found You" (now lost). Sources disagree as to which song was first, although "Ragging the Traumerei" is widely accepted as George's earliest surviving composition.
1914-1916	Ira attends the City College of New York, majoring in English. In November 1915 he and Yip Harburg begin writing a column for <i>The Campus</i> , the City College weekly journal titled, "Gargoyle Gargles," signed by "Yip and Gersh."
1914 March 21	George makes his first documented appearance as a pianist on a concert program presented by the Finley Club, the literary society of the City College of New York, performing an original tango and accompanying a singer.
1914 May	Fifteen-year-old George, already skilled at sight-reading and transposing, leaves the High School of Commerce to become a piano pounder at Jerome H. Remick and Company, at a salary of \$15 per week.
1914 September 26	Ira's first publication in a commercial newspaper, the <i>New York Mail</i> , is credited to "Gersh."
Late 1915	George begins making piano rolls for the Standard Music Roll Co. From 1915 until 1925 or 1926, he makes some 140 piano rolls, more than half of them in 1916 and 1917. Initially, he records the works of other composers, but after 1919 he concentrates chiefly on his own music, and exclusively so after 1921.
1915 or 1917, through 1921 or 1923	George studies music theory with Edward Kilenyi, Sr. Again, sources disagree as to the precise dates.
1916-1918	Ira works at his father's Turkish baths and at B. Altman's department store, taking occasional evening classes at City College. He attends numerous Vaudeville shows and moving pictures, and he publishes some light verse.
1916	Piano rag "Rialto Ripples," written by George and collaborator Will DonaLawrence Stewarton, is George's first complete surviving instrumental piece, and his earliest repertoire work.
1916 May	George's first published song, "When You Want 'Em, You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em" (lyric by Murray Roth), earns a total royalty of \$5.00.

- 1916 June George's second published song (and his first to be sung in a Broadway show) is "Making of a Girl" (lyric by Harold Atteridge) in *The Passing Show of 1916* at the Winter Garden.
- 1917 March 17 George quits his job as a song plugger at Remick's, wishing to associate himself more closely to what he describes as "production music, the kind Jerome Kern was writing."
- 1917 May 23 Ira's first known song lyric, "You May Throw All the Rice You Desire," is published in the *New York Evening Sun*; Ira is credited as I. B. Gershwin.
- 1917 July George becomes rehearsal pianist for *Miss 1917*. During the next eighteen months or more, he accompanies rehearsals for a number of shows, acquainting himself with the theater and many of its important figures.
- Late 1917 George is pit pianist for several weeks at the Coconut Grove Roof of the Century Theatre, for an all-Spanish review with music of Quinito Valverde.
- 1917 November Ira begins a several-month stint as an occasional Vaudeville reviewer for the *New York Clipper*.
- 1917 December Ira writes his first lyrics to melodies of George's. His diary names one such lyric, "You Are Not the Girl" (now lost). Later in the month, the diary mentions "a couple" of songs written with George, but the titles are not given.
- 1918 February George joins the music publishing firm T. B. Harms Co. as a staff composer. George, Ira, and Lou Paley collaborate on "A Beautiful Bird," the earliest surviving George-and-Ira song. Only the melody and lyric are preserved, however.
- 1918 February "The Shrine," a brief "filler" piece and Ira's first publication for which he is paid, appears in *The Smart Set: A Magazine of Cleverness*. Ira is credited as Bruskin Gershwin; he earns \$1.00.
- 1918 September "Some Wonderful Sort of Someone" (lyric by Schuyler Greene) becomes the first of George's songs published by T. B. Harms. The following month it is heard in *Ladies First* at the Broadhurst Theatre, along with "The Real American Folk Song (Is a Rag)," the first George-and-Ira song performed in a Broadway show, and the earliest George-and-Ira song to survive as a complete piano-vocal score.
- 1918 December 9 The first musical to feature George's songs, *Half Past Eight* (three songs with lyrics by Edward B. Perkins, and one by Ira), closes out of town at the Empire Theatre in Syracuse, New York, after only one week and a scathing review in *Variety*.
- 1919 George continues writing songs that he hopes may be interpolated into Broadway musicals. "I Was So Young (You Were So Beautiful)" (lyric by Irving Caesar and Al Bryan) was one of two songs by George included in *Good Morning, Judge* at the Shubert Theatre. It is the first of George's songs to achieve some popularity.
- 1919 May 26 *La-La-Lucille!* (lyrics by Arthur J. Jackson and B. G. De Sylva) opens at the Henry Miller Theatre in New York. George's first book musical and his first full-scale Broadway production, the show is a moderate success, running for 104 performances.
- 1919 Fall? George and lyricist Irving Caesar write "Swanee" in an effort to capitalize on the current one-step rage, "Hindustan." The song is included in the *Capitol Revue* at New York's new 5,300-seat Capitol Theatre, but it attracts little notice. In December, Al Jolson hears it at a party and decides to interpolate it in his current hit show, *Sinbad*. The song then becomes an immediate success and George's first international hit.
- 1920 August 31 "Waiting for the Sun to Come Out," the first published George-and-Ira song, is introduced in *The Sweetheart Shop* at New York's Knickerbocker Theatre. The sheet music credits Ira as "Arthur Francis," a name that Ira would use for the next 3-1/2 years. Ira devised the pseudonym (combining the names of his younger brother and sister) in an effort to avoid the accusation of attempting to trade on his better-known brother's reputation.
- 1921 May 3 *Two Little Girls in Blue* (music by Vincent Youmans and Paul Lannin) opens at the George M. Cohan Theatre. It is Ira's first successful Broadway show, running for 135 performances.
- 1921 Summer In his continuing desire to increase his musical training, George takes summer courses at Columbia University: Nineteenth-Century Romanticism in Music, and Elementary Orchestration, taught by music department head Rossetter G. Cole.

- 1922 August 28 *Blue Monday*, a one-act opera with lyrics by B. G. De Sylva, receives its first performance as part of *George White's Scandals of 1922* at New York's Globe Theatre. Sometimes described as George's first serious work and the precursor to *Porgy and Bess*, it is deemed out of keeping with the rest of the revue, and it is cut after only one performance.
- 1923 January George studies musical form and composition with arch-traditionalist Rubin Goldmark. Most sources indicate that the course of study lasted for only three lessons.
- 1923 April 3 *The Rainbow* (lyrics by Clifford Grey) opens at London's Empire Theatre. George makes his first trip to Europe to supervise the production.
- 1923 November 1 George makes his concert hall debut accompanying mezzo-soprano Eva Gauthier in a "Recital of Ancient and Modern Music for the Voice." George accompanies her in a set of American songs, including some of his own and, it is said, steals the show. The concert (or a version of it) was later repeated in Boston, London, and Derby, Connecticut.
- 1924 February 12 *Rhapsody in Blue* receives its first performance at New York's Aeolian Hall by Paul Whiteman's Palais Royal Orchestra, with Whiteman conducting and George as piano soloist. The not-yet-begun work is announced as a "jazz concerto" in the January 4 *New York Tribune*. George completes his score in less than three weeks; it is then orchestrated by Ferde Grofé. Tentatively titled *American Rhapsody*, it is retitled *Rhapsody in Blue* at Ira's suggestion. It is an immediate popular triumph, although critics are somewhat less enthusiastic. The performance is repeated on March 7 and at Carnegie Hall on April 21. George records the work for the Victor label (his first phonograph recording) with Whiteman and his orchestra.
- 1924 May Ira drops the pseudonym Arthur Francis. He chooses the name Ira, wanting to keep his initial I, and feeling that Isidore and Irving were too common. "Imagine Me Without My You" (music by Lewis Gensler), sung in *Top Hole* at New York's Fulton Theatre, becomes the first published song with lyrics attributed to "Ira" Gershwin (in this instance, Ira B. Gershwin).
- 1924 September 3 *Be Yourself* (music by Lewis Gensler and Milton Schwarzwald) opens at the Sam H. Harris Theatre in New York. It becomes the first complete Broadway musical with lyrics by "Ira Gershwin," enjoying a moderately successful run of 93 performances.
- 1924 September 11 *Primrose* (lyrics by Ira and Desmond Carter) opens at London's Winter Garden. It runs for 255 performances and becomes the Gershwins' first big London success, as well as their first show to be printed as a complete piano-vocal score.
- 1924 December 1 *Lady, Be Good!*, starring the brother-and-sister team of Fred and Adele Astaire, opens at New York's Liberty Theatre. It is the first complete George-and-Ira show on Broadway and its successful run of 330 performances is by far the Gershwins' longest to date.
- 1925 December 3 *Concerto in F*, George's first truly symphonic work, is given its premiere performance at Carnegie Hall by the New York Symphony Society (which had commissioned the work, conductor Walter Damrosch, and George as piano soloist. George scores the work himself, as he will score all of his subsequent orchestral works, including *Porgy and Bess*.
- 1926-1928 George records three preludes, the "Andantino" section of *Rhapsody in Blue* for piano solo, and fifteen show tunes. He will make few recordings after 1928, although radio broadcasts preserved from the 1930s give evidence of the development of his piano playing in later years.
- 1926 April 14 The London production of *Lady, Be Good!* opens at the Empire Theatre. Hugely successful, its London run of 326 performances was followed by a tour of England, Scotland, and Wales. The genesis of *An American in Paris* can be traced to the period of George's trip to London for the production. After leaving England, George visits Paris and searches for the famed taxi horns later used for performances of *An American in Paris*.
- 1926 September 14 Ira marries Lee Strunsky in New York.
- 1926 October George reads DuBose Heyward's novel *Porgy*, and he is impressed by the operatic possibilities of the story. Although he soon mentions the prospect to Heyward, it will be seven years before serious work on the opera begins.
- 1926 November 8 *Oh, Kay!* (earlier titles: *Mayfair*, *Miss Mayfair*, and *Cheerio*) starring Gertrude Lawrence opens in New York at the Imperial Theatre. It receives enthusiastic reviews for the score as well as for Lawrence's performance and runs for 256 performances.

- 1926 December 4 George participates in a so-called Futurist concert with the somewhat exotic contralto Marguerite D'Alvarez at New York's Hotel Roosevelt. George plays a set of preludes, some or all of which he plays later in Buffalo and Boston, this later giving rise to considerable scholarly discussion of precisely how many preludes were written and which of the surviving scores and sketches (including and in addition to the three published preludes) might represent those works.
- 1927 April George makes a second Victor recording of *Rhapsody in Blue*, again with the Whiteman Orchestra, but with Nathaniel Shilkret conducting. This "new" electrical recording uses the recently-developed microphone, as opposed to the acoustic horn technology used for George's first recording of the work.
- 1927 July 23 George makes the first of six appearances with the New York Philharmonic at summer concerts at Lewisohn Stadium, a sports arena on the campus of the City University of New York. This performance, with George as soloist in both *Rhapsody in Blue* and *Concerto in F*, attracts a record-breaking audience of some 15,000 people (the previous record was held by a concert featuring Beethoven's Ninth Symphony!).
- 1927 August 27 The "1927 version" of *Strike Up the Band* begins its out-of-town tryouts at the Broadway Theatre in Long Branch, New Jersey. Ten days later, it moves to the Shubert in Philadelphia where it closes after two weeks. Although the critics are enthusiastic, the show's satire fails to attract audiences. The show would be revised somewhat successfully in 1930.
- 1927 October 11 The out-of-town tryouts begin for *Smarty* (eventually retitled *Funny Face*), featuring Fred and Adele Astaire, who have just returned from the London run of *Lady, Be Good!* Although it eventually produces such hits as "He Loves and She Loves," "S Wonderful," and "How Long Has This Been Going On" (discarded), it goes through extensive revisions during its six weeks in Philadelphia, Washington, Atlantic City, and Wilmington before finally opening at New York's Alvin Theatre on November 22, for a successful run of 244 performances.
- 1928 March 11 George, Ira, Lee, and Frankie sail for a vacation in Europe; the New York Times had announced that George would work on a new composition during the visit. This is Ira's first trip abroad, and George's fifth and last. The Gershwins' itinerary includes London, Paris, Berlin, and Vienna. The announced "new work" would be *An American in Paris*.
- 1928 May 10 At Elsa Maxwell's instigation, Frankie sings a set of her brothers' songs as part of a revue that Cole Porter is preparing for the night club, *Les Ambassadeurs*. George accompanies her first-night performance and Frankie continues on the program for two weeks.
- 1928 December 13 *An American in Paris* is given its premiere performance at Carnegie Hall by the Philharmonic-Symphony Society of New York, conducted by Walter Damrosch. The work is an immediate popular success.
- 1929 February The complete recording of *An American in Paris* is made by RCA Victor, with Nathaniel Shilkret conducting. This is the first full-scale recording of a work by George, who plays the celesta part for the recording and, it is often said, misses one cue because of his excitement.
- 1929 July 2 *Show Girl* opens at the Ziegfeld Theatre in New York. The show stars Ruby Keeler Jolson and generates considerable press and excitement, but runs for only 111 performances.
- 1929 August 26 George makes his conducting debut at Lewisohn Stadium in *An American in Paris* with the New York Philharmonic.
- 1929 November 1 George conducts the Manhattan Symphony at the Mecca Auditorium in *An American in Paris*. The New York Times gives him an excellent review.
- 1929 December 25 The "1930 version" of *Strike Up the Band* opens its out-of-town tryout at Boston's Shubert Theatre, with a new libretto and half of the original score rewritten. George adopts the practice of conducting the show's out-of-town and New York openings (at the Times Square Theatre on January 14, 1930), a practice he will continue for the rest of his life.
- 1930 October 14 *Girl Crazy*, with a score boasting such classics as "Embraceable You," "But Not for Me," and "I Got Rhythm" opens at New York's Alvin Theatre and runs for 272 performances. This show is widely credited as establishing the stardom of both Ethel Merman and Ginger Rogers.

- 1930 November 5 George, Ira, and Lee leave New York by train for California, where George and Ira write the score for *Delicious*, a film produced by the Fox Film Corp. and released the following year. The Gershwins write six songs, the so-called "Dream Sequence," and George's "Manhattan Rhapsody" (later revised as his *Second Rhapsody*). The film, starring Janet Gaynor, Charles Farrell, and El Brendel, promises to be a hit in the new medium of musical films, but it fails to meet expectations.
- 1931 December 29 *Of Thee I Sing* opens at the Music Box Theatre in New York. It will run for 441 performances, making it the longest-running of any original Gershwin musical. It is awarded the Pulitzer Prize for Drama, the first musical to be so honored. However, the citation and the \$1,000 prize go to George S. Kaufman, Morrie Ryskind, and Ira, the authors of the book and lyrics. The composer of the music is not included among the honorees.
- 1932 January 29 George's *Second Rhapsody* (reworked from the "Manhattan Rhapsody" written for the film *Delicious*) receives its premiere performance by the Boston Symphony, conductor Serge Koussevitzky, and George as piano soloist. The same forces give the work's first New York performance at Carnegie Hall on February 5.
- 1932 May 14 Morris Gershwin dies in New York.
- 1932 August 16 The first performance of *Rumba* takes place at Lewisohn Stadium, by the New York Philharmonic and conductor Albert Coates. The work is derived from George's experiences on vacation in Cuba in February 1932. It is soon renamed *Cuban Overture*.
- 1932 *George Gershwin's Songbook* is published, containing his piano transcriptions of eighteen of his songs. A signed limited edition is issued by Random House in May, followed in September by the less-fancy edition from Simon and Schuster.
- 1933 January 20 *Pardon My English* opens at New York's Majestic Theatre, but closes after only 46 performances.
- 1933 October 21 *Let 'Em Eat Cake* opens at New York's Imperial Theatre. Although it is widely considered to be the most sophisticated and fully developed of the Gershwin political musicals, and despite an enthusiastic early box office, it was not a popular success, running for only 90 performances.
- 1933 November George begins work on the score for *Porgy and Bess* after DuBose Heyward sends him the draft libretto for the first scenes. Heyward sends additional scenes early in 1934.
- 1934 January 14 "*I Got Rhythm*" *Variations* receives its first performance at Boston's Symphony Hall by the Leo Reisman Symphonic Orchestra, conducted by Charles Previn with George as piano soloist. This concert inaugurates a month-long 28-city concert tour which will be an artistic success, but a financial failure.
- 1934 February 19 George begins a radio show, *Music by Gershwin*, with two fifteen-minute broadcasts each week from February through May and one half-hour show each week from September through December.
- 1934 August 27 *Life Begins at 8:40* (music by Harold Arlen) opens at the Winter Garden in New York. The show runs for 237 performances.
- 1935 Work continues on *Porgy and Bess*. After approximately twenty months (eleven months composing the opera and nine months orchestrating it), work is completed in early September. Rehearsals begin on August 26. With Todd Duncan and Anne Wiggins Brown in the title roles, the Boston tryout opens at the Colonial Theatre on September 30, and the New York opening, at the Alvin Theatre, is on October 10. The production receives thunderous applause but mixed reviews. Its New York run of 124 performances is followed by a short tour. It remains an aesthetic triumph, but the initial production is a financial disappointment.
- 1936 January 30 *Ziegfeld Follies of 1936* (music by Vernon Duke) opens at the Winter Garden in New York, for an initial run of 115 performances, followed by 112 performances of the second, revised edition.
- 1936 July 9-10 George's final New York performances take place at Lewisohn Stadium with Alexander Smallens conducting a program that includes *Rhapsody in Blue* and *Concerto in F* (both with George as piano soloist) and selections from *Porgy and Bess*.
- 1936 August 10 George, Ira, and Lee fly to Los Angeles, where George and Ira will write the scores for three films. Although it may not have been their intention at the time, all three will live in California for the remainder of their lives.

- 1936 September 19 George, Ira, and Lee give what George describes as their first "big Hollywood party" with a guest list including "about a hundred of the Hollywood notables." The occasion was "the unveiling of Moss Hart's new teeth ... he having had all sorts of things done to his teeth with porcelain."
- 1937 February 10-11 George makes his last concert performances as piano soloist in an all-Gershwin program with the Los Angeles Philharmonic, with Alexander Smallens conducting.
- 1937 May *Shall We Dance*, the brothers' first RKO film and the seventh Astaire-Rogers musical, is released.
- 1937 July 11 George Gershwin dies following surgery to remove a brain tumor in Los Angeles, aged 38.
- 1937 November *A Damsel in Distress*, the brothers' second RKO film, starring Fred Astaire and George Burns and Gracie Allen, is released.
- 1938 February *The Goldwyn Follies*, the brothers' final film, is released. It includes four songs by George and Ira. "Love Is Here to Stay" is the last song that they wrote together.
- Early 1940 Moss Hart approaches Ira about writing lyrics for a show to be called *I Am Listening* and later titled *Lady in the Dark*. This will be Ira's first major project following George's death nearly three years earlier.
- 1941 January 23 *Lady in the Dark* opens at the Alvin Theatre, the first of three Ira Gershwin-Kurt Weill shows. It runs for 467 performances, making it Ira's longest running original musical, and slightly exceeding the run of George's longest running show, *Of Thee I Sing*.
- 1943 October *The North Star* (with music by Aaron Copland, produced by RKO) is released. The film is not widely-embraced in the U.S., but it does find some success in Russia, perhaps because of Russian curiosity about American depictions of Russians.
- 1944 April *Cover Girl* (with music by Jerome Kern, produced by Columbia Pictures) is released. Ira and Kern write seven songs for the film, of which "Long Ago (And Far Away)" becomes Ira's biggest commercial hit in a single year.
- 1945 March 22 The operetta, *The Firebrand of Florence*, opens its brief run of 43 performances at New York's Alvin Theatre. Its lyrics were so integral to the plot that Ira shares billing for the libretto.
- 1945 May *Where Do We Go from Here?* (with music by Kurt Weill, produced by 20th Century Fox) is released to great critical praise. Its 12-minute opera bouffe, titled "The Nina, The Pinta, the Santa Maria," is said to be the longest non-dancing musical number ever written for a film.
- 1945 September *Rhapsody in Blue* (produced by Warner Brothers and directed by Jesse Lasky), an inaccurate and highly romantic film biography of George, is released.
- 1946 November 4 *Park Avenue* opens at the Shubert Theatre in New York. Ira's last original Broadway score, it received generally negative critical reaction, and although Ira's lyrics got better notices, the show's run lasted for only 72 performances.
- 1947 January *The Shocking Miss Pilgrim* (produced by 20th Century Fox, and starring Betty Grable) is released. The score is constructed from George's archives with assistance from Kay Swift, the first such posthumous project. Ira writes lyrics for eleven of George's melodies for the film (ten were used).
- 1948 December 15 Rose Gershwin dies in New York.
- 1949 May *The Barkleys of Broadway* (with music by Harry Warren, produced by MGM) is released. It is the tenth and final film starring Fred Astaire and Ginger Rogers, reuniting them after a ten-year hiatus since their previous appearance on-screen.
- 1951 November *An American in Paris* (produced by MGM) is released. The film incorporates nine songs by George and Ira, as well as *Concerto in F* and *An American in Paris*. It stars Gene Kelly, Leslie Caron, and Oscar Levant and eventually wins six Academy Awards, including Best Picture of 1951.
- 1952 June 9 The Blevins Davis and Robert Breen production of *Porgy and Bess*, starring William Warfield and Leontyne Price in the title roles, opens in Dallas, beginning a four-year worldwide tour under the auspices of the U.S. State Department that would include performances in Europe, the Middle East, and Russia.
- 1953 Ira begins organizing the vast archive of music manuscripts and lyric sheets at his home, preparing detailed descriptions of many of the items, and making frequent donations of these materials to the Library of Congress. This enterprise will continue for most of the remainder of his life.

1954 September	<i>A Star is Born</i> (with music by Harold Arlen, produced by Transconia-Warner Brothers and starring Judy Garland) is released. Garland's performance of "The Man That Got Away" is one of the most iconic scenes in the history of American cinematography.
1954 December	<i>The Country Girl</i> (with music by Harold Arlen, produced by Paramount Pictures, and starring Grace Kelly and Bing Crosby) is released. It is nominated for seven Academy Awards, and wins two. It is Ira's last significant film project.
1955	Ira begins work on his memoirs, titled <i>Lyrics on Several Occasions</i> , published in 1959 by Alfred A. Knopf.
1966 June 4	Ira receives an honorary Doctor of Fine Arts degree from the University of Maryland.
1981 November 20	Arthur Gershwin dies in New York, aged 81.
1983 May 1	<i>My One and Only</i> , Ira's last project, opens at the St. James Theatre in New York, running for 762 performances.
1983 August 17	Ira Gershwin dies in Beverly Hills, aged 86.
1985 August 9	Congress approves awarding the Congressional Gold Medal to George and Ira for their "outstanding and invaluable contributions to American music, theatre and culture."
1991 August 20	Lee Gershwin dies in Beverly Hills, aged 90.
1998	A Pulitzer Prize Special Citation is awarded posthumously to George for his "enduring and distinguished contributions to American music."
1999 January 18	Frances Gershwin Godowsky dies in New York, aged 92.

Scope and Content Note

The materials in the George and Ira Gershwin Collection document many aspects of the lives and careers of composer George Gershwin (1898-1937) and his lyricist brother, Ira Gershwin (1896-1983). They span the years 1895-2008, with the bulk of the material dating from 1920 to 1960.

The [Music](#) materials consist of manuscript and printed scores, sketches, and instrumental parts, as well as manuscript and typescript lyric sheets. These range from George's first hit, "Swanee" (1919), through the end of George and Ira's career and form the centerpiece of the collection. The first and largest series of music materials is that relating to stage and screen musical shows: revues, book musicals, operettas, *Porgy and Bess*, film musicals, and films with musical numbers. The compositional and production processes are documented with musical sketches, lyric sheets, short scores, piano-vocal scores, full scores, and orchestral parts. Many of the music manuscripts are in George's hand, with others in the hand of orchestrators, arrangers, editors, copyists and, in some instances, other composers. Most of the lyric sheets are Ira's work, holograph and/or typescript. Some shows are more extensively documented than others, with the earlier works (particularly those prior to 1923) less well represented. Smaller in quantity, but of great interest nonetheless are the music materials for George's concert works, chiefly sketches, short scores, and full scores. Also present are musical sketchbooks, many of which contain material relating to the musicals and/or concert music, as well as the famous so-called "Song File" and an assortment of miscellaneous musical material.

The [Correspondence](#) series contains chiefly correspondence of George (much of it written by him), with a lesser quantity to and by Ira, and a small amount with other members of the Gershwin family and Alexander Smallens. Of particular note is the correspondence between George and Ira, remarkable for the fact that the brothers lived and worked together, therefore it was rare for them to be apart and need to write one another.

The earliest [Scrapbooks](#) present information about the pastimes of George and Ira from their teenage years and include clippings, programs, and scattered early publications. From about 1920 on, however, the scrapbooks are devoted almost entirely to press coverage of the Gershwins and their work in the form of clippings and lengthier articles. [Iconography](#) includes approximately 180 photographs of George and Ira and their friends, in addition to a self-portrait oil painting of each brother, several drawings by George, and three water colors by Henry Botkin. The remaining series contain [Publicity Materials](#), printed [Programs](#), [Financial Documents](#) and [Legal Documents](#) (including an extensive file of contracts for stage and screen musicals and other commercial projects), and [Artifacts](#): George's piano, desk, and metronome, Ira's typing table, typewriter, and fountain pen, and the Congressional Gold Medals struck in honor of the Gershwins.

Arrangement of the George and Ira Gershwin Collection

The collection is organized in eleven series:

- [Music, 1913-1954](#)
- [Correspondence, 1915-1976](#)
- [Biographical Materials, 1913-1986](#)
- [Scrapbooks, 1913-1986](#)
- [Iconography, 1894-1991](#)
- [Publicity Materials, 1925-1984](#)
- [Programs, 1918-1988](#)
- [Financial Documents, 1919-1977](#)
- [Legal Documents, 1898-1975](#)
- [Artifacts, 1910-1988](#)
- [Miscellany, 1923-1973](#)

Description of Series

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Series

Music, 1913-1954

BOX 63-66, 136-137,
139-141, 144

Correspondence, 1915-1976

The correspondence consists of letters to and from George and Ira as well as a small amount with other Gershwin family members and Alexander Smallens. All are presented in a single alphabetical series, arranged by the name of the other correspondent. Within each correspondent's chronological range, every letter by George or Ira are given their own individual folder while those of the correspondent may be grouped together. All condolence telegrams received upon George's death are placed together at the end, arranged alphabetically by the senders' names.

BOX 67-71, 132,
136-139, 141

Biographical Materials, 1913-1986

The biographical materials are divided into three subseries. The first and second subseries, biographical materials of George and Ira Gershwin respectively, are organized in publication order and chronologically within when appropriate. The third subseries, *Lyrics on Several Occasions*, is further divided into three subseries. The first subseries consists of the typescript pages appearing in paginated order. The second subseries, "Drafts," is organized in alphabetical order by subject matter. The third subseries consists solely of the galley proof.

BOX 72-101, 137

Scrapbooks, 1913-1986

The scrapbooks are divided into three subseries. The first and second subseries, "Biographical" and " *Porgy and Bess* " respectively, are organized in chronological order. The third subseries, "Miscellany," is organized by subject matter. Books 1-31 will be served on microfilm: #93/20013.

BOX 102-108, 132-137,
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MAPCASE FOLDER 1

Iconography, 1894-1991

The iconography is divided into two subseries, "Photographs" and "Paintings and drawings."

BOX 109, 132-134,
139, 143-145
MAPCASE FOLDER 2-7

Publicity Materials, 1925-1984

The publicity materials are organized alphabetically by subject matter.

BOX 110-111, 135-137,
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Programs, 1918-1988

The programs are organized alphabetically by subject matter and then chronologically.

BOX 112-121, 137

Financial Documents, 1919-1977

The financial documents are divided into five subseries. The first and second subseries, "Royalty statements" and "Box office statements for *Porgy and Bess*," are organized chronologically. The third, fourth and fifth subseries, "George Gershwin," "George

Gershwin Estate," and "Rose Gershwin," are organized alphabetically by subject matter and then chronologically.

**BOX 122-130, 133,
137, 141**

Legal Documents, 1898-1975

The legal documents are organized alphabetically by subject matter and then chronologically.

BOX 142-143

Artifacts, 1910-1988

All artifacts are listed in alphabetical order.

**BOX 131-132, 135,
137, 139, 141
MAPCASE FOLDER 8**

Miscellany, 1923-1973

The miscellaneous materials are organized alphabetically by subject matter.

Container List

Container	Contents
BOX 1-62, 132, 135, 139	Music, 1913-1954
BOX 1-47, 132, 135, 139	Music from Shows The show music is organized alphabetically by show title, and within each show, alphabetically by song title. The music is further organized within song title by type; full scores, piano-vocal scores, lyric sheets, etc. as well as holograph versus copyist versions. <i>135th Street</i> <i>see Blue Monday</i> <i>Note: Alternate title</i> <i>135th Street Blues</i> <i>see Blue Monday</i> <i>Note: Alternate title</i>
BOX 1	Americana (1926) Blowin' the Blues Away <i>see Blowing the Blues Away</i> <i>Note: Alternate title</i>
BOX-FOLDER 1/1	Blowing the Blues Away Manuscript piano-vocal score chiefly in the hand of Hans Spialek; 5 p.
BOX-FOLDER 1/1	Blowing the Blues Away Typescript lyric sheet Lost Barbershop Chord <i>see That Lost Barbershop Chord</i> <i>Note: Alternate title</i>
BOX-FOLDER 1/2	Sunny Disposish Manuscript piano score and three instrumental parts in the hand of Hans Spialek; 4, 2, 2, 2 p. <i>Note: Arranged for E-flat alto saxophones I, II, and III, B-flat tenor saxophone I and II, C melody saxophones I and II, and piano</i>
BOX-FOLDER 1/3	That Lost Barbershop Chord Manuscript piano-vocal score chiefly in the hand of Albert Sirmay; 8 p. <i>Note: Corrections to lyric in the hand of IG</i>
BOX-FOLDER 1/3	That Lost Barbershop Chord Manuscript piano-vocal score in the hand of William Daly; [4] p. <i>Note: No lyric</i>
BOX-FOLDER 1/3	That Lost Barbershop Chord Copyist manuscript piano-vocal score [no. 1]; 7 p. <i>Note: Introduction in the hand of Albert Sirmay</i>
BOX-FOLDER 1/3	That Lost Barbershop Chord Copyist manuscript piano-vocal score [no. 2]; 7 p. <i>Note: No introduction</i>

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BOX-FOLDER 1/3	That Lost Barbershop Chord Typescript lyric sheet
BOX 1	<i>The Barkleys of Broadway (film, 1949)</i> 97,704 <i>see</i> Natchez on the Mississip' <i>Note:</i> Early title
BOX-FOLDER 1/4	Bouncin' the Blues [instrumental] Ozalid copyist manuscript piano score; 2 p.
BOX-FOLDER 1/5	Call on Us Again Ozalid copyist manuscript piano-vocal score; 3 p.
BOX-FOLDER 1/5	Call on Us Again Typescript lyric sheets; [4] p.
BOX-FOLDER 1/6	The Courtin' of Elmer and Ella Ozalid copyist manuscript piano-vocal score [no. 1]; 10 p. <i>Note:</i> Corrections in an unidentified hand
BOX-FOLDER 1/6	The Courtin' of Elmer and Ella Ozalid copyist manuscript piano-vocal score [no. 2]; 10 p. <i>In caption:</i> Revised
BOX-FOLDER 1/6	The Courtin' of Elmer and Ella IG holograph/typescript lyric sheets; [13] p.
BOX-FOLDER 1/7	Manhattan Downbeat Ozalid copyist manuscript piano-vocal score; 8 p.
BOX-FOLDER 1/7	Manhattan Downbeat IG holograph/typescript lyric sheets; [10] p.
BOX-FOLDER 1/8	Minstrels on Parade IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 1/9	My One and Only Highland Fling Ozalid copyist manuscript piano-vocal score; 6 p.
BOX-FOLDER 1/9	My One and Only Highland Fling IG holograph/typescript lyric sheets; [9] p. Natchez <i>see</i> Natchez on the Mississip' <i>Note:</i> Early title
BOX-FOLDER 1/10	Natchez on the Mississip' Ozalid copyist manuscript piano-vocal score; 7 p. <i>In caption:</i> Rev[ised]
BOX-FOLDER 1/10	Natchez on the Mississip' IG holograph/typescript lyric sheets; [8] p.
BOX-FOLDER 1/11	The Poetry of Motion Ozalid copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 1/11	The Poetry of Motion IG holograph/typescript lyric sheets; [6] p.
BOX-FOLDER 1/12	Second Fiddle to a Harp IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 1/13	Shoes with Wings On Ozalid copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 1/13	Shoes with Wings On IG holograph/typescript lyric sheets; [7] p.

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	Since the Ballet Swept the Town <i>see</i> The Poetry of Motion <i>Note:</i> Early title
BOX-FOLDER 1/14	Swing Trot Manuscript lead sheet; [1] p. <i>Note:</i> Refrain only, with unused lyric fragments in the hand of IG <i>Note:</i> Unidentified IG holograph lyric sketches on verso
BOX-FOLDER 1/14	Swing Trot IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 1/15	Taking No Chances on You IG holograph/typescript lyric sheets; [18] p.
BOX-FOLDER 1/16	There Is No Music Ozalid copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 1/16	There Is No Music IG holograph/typescript lyric sheets; [10] p.
BOX-FOLDER 1/17	These Days Ozalid copyist manuscript piano-vocal score [no. 1]; 4 p. <i>Note:</i> Correction in an unidentified hand
BOX-FOLDER 1/17	These Days Ozalid copyist manuscript piano-vocal score [no. 2]; 4 p. <i>In caption:</i> Rev[ised]
BOX-FOLDER 1/17	These Days IG holograph/typescript lyric sheets; [7] p. and one envelope <i>Note:</i> Correction on p. [2] in the hand of Michael Feinstein <i>Note:</i> IG holograph lyric revision sketch, circa 1980, on envelope
BOX-FOLDER 1/18	They Can't Take That Away from Me <i>see also</i> They Can't Take That Away from Me from <i>Shall We Dance</i> Ozalid copyist manuscript short score; 12 p. <i>Note:</i> Refrain only <i>Note:</i> Scored by Conrad Salinger
BOX-FOLDER 1/19	Weekend in the Country Ozalid copyist manuscript short score; 15 p. <i>Note:</i> Scored by Conrad Salinger
BOX-FOLDER 1/19	Weekend in the Country Ozalid copyist manuscript piano-vocal score; 6 p.
BOX-FOLDER 1/19	Weekend in the Country IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 1/20	The Well-Known Skies of Blue IG holograph/typescript lyric sheets; [14] p.
BOX-FOLDER 1/21	You'd Be Hard to Replace Ozalid copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 1/21	You'd Be Hard to Replace Sheet music ("Advance artist copy"); [4] p.
BOX-FOLDER 1/21	You'd Be Hard to Replace IG holograph/typescript lyric sheets; [16] p.
	You're My Highland Fling <i>see</i> My One and Only Highland Fling <i>Note:</i> Early title

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BOX-FOLDER 132/23	Lyric book IG holograph manuscript; [11] p. <i>Contents:</i> <ul style="list-style-type: none">• p. [1-3]: The Courtin' of Elmer and Ella• p. [4]: Shoes with Wings On• p. [5]: unidentified• p. [6]: Second Fiddle to a Harp• p. [7-8]: Weekend in the Country• p. [9]: The Poetry of Motion• p. [10]: There Is No Music• p. [11]: Swing Trot
BOX-FOLDER 1/22	Unidentified lyric sketches IG holograph manuscripts; [5] p.
BOX 1	<i>Be Yourself (1924)</i>
BOX-FOLDER 1/23	I Came Here Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Extensive emendations in various hands including Albert Sirmay <i>Note:</i> IG holograph lyric credit in caption
BOX-FOLDER 1/24	Money Doesn't Mean a Thing IG holograph lyric sheet <i>Note:</i> Verse 2 and part of refrain only
BOX-FOLDER 1/25	My Heart is Yours [unfinished] Typescript lyric sheet; [2] p.
BOX-FOLDER 1/26	Not So Long Ago Manuscript sketch; [2] p.
BOX-FOLDER 1/26	Not So Long Ago Manuscript lead sheet; [2] p.
BOX-FOLDER 1/27	They Don't Make 'Em That Way Anymore IG holograph/typescript lyric sheet
BOX-FOLDER 1/28	Uh-Uh Manuscript piano-vocal score; [4] p. <i>Note:</i> IG holograph lyric credit in caption
BOX-FOLDER 1/28	Uh-Uh IG holograph/typescript lyric sheets; [4] p. <i>Note:</i> Emendations on p. [4] in unidentified hands
BOX-FOLDER 1/29	What of It? Typescript lyric sheet
BOX-FOLDER 1/30	The Wrong Thing at the Right Time Copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 1/30	The Wrong Thing at the Right Time IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 1/31	List of 21 songs, most by IG and Lewis Gensler, circa 1925 IG holograph manuscript; 1 p.
BOX-FOLDER 1/31	List of 18 songs by IG and Lewis Gensler Typescript with annotations by Michael Feinstein; 1 p.
BOX-FOLDER 1/31	Title page from IG's <i>Be Yourself</i> notebook Typescript; 1 p.
BOX 1, 135	<i>Blue Monday (opera, 1922; revised 1925 and 1953)</i>

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Bound	Blue Monday : original version, 1922 GG holograph manuscript short score; 38 [i.e., 40] p. <i>Note:</i> Partial lyrics only <i>Note:</i> Presented as part of <i>George White's Scandals of 1922</i> ; withdrawn after one performance
Bound	Blue Monday : revision, 1925 Will Vodery holograph manuscript full score; 156 p. <i>Note:</i> Bound in original cover with title "135[th] Street" in the hand of GG <i>Laid in:</i> IG typescript notes; [2] p.
BOX-FOLDER 135/2	Blue Monday : two themes GG holograph manuscript piano score; [1] p. <i>Note:</i> Themes include "Has Anyone Seen My Joe" and "Blue Monday Blues"
BOX-FOLDER 1/32	Blue Monday : revision, 1925 Typescript libretto; 4 p. <i>Caption title:</i> 135th Street <i>Note:</i> Emendation in the hand of B.G. De Sylva <i>Laid in:</i> Photocopy of holograph letter from De Sylva to GG, 1925 November 25 <i>Laid in:</i> IG holograph notes; [2] p.
BOX-FOLDER 1/33	Blue Monday : revision, 1925 Typescript libretto and carbon copy; 4 p. each <i>Caption title:</i> 135th Street
BOX-FOLDER 1/34	Blue Monday : adaptation, 1953 Ozalid copyist manuscript piano-vocal score; 34 p. <i>Caption title:</i> 135th Street Blues <i>Note:</i> Interlinear text in red pencil reflects the original lyrics <i>Note:</i> Adapted by George Bassman
BOX-FOLDER 1/35	Blue Monday : adaptation, 1953 Typescript (mimeograph) libretto; 9 p. <i>Caption title:</i> Blue Monday Blues <i>Note:</i> Reflects revised libretto for Omnibus Broadcast, 1953 March 29 <i>Laid in:</i> Typescript letter from William Spier to IG, 1953 March 18
BOX 2	Capitol Revue (1919)
BOX-FOLDER 2/1	Come to the Moon GG holograph manuscript piano-vocal score; 3 p. <i>Note:</i> No lyric
BOX-FOLDER 2/2	Come to the Moon Frank Saddler holograph manuscript full score; 20 p.
BOX-FOLDER 2/3	Swanee <i>see also</i> Sinbad Frank Saddler holograph manuscript full score; 21 p.
BOX-FOLDER 2/4	Swanee <i>see also</i> Sinbad Sheet music <i>Note:</i> 1st edition with <i>Capitol Theatre</i> cover
BOX-FOLDER 2/4	Swanee <i>see also</i> Sinbad Photocopy of sheet music (French)
BOX 2	Captain Jinks (1925)

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BOX-FOLDER 2/5	You Must Come Over Blues Corrected publisher's final proof; p. 2-5 <i>Laid in:</i> Holograph description by Michael Feinstein, dated 1978 February 16
BOX-FOLDER 2/5	You Must Come Over Blues IG holograph/typescript lyric sheets; [4] p.
BOX 2	Chopin Show (unproduced revue, 1923)
BOX-FOLDER 2/6	Baby Me Blues IG holograph lyric sheet
BOX-FOLDER 2/7	Bittersweet IG holograph/typescript lyric sheets; [3] p. <i>Note:</i> Possible musical attribution to William Daly in the hand of Michael Feinstein on p. [1]
BOX-FOLDER 2/8	Honorable Moon IG holograph/typescript lyric sheet
BOX-FOLDER 2/9	The Hurdy-Gurdy Man <i>see also</i> A Corner of Heaven with You Copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 2/9	The Hurdy-Gurdy Man <i>see also</i> A Corner of Heaven with You Typescript lyric sheet
BOX-FOLDER 2/10	Man, the Master <i>see also</i> Musical sketches IG holograph/typescript lyric sheets; [6] p.
BOX-FOLDER 2/11	My All <i>see also</i> Musical sketches William Daly holograph manuscript piano-vocal score; [2-3] p. <i>Note:</i> Vocal line only; verse incomplete; p. [1] is absent <i>Note:</i> Early lyric fragment in the hand of IG
BOX-FOLDER 2/11	My All <i>see also</i> Musical sketches IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 2/12	On the Wings of Romance William Daly holograph manuscript sketch; 1 p. <i>Note:</i> Title and partial lyric in the hand of IG
BOX-FOLDER 2/12	On the Wings of Romance IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 2/13	Opening William Daly holograph manuscript sketch; [2] p. <i>Note:</i> Partial lyric in the hand of IG <i>Laid in:</i> Description in the hand of Michael Feinstein
BOX-FOLDER 2/14	Someday You'll Realize <i>see also</i> Musical sketches William Daly holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Vocal line only, no lyric
BOX-FOLDER 2/14	Someday You'll Realize <i>see also</i> Musical sketches IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 2/15	Musical sketches William Daly holograph manuscript sketches with partial lyrics in the hand of IG; [2] p.

Contents:

- p. [1]: My All (refrain only); Etude op. 25, no. 9; Someday You'll Realize (refrain only, no lyric)
- p. [2]: Someday You'll Realize (verse and refrain); Man, the Master (verse and refrain)

BOX 2	<i>The Country Girl (film, 1954)</i>
BOX-FOLDER 2/16	Commercials IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 2/17	Dissertation on the State of Bliss Ozalid copyist piano-vocal score; 5 p.
BOX-FOLDER 2/17	Dissertation on the State of Bliss IG holograph/typescript lyric sheets; [13] p.
BOX-FOLDER 2/18	The Land around Us Ozalid copyist piano-vocal score [no. 1]; 8 p. <i>Note:</i> Includes Patter section
BOX-FOLDER 2/18	The Land around Us Ozalid copyist piano-vocal score [no. 2]; 6 p. Typescript (mimeograph) lyric sheets; 2 p. Love and Learn <i>see</i> Dissertation on the State of Bliss <i>Note:</i> Early title
BOX-FOLDER 2/19	The Pitchman / It's Mine, it's Yours Ozalid copyist manuscript piano-vocal score; 10 p.
BOX-FOLDER 2/19	The Pitchman / It's Mine, it's Yours IG holograph/typescript lyric sheets; [33] p.
BOX-FOLDER 2/20	The Search is Through Ozalid copyist piano-vocal score; [4] p.
BOX-FOLDER 2/20	The Search is Through Typescript lyric sheets; [11] p. You've Got What it Takes <i>see</i> The Search is Through <i>Note:</i> Early title
BOX-FOLDER 2/21	Unidentified lyric sketches IG holograph manuscripts; [3] p.
BOX 2	<i>Cover Girl (film, 1944)</i>
BOX-FOLDER 2/22	Any Moment Now <i>see</i> Long Ago (And Far Away)
BOX-FOLDER 2/23	Cover Girl IG holograph/typescript lyric sheets; [11] p. Long Ago (And Far Away) IG holograph/typescript lyric sheets; [5] p. <i>Laid in:</i> Three discarded lyrics for this melody: Any Moment Now; [3] p.; Midnight Madness; [2] p.; Midnight Music; [7] p.
BOX-FOLDER 2/24	Make Way for Tomorrow IG holograph/typescript lyric sheets; [15] p. Midnight Madness <i>see</i> Long Ago (And Far Away) Midnight Music <i>see</i> Long Ago (And Far Away)

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BOX-FOLDER 2/25	Put Me to the Test <i>see also</i> Put Me to the Test from <i>A Damsel in Distress</i> IG holograph/typescript lyric sheets; [12] p.
BOX-FOLDER 2/26	The Show Must Go On IG holograph/typescript lyric sheets; [14] p.
BOX-FOLDER 2/27	Sure Thing IG holograph/typescript lyric sheets; [10] p. That Girl on the Cover <i>see</i> Cover Girl <i>Note:</i> Alternate title
BOX-FOLDER 2/28	That's the Best of All [unfinished?] IG holograph/typescript lyric sheets; [7] p. <i>Note:</i> Suggestion for lyric alteration on p. [3] in the hand of Jerome Kern
BOX-FOLDER 2/29	Time: the Present IG holograph/typescript lyric sheets; [9] p. Today's the Day (To Make Way for Tomorrow) <i>see</i> Make Way for Tomorrow <i>Note:</i> Alternate title
BOX-FOLDER 2/30	Tropical Night IG holograph/typescript lyric sheets; [3] p. What I Love to Hear <i>see</i> That's the Best of All <i>Note:</i> Early title
BOX-FOLDER 2/31	Who's Complaining? IG holograph/typescript lyric sheets; [7] p.
BOX 2	<i>Crazy Quilt (unproduced revue?, 1924?)</i>
BOX-FOLDER 2/32	Opening IG holograph lyric sheet; [2] p. <i>Note:</i> This item is not related to <i>Crazy Quilt</i> [revue, 1931]
BOX 2	<i>Crazy Quilt (revue, 1931)</i>
BOX-FOLDER 2/33	In the Merry Month of Maybe Manuscript piano score; [4] p. <i>Note:</i> This item is not related to <i>Crazy Quilt</i> [unproduced revue, 1924]
BOX-FOLDER 2/33	In the Merry Month of Maybe Typescript lyric sheet <i>Note:</i> This item is not related to <i>Crazy Quilt</i> [unproduced revue, 1924]
BOX 3, 135	<i>A Damsel in Distress (film, 1937)</i>
BOX-FOLDER 3/1	A Foggy Day (In London Town) GG holograph manuscript piano-vocal score; 1, 2, 3 p. <i>Note:</i> Refrain has no lyric
BOX-FOLDER 3/2	A Foggy Day (In London Town) Photocopy of sheet music (German edition)
BOX-FOLDER 3/2	A Foggy Day (In London Town) Typescript lyric sheet
BOX-FOLDER 3/3	I Can't Be Bothered Now GG holograph manuscript piano-vocal score; 1, 2, 2 p. <i>Note:</i> No lyric
BOX-FOLDER 3/3	I Can't Be Bothered Now Typescript lyric sheet

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BOX-FOLDER 135/8	The Jolly Tar and the Milkmaid GG holograph manuscript piano score; [4] p. <i>Note:</i> Emendations in an unknown hand
BOX-FOLDER 3/5	The Jolly Tar and the Milkmaid Typescript lyric sheet The Mother of Three <i>see</i> The Jolly Tar and the Milkmaid <i>Note:</i> Alternate title
BOX-FOLDER 3/6	Nice Work if You Can Get It GG holograph manuscript piano-vocal score; 1, 5, [1] p. <i>Note:</i> No lyric <i>Note:</i> Original manuscript a gift of Ira Gershwin; additional page 3 a purchase from Katharine Weber
BOX-FOLDER 135/3	Nice Work if You Can Get It GG holograph manuscript lead sheet sketch, [1] p. <i>Note:</i> No lyric
BOX-FOLDER 3/7	Pay Some Attention to Me [original version, 1928] GG holograph manuscript piano sketch; [4] p. <i>In caption</i> : Old version [and] Beginning of chorus salvageable; in the hand of IG
BOX-FOLDER 3/8	Pay Some Attention to Me [original version, 1928] GG holograph manuscript piano sketch; [4] p.
BOX-FOLDER 3/9	Pay Some Attention to Me [original version, 1928] 14 copyist manuscript orchestral parts <i>Laid in:</i> Folder with caricature of GG
BOX-FOLDER 3/10	Pay Some Attention to Me [original version, 1928] IG holograph/typescript lyric sheet
BOX-FOLDER 3/11	Pay Some Attention to Me [working version, 1937] GG holograph manuscript piano-vocal score; 2, 3 p. <i>Note:</i> Differs slightly from final version <i>Note:</i> No lyric
BOX-FOLDER 3/12	Pay Some Attention to Me [working version, 1937] Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in an unidentified hand <i>In caption</i> : 1st version; in the hand of IG
BOX-FOLDER 3/12	Pay Some Attention to Me [working version, 1937] Photocopy [no. 1] of copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Extensive emendations in several hands including IG
BOX-FOLDER 3/12	Pay Some Attention to Me [working version, 1937] Photocopy [no. 2] of copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Minor emendations in the hand of IG
BOX-FOLDER 3/13	Pay Some Attention to Me [final version, 1937] Copyist manuscript piano-vocal score; [5] p. <i>Note:</i> Refrain has no lyric
BOX-FOLDER 3/13	Pay Some Attention to Me [final version, 1937] Ozalid [no. 1] of copyist manuscript piano-vocal score; [5] p.
BOX-FOLDER 3/13	Pay Some Attention to Me [final version, 1937] Ozalid [no. 2] of copyist manuscript piano-vocal score; [5] p. <i>Note:</i> Chord symbols added to refrain

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BOX-FOLDER 3/14	Pay Some Attention to Me [working and final versions, 1937] IG holograph/typescript lyric sheets; [15] p.
BOX-FOLDER 3/15	Put Me to the Test <i>see also</i> Put Me to the Test from <i>Cover Girl</i> GG holograph manuscript piano-vocal score; 1, 4, 3 p. <i>Note:</i> No lyric
BOX-FOLDER 3/16	Put Me to the Test GG holograph manuscript piano sketch; [1] p. <i>Note:</i> Verse only
BOX-FOLDER 3/17	Put Me to the Test Ozalid piano-vocal score; 8 p.
BOX-FOLDER 3/17	Put Me to the Test Corrected 2nd proof of piano-vocal score; p. 2-5 <i>Laid in:</i> Letter from Selma Tamber (Chappell & Co.) to IG, 1937 September 7
BOX-FOLDER 3/17	Put Me to the Test IG holograph/typescript lyric sheets; [9] p. <i>Laid in:</i> IG typescript note; [1] p.
BOX-FOLDER 3/18	Sing of Spring GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric <i>Note:</i> Introduction is on p. 3
BOX-FOLDER 3/19	Sing of Spring Arranger's manuscript SATB score; 3 p.
BOX-FOLDER 3/19	Sing of Spring Copyist manuscript piano-vocal score; 11 p. <i>Note:</i> Incorporates accompaniment from GG manuscript and vocal parts from arranger's manuscript <i>Note:</i> Identifying note in caption in the hand of IG
BOX-FOLDER 3/19	Sing of Spring Typescript lyric sheet
BOX-FOLDER 3/20	Stiff Upper Lip GG holograph manuscript piano-vocal score; [1, 2], 2 p. <i>Note:</i> No lyric
BOX-FOLDER 3/21	Stiff Upper Lip Typescript lyric sheets; [2] p.
BOX-FOLDER 3/22	Things are Looking Up GG holograph manuscript piano-vocal score; 2, 3 p. <i>Note:</i> No lyric <i>Note:</i> GG holograph instruction to copyist on verso of p. 2 concerning p. 1 of refrain
BOX-FOLDER 3/23	Things are Looking Up Typescript/photocopy of lyric sheets; [2] p.
BOX-FOLDER 3/23	Notes after story conference GG holograph manuscript; [4] p. <i>Laid in:</i> IG holograph note; [1] p.
BOX-FOLDER 3/25	Production credits IG holograph manuscript; [1] p.
BOX 3	<i>The Dancing Girl (1923)</i>

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BOX-FOLDER 3/26	Selection Eugene Platzman (arranger) holograph manuscript (incorporating printed sections) piano score; 20 p.
BOX-FOLDER 3/27	That American Boy of Mine Manuscript piano-vocal score; 5 p.
BOX-FOLDER 3/27	That American Boy of Mine Typescript lyric sheet
BOX-FOLDER 3/28	That American Boy of Mine. Patter Three copies of copyist manuscript vocal parts; [2] p. each <i>Note:</i> One copy includes lyric
BOX-FOLDER 3/28	That American Boy of Mine. Patter Typescript lyric sheet
BOX 4	<i>A Dangerous Maid (1921)</i>
BOX-FOLDER 4/1	Boy Wanted Frank Saddler holograph manuscript full score; 32 p. <i>Note:</i> This manuscript was used in London in 1924 for <i>Primrose</i>
BOX-FOLDER 4/1	Boy Wanted Typescript lyric sheet <i>Note:</i> Original version
BOX-FOLDER 4/1	Boy Wanted Typescript lyric sheet <i>Note:</i> Version for Ella Fitzgerald
BOX-FOLDER 4/2	Dancing Shoes Sheet music <i>Note:</i> IG holograph annotation on cover
BOX-FOLDER 4/3	Entr'acte I Frank Saddler holograph manuscript full score; 12 p.
BOX-FOLDER 4/4	Overture Frank Saddler holograph manuscript full score; 13 p. <i>Laid in:</i> IG typescript description; [1] p.
BOX-FOLDER 4/5	The Sirens <i>see also</i> Four Little Sirens from <i>Primrose</i> GG holograph manuscript piano-vocal score; [8] p. <i>Note:</i> Unfinished with partial lyric in the hands of GG and IG <i>Laid in:</i> IG holograph notes
BOX-FOLDER 4/6	The Sirens <i>see also</i> Four Little Sirens from <i>Primrose</i> IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 4/7	Some Rain Must Fall Frank Saddler holograph manuscript full score; 22 p.
BOX-FOLDER 4/7	Some Rain Must Fall Sheet music with alternate lyric in unknown hand and IG annotations <i>Laid in:</i> Lawrence Stewart holograph note claiming the lyrics are in Buddy De Sylva's hand and naming this variant version "Give Me Your Smile," a possible song for <i>Tell Me More</i>
BOX 4-5	<i>Delicious (film, 1931)</i>
BOX-FOLDER 4/8	Blah, Blah, Blah GG holograph manuscript piano-vocal score; [1, 2] p. <i>Note:</i> Verse only, no lyric

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	<i>Note:</i> Introduction in the hand of Albert Sirmay
BOX-FOLDER 4/9	Blah, Blah, Blah GG holograph manuscript piano-vocal score; [1, 2] p. <i>Note:</i> Refrain only, no lyric <i>Laid in:</i> IG typescript description; 1 p.
BOX-FOLDER 4/10	Blah, Blah, Blah Copyist manuscript piano-vocal score; 5 [i.e., 6] p. <i>Note:</i> Alteration to end of verse in the hand of Albert Sirmay
BOX-FOLDER 4/10	Blah, Blah, Blah Photocopy of copyist manuscript piano-vocal score; [2] p. <i>Note:</i> Refrain only, variant lyric
BOX-FOLDER 4/11	Blah, Blah, Blah Corrected publisher's 2nd proof piano-vocal score; p. 2-5
BOX-FOLDER 4/11	Blah, Blah, Blah Typescript lyric sheets; [4] p. <i>Note:</i> includes "Russian" refrain <i>Laid in:</i> IG typescript description; 1 p. Blah! Blah! Love! <i>see</i> Blah, Blah, Blah <i>Note:</i> Alternate title
BOX-FOLDER 4/12	Delishious GG holograph manuscript piano-vocal sketch; [3] p. <i>Note:</i> Refrain only, no lyric, with added countermelody <i>Laid in:</i> IG typescript description; 1 p.
BOX-FOLDER 4/13	Delishious Manuscript piano-vocal score; [5] p. <i>Note:</i> Verse (no lyric) in the hand of Kay Swift <i>Note:</i> Refrain (with lyric) in the hand of a copyist <i>Note:</i> Title and music credit in the hand of GG <i>Note:</i> Corrections to lyric in the hand of IG <i>Note:</i> Introduction and emendations in the hand of Albert Sirmay
BOX-FOLDER 4/14	Delishious Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 4/14	Delishious Corrected publisher's 1st proof piano-vocal score; p. 2-5
BOX-FOLDER 4/14	Delishious Corrected publisher's 2nd proof piano-vocal score; p. 2-5
BOX-FOLDER 4/14	Delishious IG holograph/typescript lyric sheets; [3] p. <i>Caption title:</i> You're So Delishious <i>Note:</i> Instructions to copyist on p. [1] in the hand of Albert Sirmay
BOX-FOLDER 4/15	Delishious GG holograph manuscript sketch for piano solo; 1 p. <i>Note:</i> On p. [2] is the opening fragment of a piano solo arrangement of "Nice baby!"
BOX-FOLDER 4/16	Delishious Arranged for male quartet and piano by Bert Reed Manuscript (incorporating printed accompaniment) vocal score; 5 p.

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BOX-FOLDER 4/16	Delishious Arranged for male quartet and piano by Bert Reed Corrected publisher's 1st proof; 9 p.
BOX-FOLDER 4/17	Dream Sequence GG holograph manuscript piano-vocal score; 8 p. <i>Note:</i> Lyric and accompaniment omitted on p. 8 <i>Laid in:</i> IG typescript description; 1 p.
BOX-FOLDER 4/18	Dream Sequence Copyist manuscript piano-conductor score; 9 p. <i>Note:</i> GG holograph signature <i>Laid in:</i> IG holograph description; 1 p.
BOX-FOLDER 4/18	Dream Sequence IG typescript scenario/lyric sheets; [4] p.
BOX-FOLDER 4/19	Katinkitschka Copyist manuscript piano-vocal score; [3] p.
BOX-FOLDER 4/19	Katinkitschka Photocopy of copyist manuscript piano-conductor score; [3] p.
BOX-FOLDER 4/19	Katinkitschka Corrected publisher's 2nd proof piano-vocal score; p. 3-5 Typescript lyric sheets; [3] p.
BOX-FOLDER 4/19	Katinkitschka Typescript lyric sheets; [3] p.
BOX-FOLDER 4/20	Somebody from Somewhere GG holograph manuscript piano-vocal sketch; [3] p. <i>Note:</i> No lyric <i>Laid in:</i> IG typescript description; 1 p.
BOX-FOLDER 4/21	Somebody from Somewhere Copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 4/21	Somebody from Somewhere Photocopy of copyist manuscript piano-vocal score; [3] p.
BOX-FOLDER 4/21	Somebody from Somewhere Publisher's 2nd proof piano-vocal score; p. 3-5
BOX-FOLDER 4/21	Somebody from Somewhere IG typescript lyric sheet We're from the Journal, the Wahrheit, the Telegram, the Times <i>see</i> Dream Sequence <i>Note:</i> Alternate title
	Welcome to the Melting Pot <i>see</i> Dream Sequence <i>Note:</i> Alternate title
BOX-FOLDER 4/22	You Started It GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only, no lyric
BOX-FOLDER 4/23	You Started It Photocopy of GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Lyric in ink, in an unknown hand, added circa 1970s
BOX-FOLDER 4/23	You Started It Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> Refrain only, no lyric

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BOX-FOLDER 4/23	You Started It Photocopy of copyist manuscript piano-vocal score; [2] p. <i>Note:</i> Lyric in ink, in an unknown hand, circa 1970s
BOX-FOLDER 4/23	You Started It IG holograph/typescript lyric sheets; [8] p. <i>Laid in:</i> Descriptions in the hands of IG and Michael Feinstein; [2] p.
BOX-FOLDER 5/1	Final shooting script Typescript (mimeograph); [8], 98 p. <i>Demi-Tasse</i> <i>see</i> Capitol Revue <i>Demi Tasse Revue</i> <i>see</i> Capitol Revue
BOX 5	<i>East is West (unproduced, 1928-1929)</i> Awake, Children, Awake <i>see</i> Lyric sheets Dragon Song <i>see</i> Lyric sheets East is West <i>see</i> Lyric sheets I Speak English Now <i>see</i> Lyric sheets
BOX-FOLDER 5/2	In the Mandarin's Orchid Garden GG holograph manuscript piano-vocal score; 4 p. <i>Note:</i> Unfinished early draft
BOX-FOLDER 5/3	In the Mandarin's Orchid Garden Manuscript piano-vocal score in the hands of GG and Kay Swift; 1, 6 p. <i>Note:</i> Ink portion copied by Swift from GG's early draft (Box-Folder 5/2) <i>Note:</i> Pencil portion in the hand of GG
BOX-FOLDER 5/4	In the Mandarin's Orchid Garden Copyist manuscript piano-vocal score; 8 p. <i>Note:</i> Expressive markings in black ink are in the hand of GG <i>Note:</i> Expressive markings in pencil are in the hand of Albert Sirmay
BOX-FOLDER 5/5	Lady of the Moon <i>see also</i> Lyric sheets GG holograph manuscript piano sketch; [2] p.
BOX-FOLDER 5/6	Sing-Song Girl [unfinished] <i>see also</i> Lyric sheets Manuscript piano-vocal score in the hand of Kay Swift and one photocopy; 1 p. each <i>Caption title</i> : How Sad it Is to Be a Sing Song Girl; in the hand of IG <i>Note:</i> No lyric
BOX-FOLDER 5/6	Sing-Song Girl [unfinished] <i>see also</i> Lyric sheets Manuscript piano score; [3] p. <i>Note:</i> Unidentified fragment on p. [2]
BOX-FOLDER 5/7	Under the Cinnamon Tree <i>see also</i> Lyric sheets Manuscript piano-vocal sketch, probably in the hand of William Daly; [3] p. <i>Note:</i> No lyric, unfinished?

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BOX-FOLDER 5/8	Under the Cinnamon Tree Manuscript piano score; [3] p. <i>Note:</i> Unidentified sketch on verso of p. [1]
BOX-FOLDER 5/9	We are Visitors Here [unfinished] <i>see also</i> Lyric sheets and Meadow Serenade from <i>Strike Up the Band</i> Photocopy of manuscript piano score in the hand of Kay Swift; 1 p. <i>Note:</i> First 10 bars only Yellow Blues <i>see</i> Lyric sheets and Song file #42: Impromptu in Two Keys
BOX-FOLDER 5/10	Lyric sheets IG holograph manuscript; [7] p. <i>Note:</i> Typescript lyric sheet with notes found with p. [7]: Yellow Blues <i>Contents:</i> <ul style="list-style-type: none">• p. [1]: We are Visitors Here (continues on p. [4])• p. [2]: I Speak English Now (unfinished); East is West (sketch fragment)• p. [3]: Yellow Blues; Dragon Song (sketch fragment)• p. [4]: We are Visitors Here (continuation from p. [1])• p. [5]: Lady of the Moon; Sing-Song Girl (incomplete; refrain? only)• p. [6]: Under the Cinnamon Tree; Awake, Children, Awake (unfinished)• p. [7]: Yellow Blues
BOX 5	<i>The Firebrand (1924)</i>
BOX-FOLDER 5/11	The Voice of Love (Cellini's Love Song) Robert Russell Bennett holograph manuscript piano-vocal score; [4] p.
BOX 5	<i>The Firebrand of Florence (1945)</i>
BOX-FOLDER 5/12	Civic Song – Come to Florence Typescript lyric sheets; [3] p.
BOX-FOLDER 5/13	Civic Song – Come to Paris IG holograph/typescript lyric sheets; [2] p. Florence <i>see</i> Civic Song - Come to Florence <i>Note:</i> Alternate title Florence (It.) <i>see</i> Civic Song - Come to Florence <i>Note:</i> Alternate title
BOX-FOLDER 5/14	Madrigal – When the Duchess is Away IG holograph lyric sketch; [1] p.
BOX-FOLDER 5/15	Ode - A Rhyme for Angela Typescript lyric sheets; [2] p.
BOX-FOLDER 5/15	Ode - A Rhyme for Angela IG holograph lyric sketches; [10] p. Paris (Fr.) <i>see</i> Civic Song - Come to Paris A Rhyme for Angela <i>see</i> Ode - A Rhyme for Angela
BOX-FOLDER 5/16	Song of the Hangman IG holograph lyric sketches; 1 p. When the Duchess is Away <i>see</i> Madrigal - When the Duchess is Away
BOX-FOLDER 5/17	Libretto Mimeograph of typescript [no. 1]; 27 [i.e., 39] p.

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	<i>On cover</i> : With extra notes; in the hand of IG <i>Note</i> : Includes extensive typescript and holograph additions and emendations by IG
BOX-FOLDER 5/18	Libretto TMimeograph of typescript [no. 2]; 27 p. <i>On cover</i> : <i>The Firebrand of Florence</i> ; in the hand of IG <i>Note</i> : Contains minor notations not found in typescripts 1 or 3
BOX-FOLDER 5/18	Libretto Mimeograph of typescript [no. 3]; 27 p. <i>On cover</i> : <i>The Firebrand of Florence</i> ; in the hand of IG <i>Note</i> : Contains minor notations not found in typescripts 1 or 2
BOX-FOLDER 5/19	Lists of musical numbers Typescripts; [3] p.
BOX-FOLDER 5/20	Miscellaneous notes IG holograph manuscript; [5] p.
BOX 5	<i>Flying Island (unproduced, 1922)</i> Bill of Fare <i>see</i> Musical Bill of Fare
BOX-FOLDER 5/21	Musical Bill of Fare GG holograph manuscript sketch; [3] p.
BOX-FOLDER 5/22	Musical Bill of Fare Photocopy of typescript lyric sheet
BOX-FOLDER 5/23	Observation Photocopy of typescript sheets; [2] p.
BOX-FOLDER 5/24	Opening, Act I GG holograph manuscript sketch; 2 p.
BOX-FOLDER 5/25	Sweethearts Photocopy of typescript lyric sheet
BOX-FOLDER 5/26	Why Can't I Agree? Photocopy of typescript lyric sheet
BOX-FOLDER 5/27	Wonderful You Photocopy of typescript lyric sheet
BOX 5	<i>For Goodness Sake (1922)</i>
BOX-FOLDER 5/28	French Pastry Walk Manuscript piano-vocal score in the hand of William Daly; [2] p. <i>In caption</i> : IG holograph lyric credit
BOX-FOLDER 5/28	French Pastry Walk Manuscript piano-vocal score; 3 p.
BOX-FOLDER 5/28	French Pastry Walk IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 5/29	Someone Manuscript piano-vocal score; 4 p.
BOX-FOLDER 5/30	Tra-La-La Manuscript piano-vocal score; 4 p.
BOX-FOLDER 5/30	Tra-La-La Typescript lyric sheet
BOX-FOLDER 5/30	Tra-La-La Typescript lyric sheet Subtitle: This Time it's Really Love

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	<i>Note</i> : Revised version for film <i>An American in Paris</i>
BOX-FOLDER 5/31	List of interpolations IG holograph manuscript; [1] p. <i>Note</i> : Unfinished, heading only
BOX 6-7, 132, 135	<i>Funny Face (1927)</i>
BOX-FOLDER 6/1	Acrobats GG holograph manuscript piano score; [5] p.
BOX-FOLDER 6/2	Acrobats IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 6/3	Aviator Manuscript piano-vocal score in the hand of Albert Sirmay; 16 p. <i>Note</i> : No lyric
BOX-FOLDER 6/3	Aviator Copyist manuscript piano-vocal score; 15 p. <i>Note</i> : No lyric
BOX-FOLDER 6/3	Aviator Typescript lyric sheets; [4] p.
BOX-FOLDER 6/4	The Babbitt and the Bromide Copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 6/4	The Babbitt and the Bromide Typescript lyric sheets; [2] p.
BOX-FOLDER 6/5	Birthday Party GG holograph manuscript piano-vocal score; [6] p. <i>Note</i> : No lyric <i>Note</i> : Caption title in the hand of Albert Sirmay
BOX-FOLDER 6/6	Birthday Party Copyist manuscript piano-vocal score with GG holograph emendations; 9 p. <i>In caption</i> : As written – 3 dance choruses; in the hand of GG <i>Note</i> : No lyric
BOX-FOLDER 6/7	Birthday Party Manuscript piano-vocal score in the hand of Albert Sirmay; 12 p. <i>Note</i> : No lyric
BOX-FOLDER 6/7	Birthday Party Copyist manuscript piano-vocal score; 9 p.
BOX-FOLDER 6/7	Birthday Party Typescript lyric sheet
BOX-FOLDER 6/8	Blue Hullabaloo Typescript lyric sheet
BOX-FOLDER 6/9	Bluebeard IG holograph/typescript lyric sheets; [3] p. Come! Come! Come Closer! <i>see</i> Let's Kiss and Make Up <i>Note</i> : Early title Come Along, Let's Gamble <i>see</i> Finale, Act I
BOX-FOLDER 6/10	Dance Alone with You GG holograph manuscript piano-vocal score; [4] p. <i>Note</i> : No lyric

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BOX-FOLDER 6/11	Dance Alone with You Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 6/11	Dance Alone with You Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in the hand of Albert Sirmay <i>Note:</i> No lyric
BOX-FOLDER 6/11	Dance Alone with You Typescript lyric sheet
BOX-FOLDER 6/12	Finale, Act I Copyist manuscript (with printed portion) conductor's score; [1, 3] p.
BOX-FOLDER 6/12	Finale, Act I Typescript lyric sheets; [4] p.
BOX-FOLDER 6/13	Finale Ultimo Printed conductor's score with two manuscript transitions; [1, 7] p.
BOX-FOLDER 6/13	Finale Ultimo IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 6/14	Finest of the Finest GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 6/15	Finest of the Finest Copyist manuscript piano score; [6] p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> GG holograph emendations on p. [1] and [3] <i>Note:</i> Coda in an unidentified hand on p. [6]
BOX-FOLDER 6/15	Finest of the Finest Typescript lyric sheets; [2] p.
	Flying Fete <i>see</i> Aviator <i>Note:</i> Alternate title
BOX-FOLDER 6/16	Funny Face GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 6/17	Funny Face Manuscript piano-vocal score in an unidentified hand; 5 p.
BOX-FOLDER 6/17	Funny Face Sheet music with corrections
BOX-FOLDER 6/17	Funny Face Typescript lyric sheets; [5] p
BOX-FOLDER 6/18	He Loves and She Loves GG holograph manuscript piano score; [2] p. <i>Note:</i> Unidentified sketch fragment on p. [2]
BOX-FOLDER 6/19	He Loves and She Loves Copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 6/19	He Loves and She Loves Sheet music with corrections (two copies)
BOX-FOLDER 6/19	He Loves and She Loves IG holograph/typescript lyric sheets; [3] p.

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BOX-FOLDER 6/20	High Hat GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 6/21	High Hat Copyist manuscript piano-vocal score; [5] p.
BOX-FOLDER 6/21	High Hat Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 6/21	High Hat Sheet music with corrections
BOX-FOLDER 6/21	High Hat Typescript lyric sheets; [2] p.
BOX-FOLDER 6/22	How Long Has This Been Going On? Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 6/22	How Long Has This Been Going On? Manuscript piano score in the hands of William Daly and Albert Sirmay; [3] p.
BOX-FOLDER 6/22	How Long Has This Been Going On? Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 6/22	How Long Has This Been Going On? Copyist manuscript piano score; [2] p. <i>Note:</i> Refrain only <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 132/1	How Long Has This Been Going On? Corrected 1st proof; [4] p.
BOX-FOLDER 6/22	How Long Has This Been Going On? Typescript lyric sheets; [10] p. If You Will Take Our Tip <i>see In the Swim</i> <i>Note:</i> Alternate title
BOX-FOLDER 6/23	In the Swim Manuscript piano-vocal score in the hand of Albert Sirmay; 8 p. <i>Note:</i> No lyric
BOX-FOLDER 6/23	In the Swim Manuscript piano score in the hand of Albert Sirmay; [5] p.
BOX-FOLDER 6/23	In the Swim Copyist manuscript piano-vocal score; 7 p. <i>In caption:</i> Swimming
BOX-FOLDER 6/23	In the Swim Copyist manuscript piano-vocal score; 7 p. <i>In caption :</i> As written—3 cho[ruses] dance; in the hand of GG <i>Note:</i> No lyric
BOX-FOLDER 6/23	In the Swim Manuscript/copyist manuscript piano-vocal score; [3] p. <i>Note:</i> Incomplete, no lyric, p. 3-6 are missing <i>Note:</i> List of cues on verso of p. 7

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BOX-FOLDER 6/23	In the Swim Typescript lyric sheets; [2] p.
BOX-FOLDER 6/24	Invalid Entrance Typescript lyric sheets; [2] p.
BOX-FOLDER 6/25	Let's Kiss and Make Up GG holograph manuscript piano-vocal sketch; [3] p.
BOX-FOLDER 6/26	Let's Kiss and Make Up Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 6/26	Let's Kiss and Make Up Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> Refrain only, no lyric <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 6/26	Let's Kiss and Make Up Sheet music with corrections
BOX-FOLDER 6/26	Let's Kiss and Make Up IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 6/27	My One and Only (What am I Gonna Do?) Manuscript piano-vocal score in the hand of Albert Sirmay; 8 p.
BOX-FOLDER 6/27	My One and Only (What am I Gonna Do?) Manuscript piano-vocal score in the hand of William Daly; [4] p. <i>Note:</i> Verse has no lyric <i>Note:</i> Discarded original version <i>Note:</i> Rewritten verse on p. [4] with the melody line in the hand of GG and the piano part in the hand of Albert Sirmay on p. [4]
BOX-FOLDER 6/27	My One and Only (What am I Gonna Do?) Copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 6/27	My One and Only (What am I Gonna Do?) Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 6/27	My One and Only (What am I Gonna Do?) Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> Refrain only, no lyric <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 6/27	My One and Only (What am I Gonna Do?) Sheet music with corrections
BOX-FOLDER 6/27	My One and Only (What am I Gonna Do?) Typescript lyric sheets; [5] p. <i>Note:</i> One has IG annotations
BOX-FOLDER 132/2	Nut Dance GG holograph manuscript full score; 8 p. <i>Laid in:</i> IG holograph notes; [1] p.
BOX-FOLDER 7/1	Once GG holograph manuscript piano sketch with partial lyric (verse) and piano score with interlinear lyric (refrain); [4] p.
BOX-FOLDER 7/2	Once Typescript lyric sheet Opening, Act I <i>see</i> Aviator <i>Note:</i> Alternate title

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	Opening, Act II <i>see</i> In the Swim <i>Note:</i> Alternate title
BOX-FOLDER 7/3	Overture Copyist manuscript (with printed portions) piano-conductor score; 1, 12 p.
	Policeman Opening <i>see</i> Finest of the Finest <i>Note:</i> Alternate title
	Second Opening, Act I <i>see</i> Birthday Party <i>Note:</i> Working title
BOX-FOLDER 7/4	Selection Manuscript (with printed portions) piano score; 18 p. <i>Note:</i> Arranged by Hans Spialek
BOX-FOLDER 7/5	'S Wonderful Copyist manuscript piano-vocal score [no. 1]; 4 p. <i>Note:</i> Refrain lyric in the hand of GG
BOX-FOLDER 7/6	'S Wonderful Manuscript piano-vocal score in the hand of Albert Sirmay; 6 p.
BOX-FOLDER 7/6	'S Wonderful Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> Verse has no lyric <i>Note:</i> Extensive emendations and refrain lyric in the hand of GG
BOX-FOLDER 7/6	'S Wonderful Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 7/6	'S Wonderful Typescript lyric sheets (several with corrections); [13] p.
BOX-FOLDER 7/7	Tell the Doc GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 7/8	Tell the Doc Copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 7/8	Tell the Doc Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 7/8	Tell the Doc Typescript lyric sheet
	Those Eyes <i>see</i> Your Eyes, Your Smile <i>Note:</i> Alternate title
	We're All A-Worry, All Agog <i>see</i> Aviator <i>Note:</i> Alternate title
BOX-FOLDER 7/9	When You're Single GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only, no lyric
BOX-FOLDER 7/10	When You're Single Copyist manuscript piano-vocal score; [2] p.

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- Note:* Refrain only, no lyric
Note: GG holograph vocal line
- BOX-FOLDER 7/11 When You're Single
Robert Russell Bennett holograph manuscript full score; 25 p.
- BOX-FOLDER 7/12 When You're Single
Typescript lyric sheets; [3] p.
Why Does Ev'rybody Have to Cut In?
see [Dance Alone with You](#)
Note: Alternate title
- BOX-FOLDER 7/13 The World is Mine
GG holograph manuscript piano-vocal score; [4] p.
Note: Refrain lyric differs slightly from published version
- BOX-FOLDER 7/14 The World is Mine
Manuscript piano-vocal score in the hand of Albert Sirmay; 8 p.
- BOX-FOLDER 7/14 The World is Mine
Copyist manuscript piano-vocal score; 6 p.
Note: Verse has no lyric
Note: GG holograph notes in caption
Note: Refrain lyric is same as in GG holograph score
- BOX-FOLDER 7/14 The World is Mine
Typescript lyric sheets; [2] p.
- BOX-FOLDER 7/15 Your Eyes, Your Smile
Copyist manuscript piano-vocal score; 4 p.
Note: No lyric
Note: Emendations in an unidentified hand
- BOX-FOLDER 7/15 Your Eyes, Your Smile
Typescript lyric sheets; [2] p.
- BOX-FOLDER 7/16 Folder with annotations in various hands
Includes: GG holograph list of show numbers in running order of out-of-town tryout
- BOX-FOLDER 135/12 List of songs, running order
Typescript manuscript with Lawrence Stewart annotations; [1] p.
- BOX-FOLDER 7/17 Prompt book
Typescript; [101] p.
- BOX 7 ***George White's Scandals of 1920***
- BOX-FOLDER 7/18 On My Mind the Whole Night Long
Frank Saddler holograph manuscript full score; 15 p.
Laid in: IG holograph/typescript notes; [5] p.
- BOX 7 ***George White's Scandals of 1921***
Drifting Along with the Tide
see [You're the Witch Who is Bewitching Me](#)
- BOX-FOLDER 7/19 Opening, Act I
GG holograph manuscript piano-vocal score; [17] p.
Note: No lyric
Laid in: IG typescript note; [1] p.
- BOX 7 ***George White's Scandals of 1922***
- BOX-FOLDER 7/20 Across the Sea
Copyist manuscript piano-vocal score; 1, 6 p.
On cover: Orig[inal] key

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BOX-FOLDER 7/20	Across the Sea Copyist manuscript piano-vocal score; [5] p.
BOX-FOLDER 7/21	(I'll Build a) Stairway to Paradise IG holograph/typescript lyric sheets; [3] p.
BOX 7-8	<i>George White's Scandals of 1923</i> Canary and Fish <i>see</i> Let's Be Lonesome Together <i>Note:</i> Alternate title
BOX-FOLDER 7/22	(On the Beach at) How've-You-Been Manuscript piano-vocal score; 4 p.
BOX-FOLDER 7/23	Let's Be Lonesome Together GG holograph manuscript lead sheet; [1] p. <i>Note:</i> Lead sheet for " The Life of a Rose ," on p. [2]
BOX-FOLDER 7/24	Let's Be Lonesome Together GG holograph manuscript lead sheet; [1] p.
BOX-FOLDER 7/25	Let's Be Lonesome Together Manuscript piano-vocal score; [4] p.
BOX-FOLDER 7/26	The Life of a Rose <i>see also</i> Let's Be Lonesome Together GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 7/27	The Life of a Rose <i>see also</i> Let's Be Lonesome Together Manuscript piano-vocal score in the hand of Eugene Platzman; [4] p.
BOX-FOLDER 8/1	Selection Eugene Platzman (arranger) manuscript (with printed portions) piano score; p. 2-17
BOX-FOLDER 8/2	There Is Nothing Too Good for You GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> Emendations in an unknown hand
BOX-FOLDER 8/3	There Is Nothing Too Good for You Copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 8/4	Where Is She? Manuscript piano-vocal score in the hand of Eugene Platzman; [4] p.
BOX-FOLDER 8/5	You and I (in Old Versailles) Manuscript piano-vocal score in the hand of Eugene Platzman; [4] p.
BOX 8	<i>George White's Scandals of 1924</i>
BOX-FOLDER 8/6	Black and White March Manuscript piano score in the hand of Vernon Duke; [6] p. <i>Note:</i> Title and "Copy" in the hand of GG
BOX-FOLDER 8/6	Black and White March Copyist manuscript piano score; 6 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 8/7	Finale, Act I Copyist manuscript piano-vocal score; 16 p. <i>Note:</i> Extensive emendations in an unidentified hand
BOX-FOLDER 8/8	Hollywood Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric

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BOX-FOLDER 8/9	I Need a Garden Robert Russell Bennett holograph manuscript piano-vocal score; 4 p.
BOX-FOLDER 8/9	I Need a Garden Copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 8/9	I Need a Garden Typescript lyric sheet
BOX-FOLDER 8/10	Kongo Kate GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric <i>Note:</i> Transitional material in an unidentified hand on p. [3]
BOX-FOLDER 8/11	Kongo Kate Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 8/12	Kongo Kate. Dance GG holograph manuscript piano sketch; [2] p.
BOX-FOLDER 8/13	Kongo Kate. Patter Manuscript piano score in the hand of Vernon Duke; [1] p. <i>In caption :</i> Copy; in the hand of GG
BOX-FOLDER 8/13	Kongo Kate. Patter Copyist manuscript piano part; [4] p. <i>Note:</i> Manuscript refrain in unidentified hand <i>Note:</i> Introduction to first encore on p. [3] <i>Note:</i> Refrain in A major on p. [4]
BOX-FOLDER 8/14	Mah-Jongg Copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 8/15	Night Time in Araby Manuscript piano-vocal score; [4] p.
BOX-FOLDER 8/15	Night Time in Araby Typescript/manuscript lyric sheets; [2] p.
BOX-FOLDER 8/16	Opening, Act I GG holograph manuscript piano-vocal score; 1, 9 p. <i>Note:</i> Partial vocal line, no lyric
BOX-FOLDER 8/17	Operetta - "Sneeze" GG holograph manuscript piano-vocal score; 11 p.
BOX-FOLDER 8/18	Rose of Madrid Manuscript piano-vocal score; 5 p.
BOX-FOLDER 8/19	Selection Hilding Anderson (arranger) holograph manuscript piano score with printed portions; 23 p.
BOX-FOLDER 8/20	Somebody Loves Me Manuscript piano score; p. 2-3 <i>Note:</i> Incomplete
BOX-FOLDER 8/21	Somebody Loves Me Maurice DePackh holograph manuscript full score; 23 p.
BOX-FOLDER 8/22	Somebody Loves Me Copyist manuscript piano-vocal score; [4] p.
BOX-FOLDER 8/22	Somebody Loves Me Typescript lyric sheet

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BOX-FOLDER 8/23	Somebody Loves Me Photocopy of sheet music (German version)
BOX-FOLDER 8/24	Year after Year Copyist manuscript piano-vocal score; [4] p.
BOX 8-9, 135	<i>Girl Crazy (1930)</i>
BOX-FOLDER 8/25	And I Have You IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 8/26	Are You Dancing? GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 8/27	Are You Dancing? IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 8/28	Barbary Coast Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric
BOX-FOLDER 8/28	Barbary Coast Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 8/28	Barbary Coast Manuscript lead sheet; [1] p. <i>Note:</i> No lyric
BOX-FOLDER 8/28	Barbary Coast Typescript lyric sheets; [2] p.
BOX-FOLDER 8/29	Bidin' My Time GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> Score has no lyric
BOX-FOLDER 8/30	Bidin' My Time Manuscript piano-vocal score in the hand of Albert Sirmay; 6 p.
BOX-FOLDER 8/30	Bidin' My Time Two copyist manuscript piano-vocal scores; [3] p. each <i>Note:</i> Scores have no lyric
BOX-FOLDER 8/30	Bidin' My Time IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 8/31	Boy! What Love Has Done to Me! Copyist manuscript piano-vocal score; 7 p.
BOX-FOLDER 8/31	Boy! What Love Has Done to Me! Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 8/31	Boy! What Love Has Done to Me! Manuscript piano score; [5] p.
BOX-FOLDER 8/31	Boy! What Love Has Done to Me! Typescript lyric sheets; [4] p.
BOX-FOLDER 9/1	Bronco Busters Manuscript/copyist manuscript piano-vocal score; 10 p.
BOX-FOLDER 9/1	Bronco Busters Typescript lyric sheets; [2] p.

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BOX-FOLDER 9/2	But Not for Me GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 9/3	But Not for Me GG holograph manuscript piano score of elaborate harmonization of final 8 bars of refrain; [1] p.
BOX-FOLDER 9/4	But Not for Me Copyist manuscript piano-vocal score; 6 p.
BOX-FOLDER 9/4	But Not for Me Three copyist manuscript piano-vocal scores; 6 p. each <i>Note:</i> No lyric
BOX-FOLDER 9/4	But Not for Me Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 9/4	But Not for Me Typescript lyric sheets; [2] p.
BOX-FOLDER 9/5	Cactus Time in Arizona Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 9/5	Cactus Time in Arizona Typescript lyric sheets; [2] p.
BOX-FOLDER 9/6	Could You Use Me? GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Lyric in unidentified hands
BOX-FOLDER 9/7	Could You Use Me? Two copyist manuscript piano-vocal scores; 7 p. each <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 9/7	Could You Use Me? IG holograph/typescript lyric sheets; [8] p.
BOX-FOLDER 9/8	Embraceable You Manuscript piano score in the hands of GG, William Daly, and Albert Sirmay; [4] p.
BOX-FOLDER 9/8	Embraceable You Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 9/8	Embraceable You Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 9/8	Embraceable You Typescript lyric sheets; [3] p.
	Farmer Dance see <u>You Can't Unscramble Scrambled Eggs</u> <i>Note:</i> Early title
BOX-FOLDER 9/9	Finale, Act I GG holograph/copyist manuscript piano-vocal score; 9 p. <i>Note:</i> Lyric in an unidentified hand
BOX-FOLDER 9/10	Finale, Act I Copyist manuscript piano-vocal score; 9 p. Finaletto, Act I

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- see* [Goldfarb, That's I'm!](#)
Note: Alternate title
- BOX-FOLDER 9/11 The Gambler of the West
Typescript lyric sheets; [2] p.
- BOX-FOLDER 9/12 Goldfarb, That's I'm!
Typescript lyric sheets; [2] p.
- BOX-FOLDER 9/13 I Got Rhythm
GG holograph manuscript piano-vocal score; [4] p.
Note: No lyric
Note: Verse in the hand of Albert Sirmay
Note: Title and chorus in the hand of GG
- BOX-FOLDER 9/14 I Got Rhythm
Copyist manuscript piano-vocal score; 5 p.
Note: Emendations in an unidentified hand
- BOX-FOLDER 9/14 I Got Rhythm
Two copyist manuscript piano-vocal scores; 6 p. each
Note: No lyric
- BOX-FOLDER 9/14 I Got Rhythm
Typescript lyric sheet
I Have You
see [And I Have You](#)
Note: Alternate title
- BOX-FOLDER 9/15 Land of the Gay Caballero
GG holograph manuscript piano-vocal score; [8] p.
Note: No lyric
In caption : Part of Spanish dance, Mexican, *Girl Crazy* ; on p. [7] in the hand of IG
Note: Drawing of Torch in an unidentified hand on p. [8]
- BOX-FOLDER 9/16 Land of the Gay Caballero
IG holograph/typescript lyric sheets; [2] p.
Look What Love has Done for Me
see [Boy! What Love has Done to Me!](#)
Note: Pre-Broadway/opening night title
- BOX-FOLDER 9/17 The Lonesome Cowboy
Typescript lyric sheets; [3] p.
Not for Me
see [But Not for Me](#)
Note: Alternate title
Opening, Act I, scene III
see [Bronco Busters](#)
Note: Alternate title
Opening, Act II
see [Land of the Gay Caballero](#)
Note: Alternate title
- BOX-FOLDER 9/18 Sam and Delilah
GG holograph manuscript piano-vocal score; 7 p.
Note: No lyric
- BOX-FOLDER 9/19 Sam and Delilah
Manuscript piano-vocal score in the hand of Albert Sirmay; 1, 9 p.

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BOX-FOLDER 9/19	Sam and Delilah Two copyist manuscript piano-vocal scores; 9 p. each
BOX-FOLDER 9/19	Sam and Delilah IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 9/20	Selection Four copyist manuscript orchestral parts <i>Note:</i> For oboe, E-flat alto saxophone, 2nd violin, and viola <i>Note:</i> Orchestrated by F. Henri Klickmann Something Peculiar <i>see</i> Something Peculiar from <i>Piccadilly to Broadway</i> That Lonesome Cowboy Won't Be Lonesome Now <i>see</i> Dance Alone with You <i>Note:</i> Alternate title
BOX-FOLDER 9/21	Treat Me Rough Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 9/21	Treat Me Rough Typescript lyric sheets; [4] p. We're Bronco Busters <i>see</i> Bronco Busters <i>Note:</i> Alternate title When it's Cactus Time in Arizona <i>see</i> Cactus Time in Arizona <i>Note:</i> Alternate title
BOX-FOLDER 9/22	You Can't Unscramble Scrambled Eggs Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 9/22	You Can't Unscramble Scrambled Eggs Copyist manuscript piano-vocal score; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 9/22	You Can't Unscramble Scrambled Eggs Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 9/22	You Can't Unscramble Scrambled Eggs IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 9/23	Lists of songs, running order IG holograph/typescript manuscript; [3] p. <i>Note:</i> For Philadelphia tryout, for New York opening
BOX-FOLDER 9/24	Various piano parts <i>Note:</i> IG holograph cover only
BOX-FOLDER 135/27	Miscellaneous lead sheets from unidentified production Manuscript lead sheets probably in the hand of Jack English; [11] p. <i>Includes:</i> Barbary Coast; Bronco Busters; Finaletto; The Lonesome Cowboy; Treat Me Rough; When it's Cactus Time in Arizona;
BOX 9	<i>Girl Crazy (1960 revival)</i>
BOX-FOLDER 9/25	Dawn of a New Day IG holograph/typescript lyric sheets; [2] p.
BOX 9-10	<i>Give a Girl a Break (film, 1953)</i>

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BOX-FOLDER 9/26	Ach, du Lieber Oom-Pah-Pah IG holograph/typescript lyric sheets; [20] p.
BOX-FOLDER 9/27	Applause, Applause IG holograph/typescript lyric sheets; [12] p. <i>Laid in:</i> Photocopy of Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 9/28	Dreamworld Ozalid copyist manuscript piano-vocal score; 9 p.
BOX-FOLDER 9/28	Dreamworld IG holograph/typescript lyric sheets; [10] p.
BOX-FOLDER 10/1	Give a Girl a Break Ozalid copyist manuscript piano-vocal score; 6 p.
BOX-FOLDER 10/1	Give a Girl a Break IG holograph/typescript lyric sheets; [12] p.
BOX-FOLDER 10/2	In Our United State Ozalid copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 10/2	In Our United State IG holograph/typescript lyric sheets; [17] p.
BOX-FOLDER 10/3	It Happens Ev'ry Time IG holograph/typescript lyric sheets; [12] p.
BOX-FOLDER 10/4	Nothing is Impossible Ozalid copyist manuscript piano-vocal score; 9 p.
BOX-FOLDER 10/4	Nothing is Impossible IG holograph/typescript lyric sheets; [6] p.
BOX-FOLDER 10/5	Whizzin' Thru Space [unfinished] IG holograph lyric sheets; [2] p.
BOX-FOLDER 10/6	Woman, There Is No Living with You Ozalid copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 10/6	Woman, There Is No Living with You IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 10/7	Unidentified Typescript; 8 p. <i>Note:</i> IG holograph emendations
BOX-FOLDER 10/7	Unidentified IG holograph lyric sheets; [4] p.
BOX-FOLDER 10/8	Unidentified IG holograph manuscripts; [5] p.
BOX 10	<i>The Goldwyn Follies (1938)</i>
BOX-FOLDER 10/9	Exposition Typescript ballet scenario (3 versions); 3, 2, 2 p.
BOX-FOLDER 10/10	I Love to Rhyme GG holograph manuscript piano-vocal sketch; [4] p.
BOX-FOLDER 10/11	I Love to Rhyme IG holograph/typescript lyric sheets; [6] p.
BOX-FOLDER 10/12	I Was Doing All Right GG holograph manuscript piano-vocal sketch; 3 p. <i>Note:</i> Refrain only
BOX-FOLDER 10/13	I Was Doing All Right Typescript lyric sheets; [3] p.

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BOX-FOLDER 10/14	I'm Not Complaining Manuscript piano-vocal score; 4 p.
BOX-FOLDER 10/14	I'm Not Complaining Photocopy of copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 10/14	I'm Not Complaining Typescript lyric sheets; [2] p.
BOX-FOLDER 10/15	Just Another Rhumba GG holograph manuscript piano-vocal score; [5] p. <i>Note:</i> No lyric
BOX-FOLDER 10/16	Just Another Rhumba IG holograph/typescript/carbon copy lyric sheets; [11] p.
BOX-FOLDER 10/17	Love Is Here to Stay Photocopy of sheet music (German)
BOX-FOLDER 10/17	Love Is Here to Stay IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 10/18	Love Walked In Photocopy of sheet music (German)
BOX-FOLDER 10/18	Love Walked In IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 10/19	Spring Again IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 10/20	Miscellaneous notes IG holograph manuscript; [4] p.
BOX 10	<i>Good Morning, Judge (1919)</i>
BOX-FOLDER 10/21	I Was So Young (You Were So Beautiful) Manuscript full score in the hand of Frank Saddler; 16 p.
BOX-FOLDER 10/22	I Was So Young (You Were So Beautiful) Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 10/22	I Was So Young (You Were So Beautiful) Manuscript lyric sheet
BOX-FOLDER 10/23	There's More to the Kiss than the X-X-X GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Partial vocal line, no lyric
BOX-FOLDER 10/24	There's More to the Kiss than the X-X-X IG holograph/typescript lyric sheet
BOX 10	<i>Greenwich Village Follies (1924)</i>
BOX-FOLDER 10/25	Hot Hindoo Copyist manuscript piano-vocal score; 5 p.
BOX 10	<i>Half Past Eight (1918)</i>
BOX-FOLDER 10/26	Cupid Copyist manuscript piano score; [3] p.
BOX-FOLDER 10/26	Cupid Photocopy of copyist manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 10/27	Half Past Eight Photocopy of copyist manuscript piano-vocal score; 7 p. <i>Note:</i> No lyric

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- BOX-FOLDER 10/28 Hong Kong
Photocopy of copyist manuscript piano-vocal score; 6 p.
Note: No lyric
- BOX-FOLDER 10/29 Little Sunbeam
Photocopy of copyist manuscript piano-vocal score; 5 p.
Note: No lyric
- BOX-FOLDER 10/30 Ten Commandments of Love
Manuscript full score in the hand of Maurice DePackh; 21 p.
- BOX-FOLDER 10/31 There's Magic in the Air
IG holograph/typescript lyric sheet; [2] p.
- BOX-FOLDER 10/32 Running order
Typescript list with emendations; [1] p.
- BOX 11, 132, 141 ***Kiss Me, Stupid (1964)***
- BOX-FOLDER 11/1 All the Livelong Day (And the Long, Long Night)
Manuscript piano-vocal score in the hand of Kay Swift; [2] p.
Note: No lyric
- BOX-FOLDER 11/1 All the Livelong Day (And the Long, Long Night)
Copyist manuscript piano-vocal score; 4 p.
- BOX-FOLDER 11/1 All the Livelong Day (And the Long, Long Night)
Two Ozalid copyist manuscript piano-vocal scores; 4 p. each
Note: No lyric
Note: IG holograph emendations
- BOX-FOLDER 11/1 All the Livelong Day (And the Long, Long Night)
Three Ozalid copyist manuscript piano-vocal scores; 4 p. each
Note: IG holograph emendations
- BOX-FOLDER 11/1 All the Livelong Day (And the Long, Long Night)
Ozalid piano-vocal score; 5 p.
- BOX-FOLDER 11/1 All the Livelong Day (And the Long, Long Night)
Manuscript piano sketch; [2] p.
Note: Refrain only
- BOX-FOLDER 11/2 All the Livelong Day (And the Long, Long Night)
IG holograph/typescript lyric sheets and notes; [54] p.
- BOX-FOLDER 11/3 All the Livelong Day (And the Long, Long Night)
IG typescript lyric sheets; [5] p.
Note: Revised 2nd refrain for Ella Fitzgerald
Laid in: IG typescript letter to Ella Fitzgerald, 1964 September 30
- BOX-FOLDER 11/4 I'm a Poached Egg
Manuscript piano-vocal sketch in the hand of Kay Swift; [1] p.
- BOX-FOLDER 11/4 I'm a Poached Egg
Manuscript piano score in the hand of Kay Swift; [1] p.
Note: Refrain only
- BOX-FOLDER 11/4 I'm a Poached Egg
Copyist manuscript piano-vocal score; 5 p.
- BOX-FOLDER 11/4 I'm a Poached Egg
Ozalid copyist manuscript piano-vocal score; 5 p.
Note: IG holograph emendations
- BOX-FOLDER 11/4 I'm a Poached Egg
Ozalid copyist manuscript piano-vocal score; 3 p.

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	<i>Note:</i> Refrain only
BOX-FOLDER 11/4	I'm a Poached Egg Ozalid copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 11/4	I'm a Poached Egg Ozalid copyist manuscript piano-vocal score; 6 p. <i>Laid in:</i> Photocopy of IG typescript notes; [1] p.
BOX-FOLDER 11/4	I'm a Poached Egg Sheet music <i>Note:</i> IG holograph emendations
BOX-FOLDER 11/5	I'm a Poached Egg IG holograph/typescript lyric sheets; [54] p.
BOX-FOLDER 132/3	I'm a Poached Egg IG holograph/typescript lyric sheets; [16] p.
BOX-FOLDER 11/6	I'm a Poached Egg IG holograph/typescript lyric sheets; [11] p. <i>Note:</i> Revised 3rd refrain for Ella Fitzgerald <i>Laid in:</i> IG signed typescript letter to Ella Fitzgerald, 1964 September 30
BOX-FOLDER 141/42	I'm a Poached Egg IG holograph/typescript lyric sheet; [1] p. <i>Note:</i> Revised 3rd refrain for Frank Sinatra <i>Includes:</i> Lawrence Stewart typescript note below lyrics
BOX-FOLDER 11/7	Sophia Copyist manuscript piano-vocal score; 7 p.
BOX-FOLDER 11/7	Sophia Eight Ozalid copyist manuscript piano-vocal scores; 7 p. each <i>Note:</i> Seven scores have IG holograph emendations
BOX-FOLDER 11/7	Sophia Three Ozalid copyist manuscript piano-vocal score; 6 p. <i>Note:</i> Two scores have emendations
BOX-FOLDER 11/7	Sophia Ozalid copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric
BOX-FOLDER 11/7	Sophia Manuscript piano fragments; [1] p. <i>Laid in:</i> IG holograph letter to "Doc," undated <i>Note:</i> IG holograph letter, undated
BOX-FOLDER 11/8	Sophia IG holograph/typescript lyric sheets; [31] p.
BOX 11, 139	<i>La-La-Lucille! (1919)</i>
BOX-FOLDER 11/9	Kitchenette Two Frank Saddler holograph manuscript full scores; 6, 7 p. <i>Note:</i> One score incomplete
BOX-FOLDER 11/10	Kitchenette IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 11/11	Love of a Wife Frank Saddler holograph manuscript full score; 16 p. <i>Laid in:</i> IG typescript notes; [1] p.
BOX-FOLDER 11/12	Money Frank Saddler holograph manuscript full score; 16 p.

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BOX-FOLDER 139/2	(Oo How) I Love to Be Loved by You Typescript lyric sheet; [1] p.
BOX 11	<i>Ladies First (1918)</i>
BOX-FOLDER 11/13	The Real American Folk Song GG and Kay Swift holograph manuscript piano-vocal score; [7] p. <i>Note:</i> No lyric
BOX-FOLDER 11/14	The Real American Folk Song Copyist manuscript piano-vocal score; 7 p.
BOX-FOLDER 11/14	The Real American Folk Song Ozalid copyist manuscript piano-vocal score; 7 p.
BOX-FOLDER 11/14	The Real American Folk Song IG holograph/typescript/photocopy of lyric sheets; [4] p. <i>Laid in:</i> Envelope with IG holograph manuscript
BOX 11-13	<i>Lady, Be Good! (1924)</i>
BOX-FOLDER 12/32	Act I, Scene II Stephen O. Jones holograph manuscript full score; 14 p.
BOX-FOLDER 13/1	Act I, Scene III Paul Lannin holograph manuscript full score; 33 [i.e., 36] p.
BOX-FOLDER 11/15	The Bad, Bad Men GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 11/16	The Bad, Bad Men IG holograph/typescript lyric sheets; 3 p.
BOX-FOLDER 11/17	Buy a Little Button from Me Typescript lyric sheet; [2] p.
BOX-FOLDER 11/18	Carnival Charles Grant holograph manuscript full score; 17 p.
BOX-FOLDER 11/19	End of a String Typescript lyric sheets; [3] p.
BOX-FOLDER 12/1	Evening Star GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 12/2	Evening Star GG holograph manuscript harmony sketch; [1] p. <i>Note:</i> Adjoined with "Opening, Act I, scene III," vocal sketch; [1] p.
BOX-FOLDER 12/3	Evening Star Photocopy of copyist manuscript piano-vocal score; [5] p.
BOX-FOLDER 12/3	Evening Star Photocopy of GG holograph manuscript lead sheet; [2] p.
BOX-FOLDER 12/3	Evening Star IG holograph/typescript lyric sheet
BOX-FOLDER 12/3	Evening Star Photocopy of IG holograph/typescript lyric sheet
BOX-FOLDER 12/4	Fascinating Rhythm GG holograph manuscript piano score; [1, 1] p. <i>Note:</i> Verse only
BOX-FOLDER 12/5	Fascinating Rhythm GG holograph manuscript piano score; [2] p.

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	<i>Caption title:</i> Syncopated City <i>Note:</i> Refrain only
BOX-FOLDER 12/6	Fascinating Rhythm Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 12/6	Fascinating Rhythm Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 12/6	Fascinating Rhythm Photocopy of sheet music (French)
BOX-FOLDER 12/6	Fascinating Rhythm Typescript lyric sheet
BOX-FOLDER 12/7	Fascinating Rhythm - Interlude GG holograph manuscript piano score; [1] p. <i>Note:</i> Adjoined with "Finale," piano-vocal score, no lyric; [1] p.
BOX-FOLDER 12/8	Fascinating Rhythm [revised version, circa 1940s] Typescript lyric sheet <i>Note:</i> Refrain only Finale <i>see</i> Fascinating Rhythm - Interlude
BOX-FOLDER 12/9	Finale, Act I Max Steiner holograph manuscript full score; 18 p. <i>Note:</i> Incomplete
BOX-FOLDER 12/10	Finale, Act I Typescript lyric sheet
BOX-FOLDER 12/11	Finale, Act II Typescript lyric sheet
BOX-FOLDER 12/12	The Half of It Dearie, Blues Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> Emendations in the hand of Albert Sirmay <i>Note:</i> Unidentified sketch material on verso of p. [3]
BOX-FOLDER 12/12	The Half of It Dearie, Blues Typescript lyric sheets; [9] p.
BOX-FOLDER 12/13	The Half of It Dearie, Blues. Patter Typescript lyric sheet
BOX-FOLDER 12/14	Hang On to Me Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Emendations in the hands of IG and Albert Sirmay
BOX-FOLDER 12/14	Hang On to Me Typescript lyric sheets; [2] p. <i>Note:</i> One sheet with corrections
BOX-FOLDER 12/15	I'd Rather Charleston Typescript lyric sheets; [2] p. <i>Note:</i> One sheet with emendations
BOX-FOLDER 12/16	Juanita Typescript lyric sheets; [3] p.
BOX-FOLDER 12/17	Leave It to Love GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric

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	<i>Note:</i> Unidentified sketch material on p. [4]
BOX-FOLDER 12/18	Linger in the Lobby GG holograph manuscript piano-vocal sketch; [8] p. <i>Note:</i> No lyric
BOX-FOLDER 12/19	Linger in the Lobby Robert Russell Bennett holograph manuscript full score; 29 p. <i>Note:</i> Incomplete score, p. 1 absent
BOX-FOLDER 12/19	Linger in the Lobby Typescript lyric sheets with corrections; [2] p.
BOX-FOLDER 12/21	Little Jazz Bird GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 12/22	Little Jazz Bird Albert Sirmay holograph manuscript piano-vocal score; 7 p. <i>Note:</i> No lyric
BOX-FOLDER 12/22	Little Jazz Bird Typescript lyric sheets; [3] p.
BOX-FOLDER 12/23	Little Theatre IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 12/24	The Man I Love <i>see also</i> The Man I Love from <i>Strike Up the Band</i> GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only, no lyric
BOX-FOLDER 12/25	The Man I Love <i>see also</i> The Man I Love from <i>Strike Up the Band</i> Copyist manuscript piano-vocal score; 8 p. <i>Note:</i> GG holograph emendations <i>Note:</i> No lyric
BOX-FOLDER 12/26	The Man I Love <i>see also</i> The Man I Love from <i>Strike Up the Band</i> Albert Sirmay holograph manuscript piano-vocal score; 7 p.
BOX-FOLDER 12/26	The Man I Love <i>see also</i> The Man I Love from <i>Strike Up the Band</i> Typescript lyric sheet
BOX-FOLDER 12/27	Oh, Lady Be Good! GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Verse has no lyric, refrain has partial lyric
BOX-FOLDER 12/28	Oh, Lady Be Good! Copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 12/28	Oh, Lady Be Good! Photocopy of sheet music (German)
BOX-FOLDER 12/29	Oh, Lady Be Good! Photocopy of sheet music [fake] with IG note <i>Note:</i> Sheet music claims authorship to Eddie Crane and Dixie Donegan
BOX-FOLDER 12/29	Oh, Lady Be Good! Typescript lyric sheets; [6] p. Oh, What a Lovely Party <i>see</i> A Wonderful Party <i>Note:</i> British title

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BOX-FOLDER 12/30	Opening, Act I William Daly holograph manuscript full score; 31 p. <i>Note:</i> Incomplete, p. 12 absent Opening, Act I, scene III <i>see</i> Evening Star Opening, Act II <i>see</i> Linger in the Lobby and Weatherman and Rainy-Afternoon Girls
BOX-FOLDER 12/31	Overture Manuscript full score; 15 p.
BOX-FOLDER 13/2	Seeing Dickie Home Typescript lyric sheet
BOX-FOLDER 13/3	Selection Robert Russell Bennett holograph manuscript (with printed portions) piano score; 19 p.
BOX-FOLDER 13/4	Singin' Pete Manuscript piano sketch; [1] p.
BOX-FOLDER 13/4	Singin' Pete Typescript lyric sheet Six Little Rainy-Afternoon Girls <i>see</i> Weatherman and Rainy-Afternoon Girls <i>Note:</i> Alternate title
BOX-FOLDER 13/5	So Am I GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 13/6	So Am I Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 13/6	So Am I Typescript/photocopy of lyric sheets; [3] p.
BOX-FOLDER 13/7	Swiss Miss Typescript lyric sheets; [2] p. Syncopated City <i>see</i> Fascinating Rhythm <i>Note:</i> Alternate title
BOX-FOLDER 13/8	Weatherman and Rainy-Afternoon Girls GG holograph manuscript piano-vocal sketch; 10 [i.e., 9] p. <i>Note:</i> No lyric
BOX-FOLDER 13/9	Weatherman and Rainy-Afternoon Girls GG holograph manuscript piano-vocal score; 11 p. <i>Note:</i> No lyric
BOX-FOLDER 13/9	Weatherman and Rainy-Afternoon Girls Typescript lyric sheets; [4] p.
BOX-FOLDER 13/11	We're Here Because Paul Lannin holograph manuscript full score; 20 p.
BOX-FOLDER 13/11	We're Here Because Paul Lannin holograph manuscript short score; [1, 2] p.
BOX-FOLDER 13/12	We're Here Because Typescript lyric sheets; [2] p.
BOX-FOLDER 13/13	Will You Remember Me Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric

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BOX-FOLDER 13/13	Will You Remember Me Typescript/photocopy of lyric sheets; [2] p.
BOX-FOLDER 13/14	A Wonderful Party Typescript lyric sheet
BOX-FOLDER 13/15	Unidentified waltz Manuscript piano sketch; [1] p.
BOX 135	<i>Lady, Be Good! (film, 1928)</i>
BOX-FOLDER 135/28	Thematic cue sheet
BOX 139	<i>The Lady in Red (1919)</i>
BOX-FOLDER 139/1	Something about Love Typescript lyric sheet; [1] p.
BOX 13-14	<i>Lady in the Dark (1941)</i>
BOX-FOLDER 13/16	Bats about You IG holograph/typescript lyric sheet <i>Laid in:</i> IG typescript notes; [3] p.
BOX-FOLDER 13/17	The Boss Is Bringing Home a Bride IG holograph/typescript lyric sheets; [2] p. <i>Note:</i> Part of "Hollywood Daydream"
BOX-FOLDER 13/18	Circus Dream <i>see also</i> The Saga of Jenny and Tschaikowsky (And Other Russians) IG holograph/typescript libretto/lyric sheets (5 versions) <i>Contents:</i> <ul style="list-style-type: none">• v. A: early draft; 9 [i.e., 15] p.; includes revision of p. [1]• v. B: 11 p.; <i>Laid in:</i> IG holograph notes; [1] p.; IG refers to this as the 3rd draft; 1st draft was apparently "Minstrel Dream"• v. C: carbon copy of v. B with holograph emendations; 11 p.• v. D: 14 p.• v. E: copy of v. D with IG holograph note; 14 p.• v. F: 13 p.; <i>Laid in:</i> IG typescript notes; [1] p.
BOX-FOLDER 13/18	Circus Dream <i>see also</i> The Saga of Jenny and Tschaikowsky (And Other Russians) Incomplete late draft; [1] p.
BOX-FOLDER 13/18	Circus Dream IG holograph/typescript lyric sheets with Lawrence Stewart manuscript note; [5] p. <i>Note:</i> Revision for 1954 TV production First Dream Sequence <i>see</i> Glamour Dream <i>Note:</i> Alternate title Fourth Dream Sequence <i>see</i> Hollywood Daydream <i>Note:</i> Alternate title
BOX-FOLDER 13/19	Glamour Dream <i>see also</i> One Life to Live IG holograph/typescript libretto/lyric sheets; 8 [i.e., 9] p. <i>Note:</i> Incomplete, p. 5 is absent Hollywood Daydream [unfinished] <i>see</i> The Boss is Bringing Home a Bride and Home in San Fernando Valley <i>Note:</i> Sequence dropped from the production Hollywood Party

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- see* [Party Parlando](#)
Note: Alternate title
- BOX-FOLDER 13/20** Home in San Fernando Valley
IG holograph/typescript lyric sheets; [2] p.
Note: Part of the "Hollywood Daydream"
- BOX-FOLDER 13/21** It's Never Too Late to Mendelssohn
IG holograph/typescript lyric sheets; [3] p.
Note: Originally part of the "Wedding Dream"
Laid in: IG holograph/typescript notes; [1] p.
- BOX-FOLDER 13/22** Minstrel Dream
IG holograph/typescript libretto/lyric sheets; [6] p.
Note: Incomplete
Laid in: IG holograph/typescript notes; [2] p.
The Minstrel Show
see [Minstrel Dream](#)
Note: Alternate title
- BOX-FOLDER 13/23** My Ship
IG holograph lyric sheet; [2] p.
- BOX-FOLDER 13/24** One Life to Live
see also [Glamour Dream](#)
IG holograph/typescript/photocopy of lyric sheets; [9] p.
- BOX-FOLDER 13/25** Party Parlando
IG holograph/typescript lyric sheets; [2] p.
Note: Part of the "Hollywood Daydream"
- BOX-FOLDER 13/26** The Saga of Jenny
see also [Circus Dream](#)
IG holograph/typescript lyric sheets; [16] p.
Laid in: IG holograph/typescript notes; [1] p.
Second Dream Sequence
see [Wedding Dream](#)
Note: Alternate title
Third Dream Sequence
see [Circus Dream](#)
Note: Alternate title
- BOX-FOLDER 13/27** This Is New
see also [Wedding Dream](#)
Typescript lyric sheet
- BOX-FOLDER 13/28** Tchaikowsky (And Other Russians)
see also [Circus Dream](#)
IG holograph/typescript scenario/lyric sheets; [4] p.
Laid in: IG typescript notes; [2] p.
- BOX-FOLDER 13/29** Unforgettable
see also [Wedding Dream](#)
IG holograph/typescript lyric sheets; [5] p.
Laid in: IG holograph/typescript notes; [2] p.
- BOX-FOLDER 13/30** Wedding Dream
see also [It's Never Too Late to Mendelssohn](#) and [This Is New](#) and [Unforgettable](#)
IG holograph/typescript libretto/lyric sheets; [11] p.
In captions : Bolero

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	<i>Laid in:</i> IG holograph/typescript notes; [12] p.
BOX-FOLDER 13/31	Wedding Dream <i>see also</i> It's Never Too Late to Mendelssohn and This Is New and Unforgettable Typescript libretto/lyric sheets (4 versions); 34 p. <i>Contents:</i> <ul style="list-style-type: none">• v. A: final draft; 10 p.• v. B: earlier draft; 8 p.• v. C: carbon copy of v. B; 8 p.• v. D: carbon copy of v. B; 8 p.
BOX-FOLDER 13/31	Wedding Dream <i>see also</i> It's Never Too Late to Mendelssohn and This Is New and Unforgettable Incomplete earlier draft; [2] p. <i>Laid in:</i> IG holograph/typescript notes; [2] p.
BOX-FOLDER 13/32	Dream Sequence scenarios <i>see also</i> Circus Dream and Hollywood Daydream and Wedding Dream Moss Hart typescript scenarios; [3] p. <i>Laid in:</i> IG holograph/typescript notes; [2] p.
BOX-FOLDER 14/1	Lyric book Typescript; [36] p. <i>Laid in:</i> IG holograph/typescript notes; [2] p.
BOX-FOLDER 14/2	I Am Listening Typescript script; [85] p.
BOX 14-15, 135	<i>Let 'Em Eat Cake (1933)</i>
BOX-FOLDER 14/3	All the Mothers of the Nation GG holograph manuscript lead sheet sketch; [1] p. <i>Caption title:</i> Air for Mary
BOX-FOLDER 14/4	Blue, Blue, Blue GG holograph manuscript melody sketch; [1] p.
BOX-FOLDER 14/5	Climb Up the Social Ladder GG holograph manuscript melody sketch; [1] p.
BOX-FOLDER 14/6	Climb Up the Social Ladder GG holograph manuscript piano-vocal score; [7] p. <i>Note:</i> Unidentified sketch material on p. [7] Cloistered from the Noisy City <i>see</i> The Union League <i>Note:</i> Alternate title
BOX-FOLDER 14/7	Comes the Revolution Photocopy of manuscript piano-vocal score in the hand of Kay Swift; [2] p.
BOX-FOLDER 14/8	Finale, Act I GG holograph manuscript piano-vocal score; 29 p. <i>Note:</i> Partial lyric
BOX-FOLDER 14/9	Finale, Act I GG holograph manuscript piano-vocal sketches; 13 [i.e., 10] p.
BOX-FOLDER 14/10	Finale, Act I GG holograph manuscript outline of musical selections with drawings; [1] p.
BOX-FOLDER 14/11	Hanging Throttlebottom in the Morning GG holograph manuscript piano-vocal score; [7] p. <i>Note:</i> Ensemble section has no lyric

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BOX-FOLDER 14/12	Hanging Throttlebottom in the Morning GG holograph manuscript lead sheet; [1] p. <i>Note:</i> Partial lyric
BOX-FOLDER 14/13	It Isn't What You Did GG holograph manuscript lead sheet; [1] p. <i>Note:</i> Lyric fragment
BOX-FOLDER 14/14	League of Nations Finale GG holograph manuscript piano-vocal score; 16 p.
BOX-FOLDER 14/15	League of Nations Finale GG holograph manuscript lead sheets; [2] p.
BOX-FOLDER 14/16	Let 'Em Eat Cake GG holograph manuscript lead sheet; 1 p. <i>Note:</i> Includes GG holograph drawings
BOX-FOLDER 14/17	Limerick GG holograph manuscript lead sheet; [1] p. Members of the Union League <i>see</i> The Union League <i>Note:</i> Alternate title
BOX-FOLDER 14/18	Mine Photocopy of GG manuscript piano-vocal score; [5] p. <i>Note:</i> GG holograph emendations
BOX-FOLDER 14/19	Musical outline Typescript (carbon); 1 p. The New Blue D.A.R. <i>see</i> Climb Up the Social Ladder <i>Note:</i> Alternate title
BOX-FOLDER 14/20	Opening, Act I Copyist manuscript piano-vocal score; [24] p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Includes GG holograph transitional material on p. [23] and sketch of "League of Nations" in an unidentified hand on p. [24]
BOX-FOLDER 14/21	Opening, Act II GG holograph manuscript piano-vocal score; 11 p. <i>Note:</i> Partial lyric in the hand of IG
BOX-FOLDER 14/22	Opening, Act II GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> Fragmentary lyric
BOX-FOLDER 14/23	Opening, Act II GG holograph manuscript lead sheet; [1] p.
BOX-FOLDER 14/24	Overture GG holograph manuscript short score; [17] p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Unidentified sketch material on p. [15-17]
BOX-FOLDER 14/25	Overture GG holograph manuscript short score sketch; [5] p. <i>Note:</i> IG holograph emendations
BOX-FOLDER 14/26	Oyez, Oyez, Oyez GG holograph manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric

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BOX-FOLDER 14/27	Oyez, Oyez, Oyez GG holograph manuscript lead sheet; [1] p.
BOX-FOLDER 14/28	Pep Talk GG holograph manuscript lead sheet; [1] p.
BOX-FOLDER 14/29	Store scene GG holograph manuscript piano-vocal score; 15 p. <i>Note:</i> Partial lyric <i>Note:</i> Includes "Shirts by Millions" (Alternate title: Orders, Orders!), "Comes the Revolution," and "Mine"
BOX-FOLDER 135/13	Store scene IG holograph manuscript lyric sheets; [2] p. <i>Laid in:</i> Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 14/30	Team, Team, Team GG holograph manuscript piano-vocal sketch; 9 p. <i>Note:</i> Partial lyric
BOX-FOLDER 14/31	Team, Team, Team GG holograph manuscript lead sheet; [1] p.
BOX-FOLDER 14/32	Till Then GG holograph manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 14/33	Till Then Two piano-vocal score proof copies; 5 [i.e., 4] p. each
BOX-FOLDER 14/34	The Trial of Throttlebottom GG holograph manuscript piano-vocal sketch; [3] p.
BOX-FOLDER 14/35	The Trial of Throttlebottom GG holograph manuscript piano-vocal score; [11] p.
BOX-FOLDER 14/36	The Trial of Throttlebottom. The score was 8 to 8 GG holograph manuscript piano-vocal sketch; [4] p.
BOX-FOLDER 15/1	The Trial of Wintergreen GG holograph manuscript piano-vocal score; [17] p.
BOX-FOLDER 15/2	The Union League GG holograph manuscript lead sheet; [1] p. <i>Note:</i> GG drawings on verso
BOX-FOLDER 15/3	Union Square GG holograph manuscript piano-vocal sketch; [13] p. <i>Note:</i> No lyric
BOX-FOLDER 15/4	Union Square GG holograph manuscript sketches; [6] p. <i>Contents:</i> <ul style="list-style-type: none">• p. [1]: Agitator's entrance• p. [3]: List of songs in running order• p. [5-6]: Conditions as They Are
BOX-FOLDER 15/5	Libretto (1st of 4 versions) Typescript; 27 [i.e., 26] p. <i>Note:</i> Page 8 is absent
BOX-FOLDER 15/6	Libretto (2nd of 4 versions) Typescript; 27 [i.e., 26] p. <i>Note:</i> Page 8 is absent

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BOX-FOLDER 15/7	Libretto (3rd of 4 versions) Typescript; 27 [i.e., 25] p. <i>Note:</i> Cover, pages 8 and 21 are absent
BOX-FOLDER 15/8	Libretto (4th of 4 versions) Typescript; 27 [i.e., 24] p. <i>Note:</i> Pages 2, 3, 8 are absent
BOX-FOLDER 15/9	List of chorus forces and supernumeraries by scene Typescript; [3] p.
BOX-FOLDER 15/10	Lyric sheets, drawings, and scripts IG holograph/typescript; [54] p.
BOX-FOLDER 15/11	Lyrics notebook IG holograph lyrics and sketches; [iv, 129] leaves (some blank)
BOX-FOLDER 15/12	Outline, Acts I and II George S. Kaufman typescript; 4 p. <i>Laid in:</i> IG holograph descriptions [2 p.]
BOX-FOLDER 15/13	Revised outline, Act I George S. Kaufman typescript; 3 p.
BOX 15-16	<i>Life Begins at 8:40 (1934)</i>
BOX-FOLDER 15/14	All the Elks and Masons Typescript lyric sheets; [4] p. Beautifying the City <i>see</i> Life Begins at City Hall <i>Note:</i> Alternate title
BOX-FOLDER 15/15	C'est la Vie IG holograph/typescript lyric sheets; [6] p. The Elks and Masons <i>see</i> All the Elks and Masons <i>Note:</i> Alternate title
BOX-FOLDER 15/16	Fun to be Fooled Typescript lyric sheets; [3] p.
BOX-FOLDER 15/17	I Couldn't Hold My Man Typescript lyric sheets; [3] p.
BOX-FOLDER 15/18	I Knew Him When Ozalid copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 15/18	I Knew Him When Typescript lyric sheets; [2] p.
BOX-FOLDER 15/19	I'm a Collector of Moonbeams IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 15/20	I'm Not Myself IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 15/21	It Was Long Ago IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 15/22	Let's Take a Walk around the Block Typescript lyric sheets; [7] p.
BOX-FOLDER 16/1	Life Begins (At Exactly 8:40 or Thereabouts) Typescript lyric sheets; [4] p.
BOX-FOLDER 16/2	Life Begins at City Hall Typescript lyric sheets; [17] p.

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	Long Ago, Far Away, Once Upon a Time <i>see</i> It Was Long Ago <i>Note:</i> Alternate title
BOX-FOLDER 16/3	My Paramount-Publix-Roxy Rose Typescript lyric sheets; [6] p.
BOX-FOLDER 16/4	Quartet Erotica IG holograph/typescript lyric sheets; [3] p. Rabelais <i>see</i> Quartet Erotica <i>Note:</i> Alternate title Rabelais, De Maupassant, Boccaccio, Balzac <i>see</i> Quartet Erotica <i>Note:</i> Alternate title
BOX-FOLDER 16/5	Shoein' the Mare Typescript lyric sheet
BOX-FOLDER 16/6	Spring Fever IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 16/7	Things! IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 16/8	What Can You Say in a Love Song? (That Hasn't Been Said Before?) Typescript lyric sheets; [2] p.
BOX-FOLDER 16/9	A Weekend Cruise Typescript lyric sheets; [4] p. Will You Love Me Monday Morning as You Did on Friday Night? <i>see</i> A Weekend Cruise <i>Note:</i> Early title
BOX-FOLDER 16/10	You're a Builder Upper Typescript lyric sheets; [5] p.
BOX 16	<i>Little Miss Bluebeard (1923)</i>
BOX-FOLDER 16/11	I Won't Say I Will but I Won't Say I Won't Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> Incomplete
BOX-FOLDER 16/11	I Won't Say I Will but I Won't Say I Won't IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 16/12	Selection Robert Russell Bennett holograph manuscript piano score; 2 p. <i>Ming Toy</i> <i>see</i> East is West <i>Note:</i> Alternate title
BOX 16	<i>Morris Gest's Midnight Whirl (1919)</i>
BOX-FOLDER 16/13	Baby Doll Maurice DePackh holograph manuscript full score; 22 p.
BOX-FOLDER 16/14	Baby Doll Manuscript full score; 15 p. <i>Much Ado about Love</i> <i>see</i> The Firebrand of Florence <i>Note:</i> Working title
BOX 16	<i>Nifties of 1923</i>

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BOX-FOLDER 16/15	At Half Past Seven Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 16/16	Dancing Mad Copyist manuscript piano-vocal score; [5] p.
BOX-FOLDER 16/17	Fabric of Dreams IG holograph lyric sheet
BOX-FOLDER 16/18	Nashville Nightingale Hilding Anderson holograph manuscript full score; 22 p.
BOX-FOLDER 16/19	Nashville Nightingale Copyist manuscript orchestral parts (4 parts, incomplete set)
BOX 16	<i>The North Star (1943)</i>
BOX-FOLDER 16/20	Can I Help It? Typescript lyric sheet
BOX-FOLDER 16/21	Collective Loading-Time Song IG holograph/typescript lyric sheets; [8] p.
BOX-FOLDER 16/22	I'll Always Have a Roving Eye IG holograph lyric sheets; [2] p. From the Baltic to the Pacific <i>see</i> Collective Loading-Time Song <i>Note:</i> Alternate title Loading Song <i>see</i> Collective Loading-Time Song <i>Note:</i> Alternate title Loading Time at Last is Over <i>see</i> Village Scene Jingles <i>Note:</i> Alternate title
BOX-FOLDER 16/23	No Village Like Mine IG holograph/typescript lyric sheets; [6] p.
BOX-FOLDER 16/24	Song of the Fatherland Typescript lyric sheet
BOX-FOLDER 16/25	Song of the Guerillas IG holograph/typescript lyric sheets; [4] p. Soviet Land <i>see</i> Song of the Fatherland <i>Note:</i> Alternate title
BOX-FOLDER 16/26	Unite, You Workers of All Nations IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 16/27	Village Scene Jingles IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 16/28	Wagon Song IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 16/29	Younger Generation IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 16/30	Lyric sheets and character list IG holograph/typescript manuscripts; [6] p.
BOX 16-18, 135, 139	<i>Of Thee I Sing (1931)</i>

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BOX-FOLDER 16/31	Adlai's Sweeping the Country Typescript lyric sheet
BOX-FOLDER 16/32	Because, Because <i>see also</i> Opening, Act I, scene 3 Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 16/32	Because, Because <i>see also</i> Opening, Act I, scene 3 Two corrected 1st proofs; 5 [i.e., 4] p. each
BOX-FOLDER 16/32	Because, Because <i>see also</i> Opening, Act I, scene 3 Corrected 2nd proof; 5 [i.e., 4] p.
BOX-FOLDER 16/32	Because, Because <i>see also</i> Opening, Act I, scene 3 Typescript/photocopy of lyric sheets; [4] p.
BOX-FOLDER 16/33	Exit, Atlantic City scene Copyist manuscript piano-vocal score; 1, 3 p.
BOX-FOLDER 16/34	Finale, Act I Copyist manuscript piano-vocal score; [48] p.
BOX-FOLDER 16/34	Finale, Act I IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 16/35	Finale, Act I [1952 revival] Typescript lyric sheets; [6] p. Finale Ultimo <i>see</i> On That Matter, No One Budes <i>Note:</i> Alternate title
BOX-FOLDER 16/36	Finaletto, Act I scene 4 GG holograph manuscript piano-vocal score; 1, 17 p.
BOX-FOLDER 16/36	Finaletto, Act I scene 4 Copyist manuscript piano-vocal score; [32] p. <i>Note:</i> Emendations in the hands of Albert Sirmay and William Daly
BOX-FOLDER 16/37	Finaletto, Act II scene 1 Copyist manuscript piano-vocal score; 32 [i.e., 34] p.
BOX-FOLDER 17/1	Finaletto, Act II scene 3 Copyist manuscript piano-vocal score; 32 p.
BOX-FOLDER 17/2	Finaletto, Act II scene 3 IG holograph sheet <i>Note:</i> Incomplete Gabriel, Gabriel, Blow Your Golden Horn <i>see</i> Trumpeter, Blow Your Golden Horn <i>Note:</i> Alternate title
BOX-FOLDER 17/3	Hello, Good Morning GG and William Daly holograph manuscript full score; 22 p. <i>Laid in:</i> IG holograph notes; [2] p.
BOX-FOLDER 17/4	Hello, Good Morning Copyist manuscript piano-vocal score; 13 p.
BOX-FOLDER 17/5	The Illegitimate Daughter Copyist manuscript piano-vocal score; [1, 4] p. <i>Note:</i> Caption title in the hand of IG

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BOX-FOLDER 17/5	The Illegitimate Daughter Manuscript piano-vocal score in the hand of Albert Sirmay; [8] p.
BOX-FOLDER 17/5	The Illegitimate Daughter Corrected 1st proof; 7 [i.e., 5] p.
BOX-FOLDER 17/5	The Illegitimate Daughter Sheet music with annotations
BOX-FOLDER 17/5	The Illegitimate Daughter Typescript lyric sheets; [2] p.
BOX-FOLDER 17/6	Love Is Sweeping the Country GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only, no lyric
BOX-FOLDER 17/7	Love Is Sweeping the Country Manuscript piano-vocal score in the hand of Albert Sirmay; 11 p.
BOX-FOLDER 17/7	Love Is Sweeping the Country Corrected 1st proof; 7 [i.e., 6] p.
BOX-FOLDER 17/7	Love Is Sweeping the Country Corrected 2nd proof; 7 [i.e., 6] p.
BOX-FOLDER 17/7	Love Is Sweeping the Country Sheet music with corrections
BOX-FOLDER 17/7	Love Is Sweeping the Country IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 17/8	Love Is Sweeping the Country. Patter IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 17/9	Of Thee I Sing GG holograph manuscript piano-vocal score; [1, 2] p. <i>Note:</i> Verse only, no lyric
BOX-FOLDER 17/10	Of Thee I Sing GG holograph manuscript piano-vocal score; [1, 2] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 17/11	Of Thee I Sing Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 17/11	Of Thee I Sing Corrected 1st proof; 5 [i.e., 4] p.
BOX-FOLDER 17/11	Of Thee I Sing Corrected 2nd proof; 5 [i.e. 4] p.
BOX-FOLDER 17/11	Of Thee I Sing Sheet music with corrections in the hand of Albert Sirmay
BOX-FOLDER 17/11	Of Thee I Sing Typescript lyric sheet
BOX-FOLDER 17/12	On That Matter, No One Budes Copyist manuscript piano-vocal score; 16 p.
BOX-FOLDER 17/13	Opening, Act I scene 3 Copyist manuscript piano-vocal score; [21] p. <i>Note:</i> Emendations in the hand of Albert Sirmay <i>Includes:</i> <ul style="list-style-type: none">• "Who is the Lucky Girl to Be?"• "The Dimple on Your Knee"• "Because, Because" Opening, Act II

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- see* [Hello, Good Morning](#)
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- BOX-FOLDER 17/14** Opening, Atlantic City scene
Copyist manuscript piano score; [1] p.
- BOX-FOLDER 17/15** Overture
Manuscript (with printed portions) piano score chiefly in the hand of Albert Sirmay; 16 p.
Posterity
see [Posterity Is Just around the Corner](#)
Note: Alternate title
- BOX-FOLDER 17/16** Posterity Is Just around the Corner
Copyist manuscript piano-vocal score; 10 p.
- BOX-FOLDER 17/17** The President Is Going to Be a Daddy
IG holograph/typescript lyric sheets; [2] p.
The Senator from Minnesota
see [The Senatorial Roll Call](#)
Note: Alternate title
- BOX-FOLDER 17/18** The Senatorial Roll Call
Copyist manuscript piano-vocal score; 1, 10 p.
Cover title : The Senator from North Dakota
- BOX-FOLDER 17/18** The Senatorial Roll Call
Typescript/photocopy of lyric sheets; [6] p.
- BOX-FOLDER 17/19** Strike the Loud-Resounding Zither
IG holograph lyric sheet
Trumpeter
see [Trumpeter, Blow Your Golden Horn](#)
Note: Alternate title
- BOX-FOLDER 17/20** Trumpeter, Blow Your Golden Horn
GG holograph manuscript lead sheet; [2] p.
Laid in: IG holograph notes; [1] p.
- BOX-FOLDER 135/21** Who Cares?
GG holograph manuscript piano-vocal score; [8] p.
- BOX-FOLDER 17/21** Who Cares?
Copyist manuscript piano-vocal score; 14 p.
Note: Emendations in an unidentified hand
- BOX-FOLDER 17/21** Who Cares?
Copyist manuscript piano-vocal score; [5] p.
Note: Verse has no lyric
- BOX-FOLDER 17/21** Who Cares?
Corrected 1st proof; 5 [i.e., 4] p.
- BOX-FOLDER 17/21** Who Cares?
Sheet music with corrections
- BOX-FOLDER 17/21** Who Cares?
IG holograph lyric sheet
- BOX-FOLDER 17/22** Who Cares? [1952 revival]
IG holograph/typescript lyric sheet
Note: Refrain only
- BOX-FOLDER 17/23** Wintergreen for President
Copyist manuscript piano-vocal score; [1, 6] p.

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	<i>Note:</i> Emendations in the hand of Albert Sirmay
Bound	Bound manuscript selections, 1931-1932 GG holograph manuscripts; [96] p. <i>Laid in:</i> IG typescript notes; [2] p.
BOX-FOLDER 18/1	Libretto, first draft Typescript manuscript; [141] p.
BOX-FOLDER 18/2	Libretto, later versions Typescript manuscripts; 19, [22], [24], p. <i>Contents:</i> <ul style="list-style-type: none">• v. A: 19 p.• v. B: with IG holograph emendations; [22] p.• v. C: with IG holograph emendations; [24] p.
Bound	Libretto, published first edition <i>Note:</i> Inscribed to George Pallay with illustrations by GG and IG
BOX-FOLDER 18/3	List of numbers and orchestrations GG holograph manuscript; [1] p.
BOX-FOLDER 18/4	Scenario book Typescript manuscript; 14 [i.e., 20] p. <i>Note:</i> IG holograph annotations
BOX-FOLDER 139/3	Lyric fragment IG holograph manuscript; [1] p. <i>Note:</i> GG holograph drawing on verso
BOX-FOLDER 139/4	Miscellaneous music fragments GG holograph manuscript with IG holograph annotations; [2] p. <i>Laid in:</i> Lawrence Stewart typescript notes; [2] p. <i>Laid in:</i> Photocopy of original folder with Lawrence Stewart manuscript note; [1] p.
BOX 18, 132, 135, 141	<i>Oh, Kay! (1926)</i>
BOX-FOLDER 18/5	Ain't it Romantic Manuscript piano-vocal score in the hand of Kay Swift; [1, 5] p. <i>Note:</i> No lyric
BOX-FOLDER 18/5	Ain't it Romantic Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric
BOX-FOLDER 18/5	Ain't it Romantic Photocopy of copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric
BOX-FOLDER 18/5	Ain't it Romantic Typescript lyric sheets; [2] p.
BOX-FOLDER 18/6	Bring on the Ding Dong Dell IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 18/7	Bride and Groom Typescript lyric sheets; [2] p.
BOX-FOLDER 135/4	Clap Yo' Hands GG holograph manuscript sketch; [2] p. <i>Note:</i> GG holograph manuscript sketch for "Maybe" on verso; [1] p.
BOX-FOLDER 18/8	Clap Yo' Hands Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 18/8	Clap Yo' Hands Photocopy of sheet music (French)

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BOX-FOLDER 18/8	Clap Yo' Hands Typescript lyric sheets; [2] p. Clap-A Yo' Hands <i>see</i> Clap Yo' Hands <i>Note:</i> Alternate title
BOX-FOLDER 18/9	Dear Little Girl Typescript lyric sheets; [3] p. Ding-Dong-Dell <i>see</i> Bring on the Ding Dong Dell <i>Note:</i> Alternate title
BOX-FOLDER 18/10	Do, Do, Do Manuscript piano-vocal score in the hand of Albert Sirmay; 6 p.
BOX-FOLDER 18/10	Do, Do, Do Photocopy of sheet music (German)
BOX-FOLDER 18/10	Do, Do, Do Typescript lyric sheets; [3] p.
BOX-FOLDER 18/11	Don't Ask Typescript lyric sheets; [2] p.
BOX-FOLDER 18/12	Fidgety Feet Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 18/12	Fidgety Feet Typescript lyric sheets; [2] p.
BOX-FOLDER 18/13	Finale, Act I Typescript lyric sheets; 3 p.
BOX-FOLDER 18/14	Finaletto, Act II scene 1 IG holograph/typescript lyric sheet
BOX-FOLDER 18/15	Guess Who? Typescript lyric sheets; [2] p.
BOX-FOLDER 18/17	Heaven on Earth Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 18/17	Heaven on Earth Typescript lyric sheets; [6] p. I Hope You've Missed Me <i>see</i> Dear Little Girl <i>Note:</i> Early title
BOX-FOLDER 18/18	I'm So Ner-Ner-Nervous P.G. Wodehouse holograph manuscript lyric sheets; [3] p. <i>Laid in:</i> Lawrence Stewart holograph notes; [1] p. Isn't it Grand <i>see</i> Finale, Act I <i>Note:</i> Alternate title
BOX-FOLDER 18/19	Maybe <i>see also</i> Clap Yo' Hands Manuscript piano-vocal score in the hand of Albert Sirmay; 6 p.
BOX-FOLDER 18/19	Maybe <i>see also</i> Clap Yo' Hands Sheet music with corrections in the hand of Albert Sirmay
BOX-FOLDER 18/19	Maybe

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	<i>see also</i> Clap Yo' Hands
BOX-FOLDER 18/20	Typescript/photocopy of lyric sheets; [4] p. The Moon Is on the Sea Typescript lyric sheets; [2] p. Never Too Late to Mendelssohn <i>see</i> Bride and Groom <i>Note:</i> Alternate title
BOX-FOLDER 18/21	Oh, Kay! Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 18/21	Oh, Kay! Sheet music with emendations in the hand of Albert Sirmay
BOX-FOLDER 18/21	Oh, Kay! Typescript/photocopy of lyric sheets; [4] p. On Single Life Today <i>see</i> Finaletto, Act II, scene I <i>Note:</i> Alternate title Opening, Act II <i>see</i> Bride and Groom <i>Note:</i> Alternate title
BOX-FOLDER 18/22	Overture GG holograph and unidentified hand manuscript short score; [5] p.
BOX-FOLDER 132/4	Overture Hilding Anderson's manuscript full score; 21 p.
BOX-FOLDER 18/23	Selection Robert Russell Bennett holograph manuscript (with printed portions) piano score; 18 p. <i>Note:</i> Incomplete
BOX-FOLDER 18/24	Show Me the Town Typescript lyric sheets; [2] p.
BOX-FOLDER 18/25	Someone to Watch Over Me Manuscript piano-vocal score in the hand of Albert Sirmay; 8 p.
BOX-FOLDER 18/25	Someone to Watch Over Me Copyist manuscript piano score; 3 p.
BOX-FOLDER 18/25	Someone to Watch Over Me Typescript lyric sheets; [6] p.
BOX-FOLDER 18/26	Stepping with Baby Typescript lyric sheets; [3] p.
BOX-FOLDER 18/27	What's the Use? Typescript lyric sheet
BOX-FOLDER 18/28	When Our Ship Comes Sailing In Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in the hand of GG <i>Note:</i> GG holograph manuscript piano-vocal sketch for "Intro to Last Scene Act III" on verso of p. 5
BOX-FOLDER 18/28	When Our Ship Comes Sailing In Typescript lyric sheets; [2] p.
BOX-FOLDER 18/29	The Woman's Touch Typescript lyric sheets; [2] p.

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BOX-FOLDER 18/30	Cover from libretto? Typescript lyric sheets; [2] p.
BOX-FOLDER 141/43	Song list IG holograph manuscript; [1] p.
BOX 19	<i>Our Nell (1922)</i>
BOX-FOLDER 19/1	By and By Manuscript piano-vocal score; [5] p.
BOX-FOLDER 19/1	By and By Manuscript/typescript lyric sheets; [3] p.
BOX-FOLDER 19/2	Little Villages Copyist manuscript piano-vocal score with corrections; 9 p.
BOX-FOLDER 19/2	Little Villages Typescript lyric sheets; [2] p.
BOX-FOLDER 19/3	Walking Home with Angeline Manuscript piano-vocal score; [4] p.
BOX 19-27	<i>Pardon My English (1933)</i>
BOX-FOLDER 19/4	As Gita exits Manuscript sketch; [1] p.
BOX-FOLDER 19/5	Beer Garden incidental Manuscript sketch; 1 p. Bride and Groom <i>see Hail the Happy Couple</i> <i>Note: Alternate title</i>
BOX-FOLDER 19/6	Change over music into dining room Manuscript sketch; 1 p.
BOX-FOLDER 19/7	Counter Waltz (Lead Me to Heaven Tonight) GG holograph manuscript melody line; [1] p. <i>Note: Caption title in hand of IG</i>
BOX-FOLDER 19/8	Dancing in the Streets Robert Russell Bennett holograph manuscript full score; 31 p.
BOX-FOLDER 19/9	Dancing in the Streets Copyist manuscript piano-vocal score; 8 p. <i>Note: Emendations of score in an unidentified hand</i>
BOX-FOLDER 19/9	Dancing in the Streets Typescript lyric sheet
BOX-FOLDER 19/10	Dancing in the Streets Six copyist manuscript chorus parts <i>Note: Emendations in an unidentified hand</i> <i>Laid in: Chorus score revision of last 5 bars</i>
BOX-FOLDER 19/11	Dancing in the Streets. Choral opening Manuscript piano score in the hand of Kay Swift; [1] p. Doctor's Dance <i>see Freud and Jung and Adler</i> <i>Note: Alternate title</i>
BOX-FOLDER 19/12	The Dresden Northwest Mounted William Daly holograph manuscript full score; [27] p.
BOX-FOLDER 19/13	The Dresden Northwest Mounted Copyist manuscript piano-vocal score; 7 p.

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	<i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 19/13	The Dresden Northwest Mounted Manuscript sketch (change music); [1] p.
BOX-FOLDER 19/13	The Dresden Northwest Mounted Typescript lyric sheet
BOX-FOLDER 19/14	The Dresden Northwest Mounted Copyist manuscript chorus score and nine vocal parts <i>Note:</i> Refrain only
BOX-FOLDER 19/15	The Dresden Northwest Mounted. #1 Manuscript sketch; [1] p.
BOX-FOLDER 19/16	The Dresden Northwest Mounted. #2 Manuscript sketch; [1] p. Drink, Drink, Drink <i>see</i> Fatherland, Mother of the Band <i>Note:</i> Alternate title
BOX-FOLDER 19/17	Fatherland, Mother of the Band GG holograph manuscript piano-vocal score; [5] p. <i>Note:</i> Unidentified sketch material on p. [6]
BOX-FOLDER 19/18	Fatherland, Mother of the Band William Daly holograph manuscript full score; 18 p.
BOX-FOLDER 19/19	Fatherland, Mother of the Band Copyist manuscript piano-vocal score; 7 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 19/19	Fatherland, Mother of the Band Photocopy of copyist manuscript piano-vocal score; [5] p.
BOX-FOLDER 19/19	Fatherland, Mother of the Band Typescript lyric sheets; [2] p.
BOX-FOLDER 19/19	Fatherland, Mother of the Band Manuscript notation; [1] p.
BOX-FOLDER 19/20	Fatherland, Mother of the Band Manuscript SATB arrangement; 8 p.
BOX-FOLDER 19/20	Fatherland, Mother of the Band Copyist manuscript mixed chorus parts; [14] p. Finale, Act I <i>see</i> What Sort of Wedding is This? <i>Note:</i> Alternate title
BOX-FOLDER 19/21	Finale, Act II Robert Russell Bennett holograph manuscript full score; 3 p.
BOX-FOLDER 19/22	Finale, Act II Copyist manuscript piano-vocal score; [2, 8] p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Includes 12-bar introduction
BOX-FOLDER 19/23	Finaletto, Act II scene IV Robert Russell Bennett holograph manuscript full score; 32 p.
BOX-FOLDER 19/24	Finaletto, Act II scene IV Two copyist manuscript piano-vocal scores; 15 p. each <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 19/24	Finaletto, Act II scene IV Typescript lyric sheets; [4] p.

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BOX-FOLDER 20/1	Freud and Jung and Adler William Daly holograph manuscript full score; 11 p.
BOX-FOLDER 20/2	Freud and Jung and Adler William Daly holograph manuscript full score; [8] p. <i>Caption title:</i> The Doctors' Dance <i>Note:</i> Additional section
BOX-FOLDER 20/3	Freud and Jung and Adler Manuscript piano-vocal score in the hand of Kay Swift; 6 p.
BOX-FOLDER 20/3	Freud and Jung and Adler Manuscript piano-vocal score in the hand of Kay Swift; [2] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 20/3	Freud and Jung and Adler Photocopy of manuscript piano-vocal score in the hand of Kay Swift; [1] p. <i>Note:</i> Incomplete, refrain only
BOX-FOLDER 20/3	Freud and Jung and Adler Photocopy of manuscript piano-vocal score in the hand of Kay Swift; 6 [i.e. 5] p.
BOX-FOLDER 20/3	Freud and Jung and Adler IG holograph/typescript/photocopy of lyric sheets; [4] p.
BOX-FOLDER 20/4	Golo Theme Adolph Deutsch holograph manuscript full score; 2 p.
BOX-FOLDER 20/5	Hail the Happy Couple IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 20/6	He's Not Himself IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 20/7	He's Oversexed Kay Swift manuscript piano-vocal score; 2 p.
BOX-FOLDER 20/7	He's Oversexed Manuscript melody line; [2] p. <i>Note:</i> Incomplete
BOX-FOLDER 20/7	He's Oversexed Photocopy of manuscript piano-vocal score; 2 p.
BOX-FOLDER 20/7	He's Oversexed Typescript lyric sheets; [3] p.
BOX-FOLDER 20/8	In Three-Quarter Time GG holograph manuscript piano-vocal score; 7 p.
BOX-FOLDER 20/9	In Three-Quarter Time Robert Russell Bennett holograph manuscript full score; [54] p.
BOX-FOLDER 20/10	In Three-Quarter Time Two copyist manuscript piano-vocal scores; 8 p. each <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 20/10	In Three-Quarter Time Typescript lyric sheets; [5] p.
BOX-FOLDER 20/10	In Three-Quarter Time Copyist manuscript SATB score arrangement; 1, 5 p.
BOX-FOLDER 20/11	In Three-Quarter Time Copyist manuscript SATB score arrangement; 6 p. <i>Note:</i> Emendations in an unidentified hand

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BOX-FOLDER 20/11	In Three-Quarter Time Copyist manuscript vocal parts; [12] p.
BOX-FOLDER 20/12	Invitation to the Waltz (Something Else Again) GG holograph manuscript piano sketch; [2] p. <i>Note:</i> Unidentified sketch material on p. [2]
BOX-FOLDER 20/13	Isn't it a Pity GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only
BOX-FOLDER 20/14	Isn't it a Pity Robert Russell Bennett holograph manuscript full score; [1, 39] p.
BOX-FOLDER 20/15	Isn't it a Pity Albert Sirmay's manuscript piano-vocal score; 7 p.
BOX-FOLDER 20/15	Isn't it a Pity Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Refrain only
BOX-FOLDER 20/15	Isn't it a Pity Manuscript sketch; [1] p.
BOX-FOLDER 20/15	Isn't it a Pity IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 20/16	Isn't it a Pity. Change over into den Manuscript sketch; [1] p.
BOX-FOLDER 20/17	I've Got to Be There <i>see also Opening, Act II</i> GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Lyric in an unidentified hand
BOX-FOLDER 20/18	I've Got to Be There Adolph Deutsch holograph manuscript full score; [74] p.
BOX-FOLDER 20/19	I've Got to Be There Copyist manuscript piano-vocal score; [10] p. <i>Note:</i> GG holograph notations
BOX-FOLDER 20/20	I've Got to Be There Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 20/20	I've Got to Be There Manuscript sketch; [1] p.
BOX-FOLDER 20/20	I've Got to Be There Typescript lyric sheets; [3] p.
BOX-FOLDER 21/1	I've Got to Be There Manuscript TTBB arrangement sketch for men's chorus; [1] p.
BOX-FOLDER 21/1	I've Got to Be There Manuscript vocal parts; [4] p.
BOX-FOLDER 21/2	Lead Me to Heaven Tonight GG holograph manuscript piano score; [2] p.
BOX-FOLDER 21/3	The Lorelei GG holograph manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric
BOX-FOLDER 21/4	The Lorelei Manuscript piano-vocal score in the hand of Albert Sirmay; 8 p.

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BOX-FOLDER 21/4	The Lorelei Manuscript sketch; [1] p.
BOX-FOLDER 21/4	The Lorelei Typescript lyric sheets; [3] p.
BOX-FOLDER 21/4	The Lorelei Manuscript TTBB score arrangement for men's chorus; [1] p. <i>Note:</i> "Michael Theme" on verso
BOX-FOLDER 21/5	The Lorelei Copyist manuscript conductor's score and eight vocal parts; [9] p.
BOX-FOLDER 21/6	The Lorelei Manuscript SATB score arrangement; [1] p. <i>Note:</i> Last eight bars only
BOX-FOLDER 21/6	The Lorelei Copyist manuscript vocal parts; [6] p. <i>Note:</i> Last eight bars only Luckiest Boy in the World <i>see</i> Luckiest Man in the World <i>Note:</i> Early title
BOX-FOLDER 21/7	Luckiest Man in the World GG holograph manuscript piano-vocal score; 3 p. <i>Note:</i> No lyric
BOX-FOLDER 21/8	Luckiest Man in the World Robert Russell Bennett holograph manuscript full score; 34 p.
BOX-FOLDER 21/9	Luckiest Man in the World. Incidental Manuscript sketch; [1] p.
BOX-FOLDER 21/10	Luckiest Man in the World. Introduction Manuscript piano sketch; [1] p.
BOX-FOLDER 21/11	Luckiest Man in the World. Introduction GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Score has no lyric
BOX-FOLDER 21/12	Luckiest Man in the World. Introduction GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only, no lyric
BOX-FOLDER 21/13	Luckiest Man in the World. Introduction Robert Russell Bennett holograph manuscript full score; 59 p.
BOX-FOLDER 21/14	Luckiest Man in the World. Introduction Manuscript piano-vocal score in hand of Albert Sirmay; 6 p.
BOX-FOLDER 21/14	Luckiest Man in the World. Introduction Manuscript piano-vocal score in hand of Albert Sirmay; 7 p.
BOX-FOLDER 21/14	Luckiest Man in the World. Introduction Manuscript sketch; [1] p.
BOX-FOLDER 21/14	Luckiest Man in the World. Introduction IG holograph/typescript lyric sheets; [11] p.
BOX-FOLDER 21/15	Michael Theme Adolph Deutsch holograph manuscript full score; 2 p.
BOX-FOLDER 21/16	Michael Theme Manuscript sketch; [1] p.

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BOX-FOLDER 21/17	My Cousin in Milwaukee Adolph Deutsch holograph manuscript full score; [1, 26] p.
BOX-FOLDER 21/18	My Cousin in Milwaukee Manuscript piano-vocal score in the hand of Albert Sirmay; 9 p.
BOX-FOLDER 21/18	My Cousin in Milwaukee Copyist manuscript piano-vocal score; 7 p.
BOX-FOLDER 21/18	My Cousin in Milwaukee Typescript lyric sheet
BOX-FOLDER 21/20	My Cousin in Milwaukee. Change music into cafe scene Manuscript sketch; [1] p.
BOX-FOLDER 21/21	My Cousin in Milwaukee. Segue to So What? Manuscript sketch; [1] p.
BOX-FOLDER 21/22	Nurses Robert Russell Bennett holograph manuscript full score; [27] p.
BOX-FOLDER 21/23	Nurses' entrance Copyist manuscript piano-vocal score; [1] p.
BOX-FOLDER 21/24	Opening, Act II Copyist manuscript piano-vocal score; [27] p. <i>Note:</i> GG holograph emendations <i>Note:</i> Introduction to "I've Got to Be There" on p. [27]
BOX-FOLDER 22/1	Opening, Act II Manuscript piano-vocal score in the hand of William Daly; 14 p. <i>Note:</i> GG holograph emendations <i>Note:</i> No lyric
BOX-FOLDER 22/2	Opening, Act II Copyist manuscript SATB score arrangement; [1] p. <i>Note:</i> Incomplete
BOX-FOLDER 22/2	Opening, Act II Typescript lyric sheets; [6] p.
BOX-FOLDER 22/3	Overture GG holograph manuscript sketch; 2 p.
BOX-FOLDER 22/4	Overture William Daly holograph manuscript full score; 20 p.
BOX-FOLDER 22/5	Overture Copyist manuscript conductor's lead sheet; 4 p.
BOX-FOLDER 22/6	Pardon My English William Daly holograph manuscript full score; 1, 20 p.
BOX-FOLDER 22/7	Pardon My English Typescript lyric sheets; [2] p. Poor Michael! Poor Golo! <i>see</i> He's Not Himself <i>Note:</i> Alternate title
BOX-FOLDER 22/8	Randall's Dance Manuscript sketch; [1] p.
BOX-FOLDER 22/9	Schuhplader Burlesque Manuscript sketch; [1] p. <i>Caption title:</i> "Schuplattler Burlesque"

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BOX-FOLDER 22/10	Schuhplader Dance Copyist manuscript piano part; [2] p. <i>Caption title:</i> "Schuh Plattler Dance" <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 22/10	Schuhplader Dance Photocopy of manuscript piano-vocal sketch; [1] p. <i>Caption title:</i> "Shoe Plattler's Dance"
BOX-FOLDER 22/11	So What? Robert Russell Bennett holograph manuscript full score; [1, 62] p.
BOX-FOLDER 22/12	So What? Manuscript piano-vocal score in the hand of Albert Sirmay; 8 p.
BOX-FOLDER 22/12	So What? Manuscript piano-vocal score in the hand of William Daly; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 22/12	So What? Copyist manuscript piano-vocal score; 7 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 22/12	So What? Typescript lyric sheets; [4] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 22/13	So What? Copyist manuscript TTBB score arrangement for men's chorus; [1] p.
BOX-FOLDER 22/13	So What? Copyist manuscript vocal parts; [9] p. <i>Note:</i> Interlinear text in pencil
BOX-FOLDER 22/14	So What? Incidental Two manuscript melody line sketches; [1] p. each Three-Quarter Time <i>see In Three-Quarter Time</i> <i>Note:</i> Alternate title
BOX-FOLDER 22/15	Together at Last GG holograph manuscript piano-vocal score; [4] p.
BOX-FOLDER 22/16	Together at Last William Daly holograph manuscript full score; 19 p.
BOX-FOLDER 22/17	Together at Last Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 22/17	Together at Last Typescript lyric sheets; [2] p.
BOX-FOLDER 22/18	Together at Last Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> Lyric fragment
BOX-FOLDER 22/18	Together at Last Manuscript leadsheet in the hand of Michael Feinstein; [1] p. <i>Note:</i> Refrain only
BOX-FOLDER 22/18	Together at Last Photocopy of manuscript piano-vocal score in the hand of Kay Swift; [2] p. <i>Note:</i> Lyric in ink
BOX-FOLDER 22/18	Together at Last Typescript/photocopy of lyric sheets; [2] p.

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BOX-FOLDER 22/19	Tonight! Typescript lyric sheets; [2] p.
BOX-FOLDER 22/20	Waltz IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 22/21	Waltz sequence GG holograph manuscript short score; [3-5] p. <i>Note:</i> Incomplete
BOX-FOLDER 22/22	Two Waltzes in C Copyist manuscript piano score; 8 p. <i>In caption:</i> Originally written ... for a musical sequence (but not used) ... <i>Note:</i> Adapted by Saul Chaplin Viennese Sextet <i>see</i> Freud and Jung and Adler and He's Oversexed <i>Note:</i> Alternate title
BOX-FOLDER 22/23	Watch Your Head IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 22/24	What Sort of Wedding is This? William Daly manuscript full score; [49] p.
BOX-FOLDER 23/1	What Sort of Wedding is This? Copyist manuscript piano-vocal score; 8 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 23/1	What Sort of Wedding is This? Typescript lyric sheets; [6] p.
BOX-FOLDER 23/2	Where You Go, I Go GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 23/3	Where You Go, I Go Manuscript piano-vocal score in the hand of Albert Sirmay; 5 p.
BOX-FOLDER 23/3	Where You Go, I Go Manuscript sketch; [1] p.
BOX-FOLDER 23/3	Where You Go, I Go Manuscript sketch; [2] p.
BOX-FOLDER 23/3	Where You Go, I Go Typescript lyric sheets; [3] p.
BOX-FOLDER 23/4-7	Orchestral parts : 1 of 5 Copyist manuscripts <i>Note:</i> Emendations in an unidentified hand <i>Laid in:</i> Typescript notes <i>Includes:</i> <ul style="list-style-type: none">• Oboe / English horn• Alto saxophone I / clarinet I / baritone saxophone• Alto saxophone II / flute / piccolo / clarinet II / alto saxophone III / clarinet III• Tenor saxophone / clarinet II
BOX-FOLDER 24/1-4	Orchestral parts : 2 of 5 Copyist manuscripts <i>Note:</i> Emendations in an unidentified hand <i>Laid in:</i> Typescript notes <i>Includes:</i> <ul style="list-style-type: none">• Horn I and II

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	<ul style="list-style-type: none">• Trumpet I and II• Trombone• Drums
BOX-FOLDER 25/1-3	Orchestral parts : 3 of 5 Copyist manuscripts <i>Note:</i> Emendations in an unidentified hand <i>Laid in:</i> Typescript notes <i>Includes:</i> <ul style="list-style-type: none">• Piano• 1st violin I• 1st violin II
BOX-FOLDER 26/1-4	Orchestral parts : 4 of 5 Copyist manuscripts <i>Note:</i> Emendations in an unidentified hand <i>Laid in:</i> Typescript notes <i>Includes:</i> <ul style="list-style-type: none">• 1st violin III• 1st violin IV• 2nd violin• Viola
BOX-FOLDER 27/1-3	Orchestral parts : 5 of 5 Copyist manuscripts <i>Note:</i> Emendations in an unidentified hand <i>Laid in:</i> Typescript notes <i>Includes:</i> <ul style="list-style-type: none">• Violincello• Double bass• Viola II (cut from show)
BOX-FOLDER 27/4	List of musical numbers Manuscript; [2] p.
BOX-FOLDER 27/5	Miscellaneous materials found with piano-vocal scores Three folders with manuscript notations and list of printed piano parts
BOX-FOLDER 27/6	Scriptbook Photocopy of typescript manuscript; [73] p.
BOX-FOLDER 27/7	Scriptbook Photocopy of typescript manuscript; [67] p.
BOX 28	<i>Park Avenue (1946)</i>
BOX-FOLDER 28/1	The Dew Was on the Rose Ozalid copyist manuscript piano-vocal score; 6 p.
BOX-FOLDER 28/1	The Dew Was on the Rose IG holograph/typescript lyric sheets; [14] p.
BOX-FOLDER 28/2	The Dew Was on the Rose. Interlude Ozalid copyist manuscript piano-vocal score; 2 p.
BOX-FOLDER 28/2	The Dew Was on the Rose. Interlude Typescript lyric sheets; [4] p.
BOX-FOLDER 28/3	The Dew Was on the Rose. Reprise IG holograph/typescript lyric sheets; [9] p.
BOX-FOLDER 28/4	Dinner Song IG holograph/typescript lyric sheets; [5] p.

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BOX-FOLDER 28/5	Don't Be a Woman if You Can Ozalid copyist manuscript piano-vocal score; 15 p.
BOX-FOLDER 28/5	Don't Be a Woman if You Can IG holograph/typescript lyric sheets; [20] p.
BOX-FOLDER 28/6	For the Life of Me IG holograph/typescript/photocopy of lyric sheets; [16] p.
BOX-FOLDER 28/7	The Future Mrs. Coleman <i>see also</i> Stay as We Are GG holograph manuscript piano sketch; [1] p. <i>In caption:</i> Thanks, Kay
BOX-FOLDER 28/8	The Future Mrs. Coleman <i>see also</i> Stay as We Are IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 28/9	Good-Bye to All That IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 28/10	Heavenly Day IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 28/11	Hope for the Best Typescript lyric sheets; [13] p.
BOX-FOLDER 28/12	Land of Opportunitee [sic] Ozalid copyist manuscript piano-vocal score; 10 p.
BOX-FOLDER 28/12	Land of Opportunitee [sic] IG holograph/typescript lyric sheets; [31] p. <i>Laid in:</i> Lawrence Stewart typescript note
BOX-FOLDER 28/13	My Son-in-Law Ozalid copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 28/13	My Son-in-Law IG holograph/typescript lyric sheets; [20] p.
BOX-FOLDER 28/14	Remind Me Not to Leave Town IG holograph/typescript lyric sheets; [12] p.
BOX-FOLDER 28/15	Stay as We Are Ozalid copyist manuscript piano-vocal score; 7 p. <i>In caption:</i> New verse
BOX-FOLDER 28/15	Stay as We Are IG holograph/typescript lyric sheets; [8] p. <i>Note:</i> The Future Mrs. Coleman (unfinished) on p. [2]
BOX-FOLDER 28/16	Sweet Nevada [waltz version] Ozalid copyist manuscript piano-vocal score; 8 p.
BOX-FOLDER 28/16	Sweet Nevada [waltz version] IG holograph/typescript lyric sheets; [14] p.
BOX-FOLDER 28/17	Sweet Nevada [western version] IG holograph/typescript lyric sheets; [9] p.
BOX-FOLDER 28/18	There's No Holding Me IG holograph/typescript lyric sheets; [16] p. There's No Holding Me (If I Can Keep on Holding You) <i>see</i> Dance Alone With You <i>Note:</i> Alternate title
BOX-FOLDER 28/19	There's Nothing Like Marriage for People Ozalid copyist manuscript piano-vocal score; 12 p.

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BOX-FOLDER 28/19	There's Nothing Like Marriage for People IG holograph/typescript lyric sheets; [9] p.
BOX-FOLDER 28/20	Tomorrow is the Time Ozolid copyist manuscript piano-vocal score; 8 p.
BOX-FOLDER 28/20	Tomorrow is the Time Typescript lyric sheets; [3] p.
BOX-FOLDER 28/21	We're Better Off the Way We Are IG holograph/typescript lyric sheets; [8] p.
BOX-FOLDER 28/22	Outline Typescript with IG holograph emendations; [9] p. <i>Laid in:</i> George Kaufman typescript letter to IG, 1946 January (incomplete) <i>Laid in:</i> IG typescript notes
BOX-FOLDER 28/23	Unidentified lyrics IG holograph lyric sheets; [3] p.
BOX 28	<i>Piccadilly to Broadway (1920)</i>
BOX-FOLDER 28/24	Baby Blues Maurice DePackh holograph manuscript full score; 23 p.
BOX-FOLDER 28/25	Bambino Typescript lyric sheet Gondolier <i>see Bambino</i>
BOX-FOLDER 28/26	Mr. and Mrs. Manuscript/typescript lyric sheet
BOX-FOLDER 28/27	On the Brim of Her Old-Fashioned Bonnet Maurice DePackh holograph manuscript full score; 2 p. <i>Note:</i> Incomplete
BOX-FOLDER 28/28	Piccadilly's Not a Bit Like Broadway Typescript lyric sheet
BOX-FOLDER 28/29	Pick Yo' Partner Typescript lyric sheets; [2] p.
BOX-FOLDER 28/30	Somehow I Knew Typescript lyric sheets; [2] p.
BOX-FOLDER 28/31	Something Peculiar Copyist manuscript piano-vocal score; 4 p. <i>Caption title:</i> Spanish number
BOX-FOLDER 28/31	Something Peculiar Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 28/31	Something Peculiar Typescript lyric sheets; [4] p.
	Who's Who with You? <i>see Who's Who with You? from <i>Two Little Girls in Blue</i></i>
BOX 28	<i>Pins and Needles (1922)</i>
BOX-FOLDER 28/32	The Piccadilly Walk Typescript lyric sheet
BOX 29-30, 132, 135, 137	<i>Porgy and Bess (1935)</i>
BOX-FOLDER 29/1	Act I, scene 1 [Opening] Piano-vocal score proof copy; 1 p.

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BOX-FOLDER 29/2	Bess, You is My Woman Now Photocopy of sheet music (Spanish version)
BOX-FOLDER 29/2	Bess, You is My Woman Now Typescript lyric sheet
BOX-FOLDER 29/3	I Got Plenty o' Nuthin' Photocopy of sheet music (Spanish version)
BOX-FOLDER 29/3	I Got Plenty o' Nuthin' DuBose Heyward original typescript lyric sheets; [2] p. <i>Note:</i> GG holograph p. [1]; IG holograph p. [2]
BOX-FOLDER 29/4	I Hates Yo' Struttin' Style GG holograph manuscript sketch; [2] p. <i>In caption:</i> Maria
BOX-FOLDER 135/14	It Ain't Necessarily So GG holograph manuscript sketch; [1] p. <i>Note:</i> GG holograph manuscript sketch for "Oh Lawd, I'm on My Way" on verso <i>Note:</i> GG holograph manuscript list of 11 Rodgers and Hart songs for GG's radio program on verso <i>Note:</i> GG holograph drawings on verso <i>Laid in:</i> IG holograph note, 1959 December
BOX-FOLDER 29/5	It Ain't Necessarily So Photocopy of sheet music (Spanish version)
BOX-FOLDER 29/5	It Ain't Necessarily So IG holograph/typescript lyric sheets; [15] p. <i>Laid in:</i> Typescript letter from IG to Alexander Smallens, 1941 December 15 <i>Laid in:</i> Typescript letter from Columbia Broadcasting System, Inc. to Larry Spier, 1949 March 28
BOX-FOLDER 29/5	It Ain't Necessarily So IG typescript lyric sheet; [1] p. <i>Note:</i> 1952 revision for Adlai Stevenson
BOX-FOLDER 29/6	Lonely Boy GG holograph manuscript piano-vocal score; [1] p. <i>Note:</i> No lyric
BOX-FOLDER 29/7	Lonely Boy Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 29/7	Lonely Boy DuBose Heyward original typescript lyric sheet; [1] p. <i>Note:</i> GG holograph addition
BOX-FOLDER 29/7	Lonely Boy IG holograph lyric sheets; [2] p. <i>Note:</i> GG holograph names
BOX-FOLDER 29/8	My Man's Gone Now GG holograph manuscript sketch; [1] p. <i>In caption:</i> Serena song
BOX-FOLDER 29/9	Oh, Heav'nly Father Typescript lyric sheet
BOX-FOLDER 29/10	Oh, I Can't Sit Down! GG holograph manuscript sketch; [1] p. <i>In caption:</i> Picnic band

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BOX-FOLDER 29/11	Oh, I Can't Sit Down! IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 29/12	Oh Lawd, I'm on My Way <i>see also</i> It Ain't Necessarily So GG holograph manuscript sketch with drawings; [1] p.
BOX-FOLDER 132/5	Oh, the Train is at the Station/Leaving for the Promis' Lan' GG holograph manuscript sketch; [4] p.
BOX-FOLDER 135/15	Oh, the Train is at the Station/Leaving for the Promis' Lan' GG holograph manuscript draft; [4] p. <i>Note:</i> Canceled check pasted on with GG signature <i>Laid in:</i> Folder with IG inscription to Salka Viertel
BOX-FOLDER 132/6	Prelude GG holograph short score sketch; [2] p.
BOX-FOLDER 29/13	A Red-Headed Woman GG holograph manuscript sketch; [2] p. <i>Caption title:</i> Crown Blues
BOX-FOLDER 29/14	Roll Dem Bones GG holograph manuscript piano-vocal sketch; 2 p. <i>Note:</i> Gift of IG, 1939 May 24 <i>Laid in:</i> GG signature Six prayers <i>see</i> Oh, Heav'nly Father <i>Note:</i> Alternate title
BOX-FOLDER 29/15	Summertime Photocopy of sheet music (French version)
BOX-FOLDER 29/15	Summertime Photocopy of sheet music (Spanish version)
BOX-FOLDER 29/16	Sure to Go to Heaven GG holograph manuscript sketch; [1] p. <i>In caption :</i> First sketch; in the hand of IG
BOX-FOLDER 29/17	Sure to Go to Heaven GG holograph manuscript sketch; [1] p.
BOX-FOLDER 29/18	There's a Boat Dat's Leavin' Soon for New York GG holograph manuscript leadsheet; [1] p. <i>Caption title:</i> Boat for New York
BOX-FOLDER 135/16	There's a Boat Dat's Leavin' Soon for New York GG holograph manuscript sketch; [2] p. <i>In caption:</i> Other setting
BOX-FOLDER 29/19	They Pass by Singin' GG holograph manuscript piano-vocal sketch; 2 p.
BOX-FOLDER 29/20	What You Want wid Bess? GG holograph manuscript sketches; [3] p.
BOX-FOLDER 135/11	A Woman is a Sometime Thing GG holograph manuscript piano-vocal sketch; [3] p. <i>Laid in:</i> GG signature
BOX-FOLDER 29/21	Sketches : Act I, scene 1, rehearsal no. 22-23 GG holograph manuscript sketch; [1] p. <i>In caption:</i> Part of crap game music

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BOX-FOLDER 29/22	Sketches : Act I, scene 1, rehearsal no. 34-35 GG holograph manuscript piano-vocal sketch; [2] p. <i>In caption:</i> Jake
BOX-FOLDER 29/23	Sketches : Act I, scene 1, rehearsal no. 70-72 GG holograph manuscript short scores (A, B, C, D); 4 leaves <i>In caption:</i> Porgy's theme; in the hand of IG <i>Note:</i> Gift of Ira Gershwin, 1969
BOX-FOLDER 135/5	Sketches : Act I, scene 1, rehearsal no. 91-98 GG holograph manuscript piano-vocal score; [1], 5 p. <i>In caption:</i> Crap game <i>Note:</i> Inscribed to Isaac Goldberg
BOX-FOLDER 29/24	Sketches : Act I, scene 1, rehearsal no. 93-94 GG holograph manuscript short score (A); [1] p. <i>In caption:</i> Fugatta <i>Note:</i> From the estate of Kay Swift
BOX-FOLDER 29/25	Sketches : Act I, scene 1, rehearsal no. 99-100 GG holograph manuscript short scores (A, B, C, D); 4 leaves <i>Note:</i> From the estate of Kay Swift
BOX-FOLDER 132/7	Sketches : Act I, scene 1, rehearsal no. 126-129 GG holograph manuscript sketches <i>Caption titles:</i> Intro to Fugue; Fugue
BOX-FOLDER 29/26	Sketches : Act I, scene 1, rehearsal no. 130-131 GG holograph manuscript sketch; [2] p. <i>In caption:</i> Fugue interlude
BOX-FOLDER 29/27	Sketches : Act I, scene 1, rehearsal no. 131 GG holograph manuscript sketch; 1 p.
BOX-FOLDER 29/28	Sketches : Act II, scene 2, rehearsal no. 163-168 GG holograph manuscript piano-vocal score; [2] p. <i>Laid in:</i> GG check and photocopy of IG holograph notes
BOX-FOLDER 29/29	Sketches : Act II, scene 1, rehearsal no. 6-8 GG holograph manuscript sketch; [2] p. <i>In caption:</i> Fisherman music; in the hand of IG
BOX-FOLDER 29/30	Sketches : Act II, scene 2, rehearsal 131, unused GG holograph manuscript sketches; [7] p. <i>In captions:</i> Kittiwah <i>Laid in:</i> IG typescript note
BOX-FOLDER 29/31	Sketches : Act II, scene 2, rehearsal no. 131 GG holograph manuscript piano-vocal sketch; [2] p. <i>In caption:</i> Kittiwah (Africana)
BOX-FOLDER 29/32	Sketches : Act II, scene 3, rehearsal no. 225 GG holograph manuscript sketch; [1] p. <i>Caption title:</i> Storm
BOX-FOLDER 135/6	Sketches : Act II, scene 3 GG holograph manuscript sketch with three portrait drawings; [1] p. <i>Caption title:</i> Storm Scene <i>Note:</i> Canceled check pasted on with GG signature
BOX-FOLDER 29/33	Sketches : Act III, scene 3, Opening GG holograph manuscript note on development; [1] p.

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BOX-FOLDER 132/14	Sketches : Act III, scene 3, rehearsal no. 130 GG holograph manuscript sketch with portrait drawing in margin; [1] p.
BOX-FOLDER 29/34	Sketches : Act III, scene 3, rehearsal no. 156-162 GG holograph manuscript sketch; 7 p. <i>In caption:</i> Trio <i>Laid in:</i> IG letter and GG check
BOX-FOLDER 29/35	Miscellaneous and unused sketches GG holograph manuscript sketches; 4 leaves <i>Laid in:</i> IG typescript note
BOX-FOLDER 132/8	Miscellaneous motives GG holograph manuscript sketch; [1] p. <i>Laid in:</i> IG typescript note
Bound	Act I, scene I, 1934 May 23 GG holograph short score; [104] p.
Bound	Act I, scene II GG holograph short score; 75 p.
Bound	Act II GG holograph short score; [201] p.
Bound	Act III GG holograph short score; [139] p.
Bound	Act I GG holograph orchestral score; [167] p. <i>In caption</i> of Act I, scene I: Late 1934-1935 September 2
Bound	Act II GG holograph orchestral score; [242] p.
Bound	Act III GG holograph orchestral score; [85] p. <i>In caption</i> of Act III, scene I: July 22, 1935 (finished) <i>In caption</i> at end of Scene II, Act III: August 4, 1935 <i>In caption</i> of Act III, scene III: Finished August 23, 1935
Bound	Printed choral part Printed choral part; 238 p. <i>Note:</i> Copy owned by James E. Lightfoot
Bound-Green	Printed vocal score Pre-publication printed vocal score; 556 p. <i>Note:</i> Copy owned by Alexander Smallens, annotated showing cuts and inscribed by GG
Bound-Theatre Guild	Printed vocal score Pre-publication printed vocal score; 559 p. <i>Note:</i> Used by Theatre Guild, annotated with stage directions
Bound-Maroon	Printed vocal score Pre-publication printed vocal score; 442 p. <i>Note:</i> J. Rosamond Johnson's copy
Bound-Brown Marble	Printed vocal score Printed vocal score; 559 p. <i>Note:</i> First edition, 1935; unannotated
Bound-Maroon	Printed vocal score Printed vocal score; 559 p. <i>Note:</i> Revised printing with IG lyric changes

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Bound	Sketches GG holograph manuscript sketches; [4] p. <i>Includes:</i> Act I, scene I fugue; Oh, the Train is at the Station; Leaving for the Promis' Lan'
Bound	First draft libretto Typescript; [89] p. <i>Note:</i> Annotations in various hands <i>Note:</i> Annotations identified by IG
BOX-FOLDER 29/36	First draft libretto Photocopy of typescript; [89] p.
BOX-FOLDER 30/1	Libretto corrections IG holograph/typescript; [7] p.
BOX-FOLDER 30/2	German libretto Photocopy of typescript; 51 p. <i>Note:</i> Translated by Ralph Benatzky
BOX-FOLDER 30/2	German libretto Published print; 40 p.
BOX-FOLDER 30/3	Porgy (play) Typescript script; [112] p.
BOX-FOLDER 30/4	Screenplay: First revision Typescript; 97 [i.e., 99] p. <i>Note:</i> Revised by N. Richard Nash
BOX-FOLDER 30/5	Screenplay: Second revision Typescript; 105 [i.e., 107] p. <i>Note:</i> Revised by N. Richard Nash
BOX-FOLDER 30/6	Short script GG holograph manuscript; [2] p.
BOX-FOLDER 30/7	Ground plans Drafting plans; [3] p.
BOX-FOLDER 30/8	Key to switchboards Two typescripts; [2] p. each
BOX-FOLDER 30/12	Letters regarding screenplay Two typescripts from N. Richard Nash to Samuel Goldwyn, 1958 February 9; [1], 8 p.
BOX-FOLDER 30/9	List of tasks not yet done GG holograph manuscript; [1] p.
BOX-FOLDER 30/10	Memo regarding first sketches of Catfish Row Typescript; 1, 10 p.
BOX-FOLDER 30/11	Property plot Two typescripts; [4] p. each
BOX-FOLDER 137/38	Cuts by rehearsal number, undated Manuscript in the hand of Alexander Smallens; [3] p. <i>Laid in:</i> Card to Alexander Smallens from the <i>Porgy and Bess</i> orchestra, 1953
BOX-FOLDER 137/38	Timing sheet Manuscript on bookmark in the hand of Alexander Smallens <i>Note:</i> Possibly for a suite
BOX 30-31	<i>Primrose (1924)</i>
BOX-FOLDER 30/13	Ballet Orchestrator's holograph manuscript full score; 13 p.

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BOX-FOLDER 30/14	Berkeley Square and Kew GG holograph manuscript full score; 13 p. Boy wanted <i>see</i> Boy Wanted from <i>A Dangerous Maid</i>
BOX-FOLDER 30/15	Entrance of Brummell Orchestrator's holograph manuscript full score; [6] p.
BOX-FOLDER 30/16	Every Girl Has a Method of Her Own IG holograph/typescript lyric sheet
BOX-FOLDER 30/17	Finale, Act I Orchestrator's holograph manuscript full score; 14 p.
BOX-FOLDER 30/18	Finale, Act I Typescript lyric sheet
BOX-FOLDER 30/19	Finale, Act II Copyist manuscript full score; 23 p.
BOX-FOLDER 30/20	Four Little Sirens <i>see also</i> The Sirens from <i>A Dangerous Maid</i> Orchestrator's holograph manuscript full score; 5 p. <i>Note:</i> Incomplete
BOX-FOLDER 30/21	Four Little Sirens <i>see also</i> The Sirens from <i>A Dangerous Maid</i> IG holograph/typescript lyric sheets; [6] p. <i>Note:</i> Incomplete
BOX-FOLDER 31/1	I Make Hay While the Moon Shines Typescript lyric sheet
BOX-FOLDER 31/2	Isn't it Wonderful GG holograph manuscript full score; 20 p.
BOX-FOLDER 31/3	Isn't it Wonderful GG and William Daly holograph manuscript piano-vocal score; [1, 2] p. <i>Note:</i> Vocal line in hand of GG <i>Note:</i> No lyric
BOX-FOLDER 31/4	Isn't it Wonderful Typescript lyric sheets; [4] p.
BOX-FOLDER 31/5	The Mophams Orchestrator's holograph manuscript full score; 14 p.
BOX-FOLDER 31/6	The Mophams Typescript lyric sheets; [3] p.
BOX-FOLDER 31/7	Naughty Baby GG holograph manuscript full score; 22 [i.e., 21] p. <i>Note:</i> Incomplete, p. 4 missing <i>Note:</i> Earliest known GG orchestration
BOX-FOLDER 31/8	Naughty Baby GG holograph manuscript sketch; [1] p. <i>Laid in:</i> IG holograph notes
BOX-FOLDER 31/9	Naughty Baby Typescript lyric sheets; [2] p.
BOX-FOLDER 31/10	Opening, Act I Orchestrator's holograph manuscript full score; 31 p.
BOX-FOLDER 31/11	Opening, Act I IG holograph/typescript lyric sheets; [7] p.

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	<i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 31/12	Opening, Act II Orchestrator's holograph manuscript full score; 17 p.
BOX-FOLDER 31/13	Overture Orchestrator's holograph manuscript full score; 12 p.
BOX-FOLDER 31/14	Pep! Zip! and Punch! IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 31/15	Some Faraway Someone Orchestrator's holograph manuscript full score; 12 p.
BOX-FOLDER 31/16	Some Faraway Someone Typescript lyric sheets; [2] p.
BOX-FOLDER 31/17	That New-Fangled Mother of Mine Orchestrator's holograph manuscript full score; 7 p.
BOX-FOLDER 31/18	That New-Fangled Mother of Mine Typescript lyric sheets; [3] p.
BOX-FOLDER 31/19	This is the Life for a Man Orchestrator's holograph manuscript full score; [3] p. <i>Caption title:</i> The Place for a Man
BOX-FOLDER 31/20	Till I Meet Someone Like You Typescript lyric sheets; [4] p. <i>Caption title:</i> I've Never Met Another Little Girl
BOX-FOLDER 31/21	Wait a Bit, Susie Typescript lyric sheets; [2] p.
BOX-FOLDER 31/22	When Toby Is Out of Town Orchestrator's holograph manuscript full score; 13 p.
BOX-FOLDER 31/23	When Toby Is Out of Town IG holograph/typescript lyric sheet; [2] p.
BOX-FOLDER 31/24	When You're Not at Your Best Typescript lyric sheet
BOX-FOLDER 31/25	Sketch GG holograph manuscript melody sketch; [1] p. <i>In caption:</i> Good T.
BOX-FOLDER 31/26	Libretto Photocopy of typescript; [131] p.
BOX 31	<i>The Rainbow (revue, 1923)</i>
BOX-FOLDER 31/27	Sweetheart (I'm So Glad That I Met You) Sheet music <i>Note:</i> Lyric corrections in various hands, including IG
BOX 31-32, 141	<i>Rosalie (1928)</i>
BOX-FOLDER 31/28	At the Ex-King's Club Typescript lyric sheets; [2] p.
BOX-FOLDER 31/29	Beautiful Gypsy Copyist manuscript piano-vocal score; [1, 4] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 31/29	Beautiful Gypsy Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric

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BOX-FOLDER 31/29	Beautiful Gypsy Sheet music for "Wait a Bit, Susie" <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Revived as "Beautiful Gypsy"
BOX-FOLDER 31/29	Beautiful Gypsy Typescript lyric sheet
BOX-FOLDER 31/30	Beautiful Gypsy. Introduction Copyist manuscript piano-vocal score; [2] p.
BOX-FOLDER 31/31	Cadet Song Typescript lyric sheet
BOX-FOLDER 31/32	Comedy Dance GG holograph manuscript piano score; [3] p. <i>In caption</i> : Gershwin melody #43; in the hand of IG <i>Note:</i> Later published as "Merry Andrew"
BOX-FOLDER 31/33	Comedy Dance Copyist manuscript piano score; [1, 3] p.
BOX-FOLDER 31/33	Comedy Dance Two copyist manuscript piano scores; 3 p. each
BOX-FOLDER 31/33	Comedy Dance Ozalid piano score; 3 p.
BOX-FOLDER 31/33	Comedy Dance Photocopy of copyist manuscript piano score; 3 p.
BOX-FOLDER 31/34	Dance sequence GG holograph manuscript piano score; [4] p.
BOX-FOLDER 31/35	Enjoy Today Typescript lyric sheet
BOX-FOLDER 31/36	Ev'rybody Knows I Love Somebody Typescript lyric sheet Ex-King's number <i>see</i> At the Ex-King's Club <i>Note:</i> Alternate title
BOX-FOLDER 32/1	Finale, Act I Typescript/manuscript lyric sheets; [12] p.
BOX-FOLDER 32/2	Follow the Drum Typescript lyric sheets; [3] p.
BOX-FOLDER 32/3	Good-Bye to the One Girl <i>see also</i> True to Them All Typescript lyric sheet
BOX-FOLDER 32/4	Hussar March Typescript lyric sheet
BOX-FOLDER 32/5	I Forgot What I Started to Say GG holograph manuscript short score; [4] p.
BOX-FOLDER 32/6	I Forgot What I Started to Say IG holograph/typescript lyric sheets; [4] p. The Kind of Friend <i>see</i> Let Me Be a Friend to You <i>Note:</i> Alternate title
BOX-FOLDER 32/7	The King Can Do No Wrong Typescript lyric sheets; [5] p.

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BOX-FOLDER 32/8	Let Me Be a Friend to You Typescript lyric sheet
BOX-FOLDER 32/9	New York Serenade Typescript lyric sheet
BOX-FOLDER 32/10	Oh Gee! Oh Joy! Stephen O. Jones (orchestrator) holograph manuscript full score; 14, [i.e. 6] p. <i>Note:</i> Incomplete, p. 1-4, 9-12 absent
BOX-FOLDER 32/11	Oh Gee! Oh Joy! Copyist manuscript piano-vocal score (key of C); [4] p.
BOX-FOLDER 32/11	Oh Gee! Oh Joy! Copyist manuscript piano-vocal score (key of A); 4 p.
BOX-FOLDER 32/11	Oh Gee! Oh Joy! Typescript lyric sheets; [2] p. Opening, Act II <i>see</i> Enjoy Today <i>Note:</i> Alternate title
BOX-FOLDER 32/12	Rosalie [final version] Manuscript piano-vocal score in the hand of Hans Spialek; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 32/12	Rosalie [final version] Manuscript piano-vocal score; 6 p.
BOX-FOLDER 32/12	Rosalie [final version] Typescript lyric sheets; [6] p.
BOX-FOLDER 32/13	Rosalie [early version] GG holograph manuscript sketch; [1] p.
BOX-FOLDER 32/14	Rosalie. Selection Hans Spialek (arranger) holograph manuscript (with printed portions) piano score; 20 [i.e. 16] p. <i>Note:</i> Incomplete, p. 15-18 absent
BOX-FOLDER 32/15	Say So! Copyist manuscript piano-vocal score; 4 p.
BOX-FOLDER 32/15	Say So! Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 32/15	Say So! IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 32/16	Show Me the Town Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 32/16	Show Me the Town IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 32/17	True to Them All <i>see also</i> Good-Bye to the One Girl IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 32/18	Under the Furlough Moon Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 32/18	Under the Furlough Moon Copyist manuscript piano-vocal score; 5 p.

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- BOX-FOLDER 32/18** Under the Furlough Moon
Typescript lyric sheets; [2] p.
What I Started to Say
see [I Forgot What I Started to Say](#)
Note: Alternate title
- BOX-FOLDER 32/19** When Cadets Parade
Copyist manuscript piano-vocal score; 5 p.
Note: No lyric
- BOX-FOLDER 32/20** When Cadets Parade
IG holograph/typescript lyric sheets; [2] p.
- BOX-FOLDER 32/21** You Know How It Is
Typescript lyric sheets; [2] p.
- BOX-FOLDER 32/22** Libretto: Act I
Typescript; [78] p.
Note: Emendations in an unidentified hand
- BOX-FOLDER 32/23** Libretto : Act II
Typescript; 64 p.
Note: Emendations in an unidentified hand
- BOX-FOLDER 141/44** Musical plot outline
IG typescript with annotations; [2] p.
Laid in: Lawrence Stewart manuscript note; [1] p.
- Run Across***
see [Treasure Girl](#)
Note: Early title
- BOX 32-33, 135, 141** ***Shall We Dance (film, 1937)***
- BOX-FOLDER 32/24** Ballet
GG holograph manuscript short score sketch; [3] p.
In caption : Ballet?; in the hand of IG
- BOX-FOLDER 32/25** Ballet
GG holograph manuscript piano sketch; [1] p.
Note: Caption title in the hand of IG
- BOX-FOLDER 32/26** Ballet
Photocopy of copyist manuscript piano score; 8 p.
- BOX-FOLDER 32/27** French Ballet Class
Two Ozalid piano scores; 4 p. each
Note: One with emendations
- BOX-FOLDER 32/28** Graceful and Elegant
Two Ozalid piano scores; 3 p. each
- BOX-FOLDER 32/29** Hi-Ho!
GG holograph manuscript piano-vocal score; [8] p.
Note: Partial lyric
Note: Unidentified sketch material on p. [8]
- BOX-FOLDER 33/1** Hi-Ho!
Two commemorative facsimiles of GG holograph manuscript piano-vocal score and typescript lyric sheet; [8] p. each
Note: One lacks decorative slipcase, one inscribed by IG
Laid in: IG typescript note; [1] p.

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BOX-FOLDER 135/24	Hi-Ho! Two commemorative facsimiles of GG holograph manuscript piano-vocal score and typescript lyric sheet; [8] p. each <i>Note:</i> One inscribed by IG to Frankie and Leo, one inscribed by IG to Al Simon
BOX-FOLDER 33/2	Hi-Ho! Photocopy of copyist manuscript piano-vocal score; 10 p. <i>Note:</i> GG holograph score emendations
BOX-FOLDER 33/2	Hi-Ho! IG holograph/typescript lyric sheets; [8] p. Hi-Ho! I've Got It <i>see</i> Hi-Ho! <i>Note:</i> Alternate title
BOX-FOLDER 33/3	Interlude GG holograph manuscript piano score; [2] p. <i>In caption</i> : Fog horn music, "Can't take that away from me", used in film soundtrack; in the hand of IG
BOX-FOLDER 33/4	Interlude Copyist manuscript piano score; [1] p.
BOX-FOLDER 33/5	Introduction and Dance of the Waves Ballet Two Ozalid piano scores; 3 p. each <i>Note:</i> One with emendations
BOX-FOLDER 33/6	I've Got Beginner's Luck GG holograph manuscript piano-vocal score; [5] p. <i>Note:</i> No lyric
BOX-FOLDER 141/45	I've Got Beginner's Luck IG typescript lyric sheets; [2] p. <i>Note:</i> Lawrence Stewart manuscript note on verso
BOX-FOLDER 33/7	Let's Call the Whole Thing Off GG holograph manuscript piano-vocal sketch; [1, 5] p. <i>Laid in:</i> IG holograph description; 1 p.
BOX-FOLDER 33/8	Let's Call the Whole Thing Off Typescript/photocopy of lyric sheets; [7] p.
BOX-FOLDER 33/9	Promenade Photocopy of manuscript orchestration; [3] p.
BOX-FOLDER 33/10	Promenade Copyist manuscript piano score; [4] p.
BOX-FOLDER 33/10	Promenade Photocopy of copyist manuscript piano score; 3 p.
BOX-FOLDER 135/17	Slap That Bass GG holograph manuscript sketch; [4] p.
BOX-FOLDER 33/11	Slap That Bass Typescript lyric sheet
BOX-FOLDER 33/12	They All Laughed GG holograph manuscript piano-vocal score; [5] p. <i>Note:</i> No lyric
BOX-FOLDER 33/13	They All Laughed IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 33/14	They Can't Take That Away from Me Typescript lyric sheet

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BOX-FOLDER 33/15	Wake Up, Brother, and Dance GG holograph manuscript piano-vocal score; [1, 6] p. <i>Note:</i> Refrain lyric only
BOX-FOLDER 33/16	Wake Up, Brother, and Dance Ozalid piano-vocal score; 6 p.
BOX-FOLDER 33/16	Wake Up, Brother, and Dance Photocopy of GG holograph piano sketch; [1] p.
BOX-FOLDER 33/16	Wake Up, Brother, and Dance Sheet music <i>Laid in:</i> Letter from Carl S. Miller (Chappell & Co.) to IG, 1961 September 27
BOX-FOLDER 33/16	Wake Up, Brother, and Dance IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 33/17	Wake Up, Brother, and Dance GG holograph manuscript piano sketch; [1] p. <i>Note:</i> Refrain only
BOX 33-34	<i>The Shocking Miss Pilgrim (film, 1947)</i>
BOX-FOLDER 33/18	Aren't You Kind of Glad We Did? Manuscript piano-vocal score in the hand of Kay Swift; 1, 5 p.
BOX-FOLDER 33/18	Aren't You Kind of Glad We Did? Ozalid piano-vocal score; 5 p.
BOX-FOLDER 33/18	Aren't You Kind of Glad We Did? IG holograph/typescript lyric sheets; [15] p.
BOX-FOLDER 33/18	Aren't You Kind of Glad We Did? IG holograph/typescript lyric sheet; [1] p. <i>Note:</i> Revised version for Ella Fitzgerald
BOX-FOLDER 33/19	The Back Bay Polka Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
BOX-FOLDER 33/19	The Back Bay Polka Typescript lyric sheets; [9] p.
BOX-FOLDER 33/20	The Back Bay Polka. Dance interlude Manuscript piano score in the hand of Kay Swift; [1] p. Boston <i>see</i> The Back Bay Polka <i>Note:</i> Alternate title But Not in Boston <i>see</i> The Back Bay Polka <i>Note:</i> Alternate title
BOX-FOLDER 33/21	Changing My Tune Manuscript piano-vocal score in the hand of Kay Swift; 3 p.
BOX-FOLDER 33/21	Changing My Tune Typescript lyric sheets; [2] p.
BOX-FOLDER 33/22	Demon Rum Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p.
BOX-FOLDER 33/22	Demon Rum Photocopy of Ozalid proof; 3 p.
BOX-FOLDER 33/22	Demon Rum IG holograph/typescript lyric sheets; [3] p.

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BOX-FOLDER 33/23	Demon Rum Two copyist manuscript piano-vocal scores; [1, 2] p. each <i>Note:</i> No lyric
BOX-FOLDER 33/23	Demon Rum Photocopy of manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 33/24	For You, for Me, for Evermore GG holograph manuscript sketch; [1] p. <i>In caption :</i> Gold mine; in the hand of IG <i>Note:</i> Refrain only <i>Laid in:</i> IG holograph notes
BOX-FOLDER 33/25	For You, for Me, for Evermore Manuscript piano-vocal score in the hand of Kay Swift; 1, 5 p.
BOX-FOLDER 33/25	For You, for Me, for Evermore Manuscript vocal part in the hand of Kay Swift; [1] p.
BOX-FOLDER 33/25	For You, for Me, for Evermore IG holograph/typescript lyric sheet; [1] p.
BOX-FOLDER 33/26	March of the Suffragettes Manuscript leadsheet in the hand of Kay Swift; [1] p.
BOX-FOLDER 33/26	March of the Suffragettes IG holograph/typescript lyric sheets; [13] p.
BOX-FOLDER 33/27	One, Two, Three Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
BOX-FOLDER 33/27	One, Two, Three IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 33/28	Stand Up and Fight Manuscript piano-vocal score in the hand of Kay Swift; [1, 5] p.
BOX-FOLDER 33/28	Stand Up and Fight Photocopy of ozalid proof; 4 p.
BOX-FOLDER 33/28	Stand Up and Fight Typescript scenario; [2] p.
BOX-FOLDER 33/29	Sweet Packard! Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Cover title:</i> Packard's Business College <i>Note:</i> Includes two-bar introduction
BOX-FOLDER 33/29	Sweet Packard! Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
BOX-FOLDER 33/29	Sweet Packard! Photocopy of Ozalid proof; 3 p.
BOX-FOLDER 33/29	Sweet Packard! IG holograph/typescript scenario and lyric sheets; [5] p.
BOX-FOLDER 34/1	Tour of the Town Photocopy of Ozalid proof; 13 p.
BOX-FOLDER 34/1	Tour of the Town Typescript scenario and lyric sheets; [12] p. Waltzing is Better Sitting Down <i>see</i> One, Two, Three <i>Note:</i> Alternate title

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BOX-FOLDER 34/2	Welcome Song Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
BOX-FOLDER 34/2	Welcome Song Manuscript piano-vocal score in the hand of Kay Swift; [1, 4] p.
BOX-FOLDER 34/2	Welcome Song Photocopy of Ozalid proof; 4 p.
BOX-FOLDER 34/2	Welcome Song Typescript lyric sheets; [3] p.
BOX 34-35	Show Girl (1929)
BOX-FOLDER 34/3	Adored One GG holograph manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 34/4	Adored One Typescript lyric sheet
BOX-FOLDER 34/5	At Mrs. Simpkin's Finishing School Typescript lyric sheet
BOX-FOLDER 34/6	Couldn't Be Good Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> No lyric <i>Note:</i> Perhaps not by GG
BOX-FOLDER 34/7	Do What You Do! GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only
BOX-FOLDER 34/8	Do What You Do! Copyist manuscript piano-vocal score; [4] p.
BOX-FOLDER 34/8	Do What You Do! Copyist manuscript piano-vocal score; 1, 4 p. <i>Note:</i> No lyric
BOX-FOLDER 34/8	Do What You Do! Typescript lyric sheets; [2] p.
BOX-FOLDER 34/9	Feeling Sentimental GG holograph manuscript piano score; [2] p. <i>Note:</i> Verse only
BOX-FOLDER 34/10	Feeling Sentimental Manuscript piano-vocal score in the hand of William Daly; [2] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 34/10	Feeling Sentimental Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 34/10	Feeling Sentimental Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in the hand of William Daly
BOX-FOLDER 34/10	Feeling Sentimental Copyist manuscript piano-vocal score; [5] p. <i>Note:</i> Emendations of score in an unidentified hand <i>Note:</i> No lyric <i>Note:</i> Includes eight-bar introductions

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BOX-FOLDER 34/10	Feeling Sentimental Typescript lyric sheets; [2] p.
BOX-FOLDER 34/11	Finaletto, Act I scene 1 Copyist manuscript piano-vocal score; [5] p. <i>Note:</i> Emendations of score in an unidentified hand <i>Note:</i> No lyric
BOX-FOLDER 34/11	Finaletto, Act I scene 1 Typescript lyric sheet
BOX-FOLDER 34/12	Follow the Minstrel Band GG and William Daly holograph manuscript piano score; 4 p. <i>Note:</i> Verse in the hand of Daly, refrain in the hand of GG
BOX-FOLDER 34/13	Follow the Minstrel Band Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> GG holograph score emendations and drawing <i>Note:</i> No lyric
BOX-FOLDER 34/13	Follow the Minstrel Band Typescript lyric sheet
BOX-FOLDER 34/14	Happy Birthday Copyist manuscript piano-vocal score with corrections; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 34/14	Happy Birthday Typescript lyric sheet
BOX-FOLDER 34/15	Harlem Serenade GG holograph manuscript piano-vocal score; [2] p. <i>Note:</i> Verse only, fragmentary lyric
BOX-FOLDER 34/16	Harlem Serenade Manuscript piano-vocal score in the hand of William Daly; 2 p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 34/16	Harlem Serenade Copyist manuscript piano-vocal score; [4] p.
BOX-FOLDER 34/16	Harlem Serenade Typescript lyric sheet
	Home <i>see</i> Home Blues <i>Note:</i> Alternate title
BOX-FOLDER 34/17	Home Blues GG holograph manuscript piano-vocal score; 2 p. <i>Note:</i> No lyric
BOX-FOLDER 34/18	Home Blues Typescript lyric sheets; [2] p.
BOX-FOLDER 34/19	Home Lovin' Gal Typescript lyric sheet
BOX-FOLDER 34/20	Home Lovin' Man Typescript lyric sheet
BOX-FOLDER 34/21	How Could I Forget? GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 34/22	How Could I Forget? Copyist manuscript piano-vocal score; [3] p.

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	<i>Note:</i> No lyric
	<i>Note:</i> Unidentified sketch material on verso of score p. [3]
BOX-FOLDER 34/22	How Could I Forget? Typescript lyric sheet
BOX-FOLDER 34/23	I Just Looked at You Typescript lyric sheet
BOX-FOLDER 34/24	I Must Be Home by Twelve O'Clock GG holograph manuscript piano-vocal score; [1, 2] p. <i>Note:</i> Verse only, no lyric
BOX-FOLDER 34/25	I Must Be Home by Twelve O'Clock Manuscript piano-vocal score; [2] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 34/25	I Must Be Home by Twelve O'Clock Copyist manuscript piano-vocal score; [4] p.
BOX-FOLDER 34/25	I Must Be Home by Twelve O'Clock Typescript lyric sheets; [2] p.
BOX-FOLDER 34/26	I'm Just a Bundle of Sunshine Typescript lyric sheet
BOX-FOLDER 34/27	I'm Out for No Good Reason Tonight IG holograph/typescript lyric sheet; [2] p.
BOX-FOLDER 34/28	Liza GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 34/29	Liza Manuscript piano-vocal score in the hand of William Daly; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 34/29	Liza Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric
BOX-FOLDER 34/29	Liza Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations of score in the hand of William Daly <i>Note:</i> No lyric
BOX-FOLDER 34/29	Liza Typescript lyric sheets; [2] p.
	Liza (All the Clouds'll Roll Away) <i>see</i> Liza <i>Note:</i> Alternate title
	Lolita <i>see</i> Lolita, My Love <i>Note:</i> Alternate title
BOX-FOLDER 34/30	Lolita, My Love GG holograph manuscript piano score; [3] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 34/31	Lolita, My Love Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> Refrain only, no lyric <i>Note:</i> GG holograph score emendations on p. [3]

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BOX-FOLDER 34/31	Lolita, My Love Typescript/photocopy of lyric sheets; [2] p.
BOX-FOLDER 34/32	Magnolia GG holograph manuscript full score; 10 p.
BOX-FOLDER 34/33	Magnolia. Finale Typescript/photocopy of lyric sheets; [2] p.
BOX-FOLDER 34/34	Minstrel Show IG holograph/typescript lyric sheets; 2 p.
BOX-FOLDER 34/35	My Sunday Fella Photocopy of Maurice DePackh (orchestrator) full score; 24 p.
BOX-FOLDER 34/36	My Sunday Fella Manuscript piano-vocal score in the hand of William Daly/copyist; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 34/36	My Sunday Fella Typescript lyric sheet
BOX-FOLDER 34/37	My Sunday Fella. Ballet Photocopy of Maurice DePackh (orchestrator) full score; 9 p. <i>Caption title:</i> Sunday Feller Ballet
BOX-FOLDER 34/38	One Man Manuscript piano-vocal score in the hand of William Daly; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 34/38	One Man Typescript lyric sheet
BOX-FOLDER 35/1	Opening GG holograph manuscript piano score; 6 p.
BOX-FOLDER 35/2	Overture Photocopy of Maurice DePackh (orchestrator) full score; 25 p.
BOX-FOLDER 35/3	So Are You! Manuscript piano-vocal score in the hand of William Daly; [2] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 35/3	So Are You! Copyist manuscript piano-vocal score; [4] p.
BOX-FOLDER 35/3	So Are You! Manuscript piano-vocal score; [2] p. <i>Note:</i> Score has verse only
BOX-FOLDER 35/3	So Are You! Typescript lyric sheets; [2] p.
BOX-FOLDER 35/4	Somebody Stole My Heart Away Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 35/4	Somebody Stole My Heart Away Copyist manuscript piano-vocal score; [5] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 35/4	Somebody Stole My Heart Away IG holograph/typescript lyric sheet
BOX-FOLDER 35/5	Someone's Always Calling a Rehearsal Typescript lyric sheet

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BOX-FOLDER 35/6	Stage Door scene Typescript lyric sheet
BOX-FOLDER 35/7	Tonight's the Night GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Refrain only, no lyric
BOX-FOLDER 35/8	Tonight's the Night Maurice DePackh (orchestrator) holograph manuscript full score; 26 p. <i>Laid in:</i> IG typescript notes
BOX-FOLDER 35/8	Tonight's the Night Typescript lyric sheets; [2] p.
BOX-FOLDER 35/10	Libretto, Act I Typescript; [97] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 35/11	Libretto title page? IG holograph manuscript; [1] p.
BOX 35	<i>The Show Is On (revue, 1936)</i>
BOX-FOLDER 35/12	By Strauss GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric <i>Laid in:</i> IG holograph notes
BOX-FOLDER 35/13	By Strauss Typescript lyric sheets; [2] p.
BOX 35	<i>Sinbad (national tour, 1919-1921)</i>
BOX-FOLDER 35/14	Swanee <i>see also Swanee from <i>Capitol Revue</i></i> Sheet music <i>Note:</i> 1st edition, 2nd issue (photograph of Al Jolson on cover) <i>Smarty</i> <i>see Funny Face</i> <i>Note:</i> Early title
BOX 35	<i>The Social Register (play, 1931)</i>
BOX-FOLDER 35/15	The Key to My Heart Manuscript piano-vocal score in the hand of Albert Sirmay; 6 p.
BOX-FOLDER 35/15	The Key to My Heart 1st proof; 7 [i.e. 5] p.
BOX-FOLDER 35/15	The Key to My Heart Corrected 1st proof; 7 [i.e. 5] p.
BOX 35	<i>Song of the Flame (operetta, 1925)</i>
BOX-FOLDER 35/16	Cossack Love Song (Don't Forget Me) Manuscript piano-vocal score in the hand of Robert Russell Bennett; [4] p.
BOX-FOLDER 35/17	Midnight Bells Manuscript piano-vocal score in the hand of Albert Sirmay; 6 p.
BOX-FOLDER 35/18	Selection Manuscript piano score in the hand of Robert Russell Bennett; 14 p.
BOX-FOLDER 35/19	The Signal Manuscript piano-vocal score in the hand of Albert Sirmay; 4 p.
BOX-FOLDER 35/20	Song of the Flame Manuscript piano-vocal score in the hand of Albert Sirmay; 6 p.

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BOX-FOLDER 35/21	Vodka <i>see also</i> Looking for a Boy Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX 35	<i>Spice of 1922</i>
BOX-FOLDER 35/22	Yankee Doodle Blues Maurice DePackh (orchestrator) holograph manuscript full score; 16 p.
BOX 35-36, 135	<i>A Star is Born (film, 1954)</i> The Commercial (Calypso) <i>see</i> The TV Commercial <i>Note:</i> Alternate title
BOX-FOLDER 35/23	Dancing Partner IG holograph/typescript lyric sheets; [3] p. Get That Long Face Lost <i>see</i> Lose That Long Face <i>Note:</i> Early title
BOX-FOLDER 35/24	Gotta Have Me Go With You Typescript lyric sheet
BOX-FOLDER 35/25	Green Light Ahead Ozalid piano-vocal score; 6 p.
BOX-FOLDER 35/25	Green Light Ahead IG holograph/typescript lyric sheets; [10] p.
BOX-FOLDER 35/26	Here's What I'm Here For Ozalid piano-vocal score; 3 p.
BOX-FOLDER 35/26	Here's What I'm Here For Typescript lyric sheets; [2] p
BOX-FOLDER 36/1	I'm Off the Downbeat Ozalid piano-vocal score; 5 p.
BOX-FOLDER 36/1	I'm Off the Downbeat IG holograph/typescript lyric sheets; [16] p.
BOX-FOLDER 36/2	It's a New World IG holograph/typescript lyric sheets; [15] p. <i>Laid in:</i> Telegram from Lena Horne to IG, 1963 September 12 <i>Laid in:</i> Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 36/3	Lose That Long Face Ozalid piano-vocal score; 5 p.
BOX-FOLDER 36/3	Lose That Long Face IG holograph/typescript lyric sheets; [9] p.
BOX-FOLDER 135/7	The Man That Got Away Corrected publisher's proof piano-vocal score; p. 2-5 <i>Note:</i> Approved/signed off on by Harold Arlen <i>Laid in:</i> Typescript letter from Lawrence Stewart to Gary Carver, 2004 July 23
BOX-FOLDER 36/4	Someone at Last Ozalid piano-vocal score; 3 p.
BOX-FOLDER 36/4	Someone at Last IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 36/5	The TV Commercial Ozalid piano-vocal score; 3 p.

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BOX-FOLDER 36/5	The TV Commercial Typescript lyric sheet <i>Stepping Toes</i> <i>see</i> Shall We Dance <i>Note:</i> Working title
BOX 36	<i>Sticks and Stones (revue, 1939)</i>
BOX-FOLDER 36/6	Baby, You're News Typescript lyric sheet T'me Baby, You're News <i>see</i> Baby, You're News <i>Note:</i> Alternate title <i>Stop Flirting</i> <i>see</i> For Goodness Sake <i>Note:</i> Working title
BOX 36-39, 132, 139	<i>Strike Up the Band (1927, revised 1930)</i>
BOX-FOLDER 36/7	17 and 21 [1927] IG holograph/typescript lyric sheets; [7] p. Ding Dong <i>see</i> Ring-a-Ding-a-Ding-Dong Dell <i>Note:</i> Collective title
BOX-FOLDER 36/8	Dream Music [1930] Manuscript short score in the hand of William Daly; [2] p.
BOX-FOLDER 36/8	Dream Music [1930] Manuscript notes; [1] p.
BOX-FOLDER 36/9	Entrance of Gideon and Swiss Girls [1930] Copyist manuscript piano score; [2] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 36/10	Finale, Act II [1930] 16 copyist manuscript orchestral parts <i>Note:</i> Emendations in an unidentified hand Finaletto, Act II [1927] <i>see</i> Jim, Consider What You're Doing! <i>Note:</i> Article title Finaletto, Act II, scene 1 [1927] <i>see</i> Jim, Consider What You're Doing! <i>Note:</i> Article title
BOX-FOLDER 36/11	Finaletto, Act II scene 1 [early version] [1930] Typescript lyric sheet; [2] p.
BOX-FOLDER 36/12	Fletcher's American Chocolate Choral Society [1930] Copyist manuscript piano-vocal score; [25] p.
BOX-FOLDER 36/12	Fletcher's American Chocolate Choral Society [1930] Typescript lyric sheets; 2 p.
BOX-FOLDER 36/13	Hangin' Around with You [1930] GG holograph manuscript piano-vocal score with lyric; [4] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 36/14	Hangin' Around with You [1930] Copyist manuscript piano-vocal score; 7 p. <i>Note:</i> Emendations of score in an unidentified hand

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BOX-FOLDER 36/14	Hangin' Around with You [1930] Typescript lyric sheet
BOX-FOLDER 36/15	He Knows Milk [1930] Manuscript full score; [2] p. <i>Caption title:</i> Finale, Act I <i>Note:</i> Incomplete
BOX-FOLDER 36/16	He Knows Milk [1930] Copyist manuscript piano-vocal score; 1, 27 p. <i>Cover title :</i> Finale, Act I <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 36/16	He Knows Milk [1930] Typescript lyric sheets; [3] p.
BOX-FOLDER 36/17	Homeward Bound [1927] GG holograph manuscript piano vocal score; [4] p. <i>Note:</i> No lyric <i>Note:</i> Pages [3-4] in an unidentified hand
BOX-FOLDER 36/18	Homeward Bound [1927] Manuscript piano score in the hand of William Daly; 2 p. <i>Note:</i> Incomplete
BOX-FOLDER 36/18	Homeward Bound [1927] Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations of score in an unidentified hand <i>Note:</i> No lyric
BOX-FOLDER 36/19	Hoping That Someday You'd Care [1927] Copyist manuscript piano-vocal score; 5 p. <i>In caption :</i> Never used for Soon chorus free; in the hand of IG <i>Note:</i> No lyric
BOX-FOLDER 36/19	Hoping That Someday You'd Care [1927] Photocopy of copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Lyric in ink
BOX-FOLDER 36/19	Hoping That Someday You'd Care [1927] Typescript lyric sheet
BOX-FOLDER 36/20	How about a Boy? [1930] Typescript lyric sheets; [2] p. How about a Boy Like Me? <i>see</i> How about a Boy? <i>Note:</i> Alternate title
BOX-FOLDER 36/21	How about a Man? [1927] Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 36/21	How about a Man? [1927] Typescript lyric sheets; [2] p.
BOX-FOLDER 36/22	I Mean to Say [1930] Copyist manuscript piano-vocal score; 5 p.
BOX-FOLDER 36/22	I Mean to Say [1930] Sheet music <i>Note:</i> Emendations <i>Note:</i> On p. 4 in an unidentified hand: "Wrong! [i.e. wrong refrain] See corrected copy"

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BOX-FOLDER 36/22	I Mean to Say [1930] Sheet music with corrections
BOX-FOLDER 36/23	I Mean to Say [1930] 19 copyist manuscript orchestral parts <i>Note:</i> Some parts are incomplete <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 36/24	I Want to Be a War Bride [1930] <i>see also</i> Strike Up the Band Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 36/24	I Want to Be a War Bride [1930] <i>see also</i> Strike Up the Band Sheet music with corrections <i>Note:</i> Alternate title
BOX-FOLDER 36/25	If I Became the President [1930] GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 36/26	If I Became the President [1930] Copyist manuscript piano-vocal score; 6 p.
BOX-FOLDER 36/26	If I Became the President [1930] Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> Emendations of score in an unidentified hand <i>Note:</i> Lyric on p. 1 only
BOX-FOLDER 36/26	If I Became the President [1930] IG holograph/typescript lyric sheets; [9] p. <i>Note:</i> Emendations of score in an unidentified hand <i>Note:</i> Lyric on p. 1 only
BOX-FOLDER 37/1	If I Became the President [1930] 18 copyist manuscript orchestral parts <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 37/2	In the Rattle of the Battle [1930] Typescript lyric sheet
BOX-FOLDER 37/3	Incidental [1930] <i>see also</i> Typical Self-Made American Copyist manuscript piano score; [1] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 37/3	Incidental [1930] <i>see also</i> Typical Self-Made American Copyist manuscript piano score; [1] p. <i>Note:</i> Notations in an unidentified hand
BOX-FOLDER 37/4	Incidental music [1930] <i>see also</i> Soon Copyist manuscript piano score; [1] p.
BOX-FOLDER 37/5	I've Got a Crush on You [1930] <i>see also</i> I've Got a Crush on You from <i>Treasure Girl</i> Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Lyric in the hand of GG
BOX-FOLDER 37/6	I've Got a Crush on You [1930]

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- see also [I've Got a Crush on You](#) from *Treasure Girl**
Manuscript piano-vocal score in the hand of Albert Sirmay; 8 p.
- BOX-FOLDER 37/6** I've Got a Crush on You [1930]
*see also [I've Got a Crush on You](#) from *Treasure Girl**
Ozalid manuscript piano-vocal score; 3 p.
- BOX-FOLDER 37/6** I've Got a Crush on You [1930]
*see also [I've Got a Crush on You](#) from *Treasure Girl**
Typescript lyric sheet
- BOX-FOLDER 37/7** Jim, Consider What You're Doing! [1927]
Copyist manuscript piano-vocal score; 8 p.
Note: Partial lyric
- BOX-FOLDER 37/8** Jim, Consider What You're Doing! [1927]
Manuscript piano-vocal score; [8] p.
- BOX-FOLDER 37/9** Jim, Consider What You're Doing! [1927]
Typescript lyric sheets; [2] p.
Mademoiselle from New Rochelle
see [Mademoiselle in New Rochelle](#)
Note: Alternate title
- BOX-FOLDER 37/10** Mademoiselle in New Rochelle [1930]
GG holograph manuscript piano-vocal score; [5] p.
Note: Refrain in the hand of William Daly
Note: Lyric in an unidentified hand
- BOX-FOLDER 37/11** Mademoiselle in New Rochelle [1930]
Sheet music with corrections
- BOX-FOLDER 37/11** Mademoiselle in New Rochelle [1930]
Typescript lyric sheet
- BOX-FOLDER 132/9** The Man I Love [1927]
*see also [The Man I Love](#) from *Lady, Be Good!**
William Daly holograph manuscript full score; 19 p.
- BOX-FOLDER 37/12** The Man I Love [1927]
*see also [The Man I Love](#) from *Lady, Be Good!**
William Daly holograph manuscript short score sketch; [1] p.
A Man in High Degree: Entrance of Colonel Holmes
see [A Man of High Degree and The Unofficial Spokesman \[1930\]](#)
Note: Alternate title
- BOX-FOLDER 37/13** A Man of High Degree and The Unofficial Spokesman [1930]
see also [The Unofficial Spokesman \[1927\]](#)
Copyist manuscript piano-vocal score; 11 p.
Note: Emendations and lyric in an unidentified hand
- BOX-FOLDER 37/13** A Man of High Degree and The Unofficial Spokesman [1930]
see also [The Unofficial Spokesman \[1927\]](#)
Manuscript piano score in the hand of William Daly; [2] p.
Note: Refrain only
- BOX-FOLDER 37/14** Meadow Serenade [1927]
Manuscript piano-vocal score in the hand of Kay Swift; [3] p.
Note: No lyric
Note: Piano score for "We are Visitors Here" on p. [4]
- BOX-FOLDER 37/14** Meadow Serenade [1927]
Photocopy of manuscript piano-vocal score in the hand of Kay Swift; [3] p.

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	<i>Note:</i> Lyric in ink
BOX-FOLDER 37/14	Meadow Serenade [1927] IG holograph/typescript/photocopy of lyric sheets; [5] p.
BOX-FOLDER 37/15	Military Dancing Drill [1927] Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 37/15	Military Dancing Drill [1927] Typescript lyric sheet
BOX-FOLDER 37/16	Military Dancing Drill [1930] 16 copyist manuscript orchestral parts <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 37/17	Military Dancing Drill. Encore [1930] 17 copyist manuscript orchestral parts <i>Note:</i> Emendations in an unidentified hand Nursie, Nursie <i>see</i> Oh, This Is Such a Lovely War
BOX-FOLDER 37/18	<i>Note:</i> Included in an early version of "Oh, This Is Such a Lovely War" Official Resume [1930] Copyist manuscript piano-vocal score; 11 p. <i>Note:</i> Emendations in an unidentified hand <i>Caption title:</i> Finaletto, Act II, scene 2
BOX-FOLDER 37/19	Official Resume [1930] Typescript lyric sheet
BOX-FOLDER 37/20	Oh, This is Such a Lovely War [1927] <i>see also</i> In the Rattle of the Battle and Military Dancing Drill Copyist manuscript score; [9] p. <i>Note:</i> Portions written as a short score, leadsheet, piano-vocal score, or piano score
BOX-FOLDER 37/20	Oh, This Is Such a Lovely War [1927] <i>see also</i> In the Rattle of the Battle and Military Dancing Drill Typescript lyric sheets; 3 p. <i>Note:</i> Includes lyrics for "Nursie, Nursie"
BOX-FOLDER 37/21	Oh, This Is Such a Lovely War [1927] 16 copyist manuscript orchestral parts <i>Note:</i> Emendations in an unidentified hand Opening, Act I, scene 3 <i>see</i> Patriotic Rally <i>Note:</i> Alternate title Opening, Act II [1927] <i>see</i> Oh, This Is Such a Lovely War <i>Note:</i> Alternate title
BOX-FOLDER 38/1	Opening, Act II [1930] GG holograph manuscript piano-vocal score; [8] p. <i>Note:</i> No lyric <i>Note:</i> "Insert" in an unidentified hand
BOX-FOLDER 38/2	Opening, Act II [1930] Copyist manuscript (with printed portions) piano-vocal score; 1, 13 p.
BOX-FOLDER 38/3	Overture Copyist manuscript piano score; 1, 13 p. <i>Note:</i> Emendations in an unidentified hand

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BOX-FOLDER 38/4	Patriotic Rally [1930] Copyist manuscript piano-vocal score; 9 p.
BOX-FOLDER 38/4	Patriotic Rally [1930] Typescript lyric sheet
BOX-FOLDER 38/5	Patriotic Rally [1930] 16 copyist manuscript orchestral parts <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 38/6	Ring-a-Ding-a-Ding-Dong Dell [1930] GG holograph manuscript piano score; [4] p.
BOX-FOLDER 38/7	Selection Hans Spialek (arranger) holograph manuscript (with printed portions) piano score; 18 p. Seventeen and Twenty-One <i>see</i> 17 and 21 <i>Note:</i> Alternate title
BOX-FOLDER 38/8	Sing "Carry On!" GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 38/9	Sing "Carry On!" GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 38/10	Sing "Carry On!" Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 38/11	Soldiers' March GG holograph manuscript piano sketch; [2] p. <i>Laid in:</i> IG holograph notes
BOX-FOLDER 38/12	Soldiers' March Copyist manuscript piano score; [2] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 38/13	Soon [1930] <i>see also</i> Incidental music and Hoping That Someday You'd Care Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 38/13	Soon [1930] <i>see also</i> Incidental music and Hoping That Someday You'd Care Sheet music with emendations
BOX-FOLDER 38/14	Soon. Reprise [1930] Copyist manuscript piano-vocal score; 3 p.
BOX-FOLDER 38/14	Soon. Reprise [1930] Sheet music for "Soon" with emendations
BOX-FOLDER 38/15	Strike Up the Band [1927] H.A. Rubinstein holograph manuscript full score; [1, 30] p.
BOX-FOLDER 38/16	Strike Up the Band [1927] Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 38/16	Strike Up the Band [1927] Two copies of sheet music <i>Note:</i> Emendations in an unidentified hand

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BOX-FOLDER 38/16	Strike Up the Band [1927] IG holograph/typescript lyric sheets; [8] p. <i>Note:</i> Includes refrains for "I Want to Be a War Bride" and "Thanks to You" on p. [3]
BOX-FOLDER 38/17	Strike Up the Band [Concert orchestration] 28 copyist manuscript orchestral parts <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 38/18	Strike Up the Band. Reprise [1927] 13 copyist manuscript orchestral parts (flute part absent)
BOX-FOLDER 38/19	Strike Up the Band for UCLA Typescript lyric sheets; [3] p.
BOX-FOLDER 39/1	Thanks to You [1930] <i>see also</i> Strike Up the Band Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> Lyric fragment
BOX-FOLDER 39/1	Thanks to You [1930] Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> Lyric fragment
BOX-FOLDER 39/1	Thanks to You [1930] Copyist manuscript piano-vocal score; 7 p.
BOX-FOLDER 39/1	Thanks to You [1930] Two photocopies of copyist manuscript piano-vocal score; [3] p. each
BOX-FOLDER 39/1	Thanks to You [1930] Typescript lyric sheets; [3] p. <i>Note:</i> IG holograph drawings on p. [3]
BOX-FOLDER 39/2	There Was Never Such a Charming War [1930] Typescript lyric sheet
BOX-FOLDER 39/3	Typical Self-Made American [1930] Copyist manuscript piano-vocal score; 11 p.
BOX-FOLDER 39/3	Typical Self-Made American [1930] IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 39/4	The Unofficial Spokesman [1927] <i>see also</i> A Man of High Degree and The Unofficial Spokesman [1930] Typescript lyric sheets; [2] p.
BOX-FOLDER 39/5	The War That Ended War [1927] GG holograph manuscript piano score; [5] p. <i>Caption title:</i> Opening, scene III, act II
BOX-FOLDER 39/6	The War That Ended War [1927] Typescript lyric sheets; [2] p. What's the Use of Hangin' Around with You <i>see</i> Hangin' Around with You <i>Note:</i> Alternate title
BOX-FOLDER 39/7	Yankee Doodle Rhythm [1927] Manuscript piano-vocal score in the hand of William Daly; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 39/7	Yankee Doodle Rhythm [1927] Copyist manuscript piano-vocal score; 1, 5 p.
BOX-FOLDER 39/7	Yankee Doodle Rhythm [1927] Two copyist manuscript piano parts; [4] p. each

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BOX-FOLDER 39/7	Yankee Doodle Rhythm [1927] Typescript lyric sheets; [3] p.
BOX-FOLDER 39/8	Unidentified parts [1930] 15 copyist manuscript orchestral parts for final section(s) <i>Laid in:</i> Fragment of violin part for related musical material <i>Laid in:</i> Orchestrator's manuscript notes; [1] p.
BOX-FOLDER 139/5	Script Photocopy of typescript; [127] p.
BOX-FOLDER 139/6	Dialog book [1927] Photocopy of typescript/manuscript; [45] p. <i>Note:</i> Lines for "C. Edgar Sloane," as played by Robert Bentley
BOX-FOLDER 39/9	Dialog book [1930] Typescript; [1, 11] p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Lines for "Anne," as played by Doris Carson <i>Laid in:</i> Gum wrapper with GG autograph given to Doris Carson
BOX 39	<i>The Sunshine Trail (film, 1923)</i>
BOX-FOLDER 39/10	The Sunshine Trail Charles N. Grant (orchestrator) holograph manuscript full score; 1, 14 p.
BOX-FOLDER 39/11	The Sunshine Trail Copyist manuscript piano-vocal score; [4] p.
BOX-FOLDER 39/11	The Sunshine Trail Typescript lyric sheet
BOX 39	<i>Sweet Little Devil (1924)</i>
BOX-FOLDER 39/12	Hey! Hey! Let 'Er Go! GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 39/13	Hey! Hey! Let 'Er Go! Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 39/14	Hooray for the U.S.A.! Typescript lyric sheet
BOX-FOLDER 39/15	The Jijibo Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 39/15	The Jijibo Typescript lyric sheets; [2] p.
BOX-FOLDER 39/16	Just Supposing Typescript lyric sheet
BOX-FOLDER 39/17	Kitchenette Typescript lyric sheet <i>Note:</i> IG holograph drawings
BOX-FOLDER 39/18	The Matrimonial Handicap Typescript lyric sheet
BOX-FOLDER 39/19	(You're Mighty Lucky) My Little Duckie Typescript lyric sheet
BOX-FOLDER 39/20	Pepita Copyist manuscript piano-vocal score; 6 p.

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- Note:* Emendations of score in an unidentified hand
- BOX-FOLDER 39/20** Pepita
Typescript lyric sheet
- Note:* Emendations of score in an unidentified hand
- BOX-FOLDER 39/21** Quite a Party
Typescript lyric sheet
- BOX-FOLDER 39/22** Selection
Robert Russell Bennett (arranger) holograph manuscript (with printed portions) piano score; 6 p.
- BOX-FOLDER 39/23** Someone Believes in You
Copyist manuscript piano-vocal score; 5 p.
Note: Lyric in an unidentified hand
- BOX-FOLDER 39/23** Someone Believes in You
Typescript lyric sheets; [2] p.
- BOX-FOLDER 39/24** Strike, Strike, Strike
Typescript lyric sheets; 3 p.
- BOX-FOLDER 39/25** Under a One-Man Top
Copyist manuscript piano-vocal score with corrections; 5 p.
- BOX-FOLDER 39/25** Under a One-Man Top
Copyist manuscript piano-vocal score; 5 p.
Note: Refrain lyric only
- BOX-FOLDER 39/25** Under a One-Man Top
Manuscript/typescript lyric sheets; [3] p.
- BOX-FOLDER 39/26** Virginia (Don't Go Too Far)
Manuscript piano-vocal score in the hand of Stephen O. Jones; 6 p.
- BOX-FOLDER 39/26** Virginia (Don't Go Too Far)
Typescript lyric sheet
- Tally Ho**
see [Treasure Girl](#)
Note: Early title
- BOX 39-41** **Tell Me More (1925)**
- BOX-FOLDER 39/27** Baby!
Copyist manuscript piano score; 5 p.
- BOX-FOLDER 39/27** Baby!
Typescript lyric sheets; [2] p.
- BOX-FOLDER 39/28** Duet
GG holograph manuscript piano-vocal score; [3] p.
Caption title : My Fair Lady/Duet?; in an unidentified hand
Note: No lyric
Note: Bears no similarity to other "My Fair Lady" materials
- BOX-FOLDER 39/29** Finale
Copyist manuscript piano-vocal score; [7] p.
Note: Incomplete, no lyric
Note: Emendations in an unidentified hand
- BOX-FOLDER 39/29** Finale
Manuscript piano sketch; [2] p.
- BOX-FOLDER 39/30** Finale I
Copyist manuscript piano-vocal score; [4] p.
Note: No lyric

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BOX-FOLDER 39/30	Finale I Copyist manuscript piano score; [1] p. <i>Note:</i> Four-bar Maestoso section
BOX-FOLDER 39/31	Finale, Act I Copyist manuscript piano-vocal score; 8 p. <i>Note:</i> No lyric
BOX-FOLDER 39/32	Finale Ultimo Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 39/32	Finale Ultimo Manuscript piano sketch; [1] p.
BOX-FOLDER 39/33	Finaletto Copyist manuscript piano-vocal score; 9 p. <i>Note:</i> No lyric
BOX-FOLDER 39/34	Finaletto, Act II, scene I Typescript lyric sheet Gush-Gush-Gushing <i>see</i> Gushing <i>Note:</i> Alternate title
BOX-FOLDER 39/35	Gushing GG holograph manuscript piano score; [4] p.
BOX-FOLDER 40/1	Gushing Two copyist manuscript piano-vocal scores; [4] p. each <i>Note:</i> No lyric <i>Note:</i> One in key of G, one in key of F
BOX-FOLDER 40/1	Gushing Two copyist manuscript lead sheets; [2] p. each
BOX-FOLDER 40/1	Gushing Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 40/2	Gushing IG holograph/typescript lyric sheets; [6] p.
BOX-FOLDER 40/3	The He-Man GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 40/4	The He-Man Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 40/4	The He-Man Typescript lyric sheet
BOX-FOLDER 40/5	How Can I Win You Now? GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 40/6	How Can I Win You Now? Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric

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BOX-FOLDER 40/6	How Can I Win You Now? Typescript lyric sheet
BOX-FOLDER 40/7	I'm Somethin' on Avenue A Typescript lyric sheet
BOX-FOLDER 40/8	In Sardinia GG holograph manuscript piano-vocal score; [2, 4] p. <i>Note:</i> No lyric
BOX-FOLDER 40/9	In Sardinia Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric
BOX-FOLDER 40/9	In Sardinia Copyist manuscript piano-vocal score; 9 p. <i>Note:</i> No lyric <i>Note:</i> Includes encore
BOX-FOLDER 40/9	In Sardinia Typescript lyric sheets; [2] p.
BOX-FOLDER 40/10	Incidental Copyist manuscript piano score; [2] p. Kenneth Won the Yachting Race see Finaletto, Act II, scene 1 <i>Note:</i> Alternate title
BOX-FOLDER 40/11	Kickin' the Clouds Away Copyist manuscript piano-vocal score; 16 p. <i>Note:</i> No lyric <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 40/11	Kickin' the Clouds Away Typescript lyric sheet Lady Fair see My Fair Lady <i>Note:</i> Alternate title
BOX-FOLDER 40/12	Love Is in the Air GG holograph manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 40/13	Love Is in the Air Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 40/13	Love Is in the Air Copyist manuscript piano-vocal score; [9] p. <i>Note:</i> No lyric
BOX-FOLDER 40/13	Love Is in the Air Typescript lyric sheet
BOX-FOLDER 40/14	Mr. and Mrs. Sipkin Two copyist manuscript piano-vocal scores; 8 p. each <i>Note:</i> No lyric
BOX-FOLDER 40/14	Mr. and Mrs. Sipkin Copyist manuscript piano-vocal score; 10 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand

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BOX-FOLDER 40/14	Mr. and Mrs. Sipkin Copyist manuscript piano-vocal score; 18 p. <i>Note:</i> No lyric <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 40/14	Mr. and Mrs. Sipkin Typescript lyric sheet Monty! Their Only Child <i>see</i> Mr. and Mrs. Sipkin <i>Note:</i> Alternate title
BOX-FOLDER 40/15	My Fair Lady Copyist manuscript piano-vocal score; [6] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 40/15	My Fair Lady Copyist manuscript piano-vocal score; 18 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 40/15	My Fair Lady Manuscript lead sheet; [2] p. <i>Note:</i> Manuscript instructions on p. [3]
BOX-FOLDER 40/15	My Fair Lady Typescript lyric sheet
BOX-FOLDER 40/16	Once Manuscript piano-vocal score in the hand of William Daly; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 40/16	Once Manuscript piano score in the hand of Hilding Anderson; [3] p.
BOX-FOLDER 40/16	Once IG holograph/typescript lyric sheets; [3] p. Opening, Act I <i>see</i> Shopgirls and Mannequins <i>Note:</i> Alternate title Opening, Act II <i>see</i> Love Is in the Air <i>Note:</i> Alternate title
BOX-FOLDER 40/17	Opening, Act II scene 3 <i>see also</i> Ukelele Lorelei Copyist manuscript piano score; [3] p.
BOX-FOLDER 40/17	Opening, Act II scene 3 <i>see also</i> Ukelele Lorelei Manuscript sketch; [1] p. Opening ensemble <i>see</i> Shopgirls and Mannequins <i>Note:</i> Alternate title
BOX-FOLDER 40/18	Selection Robert Russell Bennett holograph manuscript piano score; 23 p.
BOX-FOLDER 40/19	Shopgirls and Mannequins Copyist manuscript piano score; 13 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 40/19	Shopgirls and Mannequins Two copyist manuscript piano parts; 18 p. each

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BOX-FOLDER 40/19	Shopgirls and Mannequins Typescript lyric sheet
BOX-FOLDER 40/20	Sole Mio Copyist manuscript piano score; [1] p.
BOX-FOLDER 40/20	Sole Mio Manuscript piano sketch; [1] p. <i>Note:</i> Music not by GG
BOX-FOLDER 40/21	Specialty No. 1 Robert Russell Bennett holograph manuscript piano score; [2] p. <i>Note:</i> Music not by GG
BOX-FOLDER 40/22	Tell Me More GG holograph manuscript piano-vocal score; 4 p. <i>Note:</i> No lyric
BOX-FOLDER 40/23	Tell Me More Copyist manuscript piano-vocal score; 1, 4 p. <i>Note:</i> No lyric
BOX-FOLDER 40/23	Tell Me More Copyist manuscript piano-vocal score; 1, 4 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand on p. [5]
BOX-FOLDER 40/23	Tell Me More Copyist manuscript TTBB arrangement for men's chorus; [2] p. <i>Note:</i> No piano part
BOX-FOLDER 40/23	Tell Me More Typescript lyric sheets; [3] p.
BOX-FOLDER 40/24	Tell Me More. Reprise Copyist manuscript piano-vocal score; [1, 3] p.
BOX-FOLDER 40/24	Tell Me More. Reprise Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 40/25	Three Times a Day Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Lyric and emendations in an unidentified hand
BOX-FOLDER 40/25	Three Times a Day Copyist manuscript piano-vocal score; 6 p. <i>Note:</i> No lyric
BOX-FOLDER 40/25	Three Times a Day Typescript lyric sheet
BOX-FOLDER 41/1	Ukelele Lorelei GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> Refrain (partial lyric) with realized chords for ukulele in an unidentified hand on p. [4]
BOX-FOLDER 41/2	Ukelele Lorelei Copyist manuscript piano-vocal score; [10] p. <i>Note:</i> No lyric <i>Note:</i> Piano introduction for "Opening, Act II, scene 3" on p. [1-2] <i>Note:</i> Encore music on p. [7-10]
BOX-FOLDER 41/2	Ukelele Lorelei Two copyist manuscript piano-vocal scores; [5] p. each

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	<i>Note:</i> No lyric
BOX-FOLDER 41/2	Ukelele Lorelei Copyist manuscript piano-vocal score; 1, 10 p. <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 41/2	Ukelele Lorelei Typescript lyric sheet <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 41/3	Ukelele Lorelei. Dance GG holograph manuscript piano score; [3] p.
BOX-FOLDER 41/4	Waltz GG holograph manuscript piano-vocal sketch; [3] p. <i>Note:</i> No lyric
	When My Oil Well Starts Gush-Gush-Gushing <i>see</i> Gushing <i>Note:</i> Alternate title
BOX-FOLDER 41/5	When the Debbies Go By GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric <i>Note:</i> On p. [4] in an unidentified hand: Reprise, Tell Me More
BOX-FOLDER 41/5	When the Debbies Go By Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 41/6	When the Debbies Go By Copyist manuscript piano-vocal score; [1, 5] p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 41/6	When the Debbies Go By Typescript lyric sheet
	Where the Delicatessen Flows <i>see</i> In Sardinia <i>Note:</i> Alternate title
BOX-FOLDER 41/7	Why Do I Love You? GG holograph manuscript piano-vocal score; [1, 4] p. <i>Note:</i> No lyric <i>Note:</i> Discarded sketch of opening on p. [2]
BOX-FOLDER 41/8	Why Do I Love You? Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Includes four-bar introduction <i>Note:</i> Key of E minor
BOX-FOLDER 41/8	Why Do I Love You? Copyist manuscript piano-vocal score; 11 p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Includes encores on p. 6-11 <i>Note:</i> Key of A-flat major
BOX-FOLDER 41/8	Why Do I Love You? Copyist manuscript piano score; [3] p.

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BOX-FOLDER 41/8	Why Do I Love You? Manuscript piano score; [1, 2] p. <i>Note:</i> Encore music
BOX-FOLDER 41/8	Why Do I Love You? Photocopy of sheet music (German)
BOX-FOLDER 41/8	Why Do I Love You? Typescript lyric sheets; [3] p.
BOX-FOLDER 41/9	Untitled Copyist manuscript piano-vocal score; [3] p. <i>In caption:</i> 15 B <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Vocal line crossed out
BOX-FOLDER 41/9	Untitled Copyist manuscript piano score; [1, 2] p. On cover: 15 B
BOX-FOLDER 41/10	Run down sheet of copyist Manuscript list; [1] p.
BOX 41	<i>That's a Good Girl (1928)</i>
BOX-FOLDER 41/11	Before We Were Married Typescript lyric sheet
BOX-FOLDER 41/12	Chirp Chirp! Typescript lyric sheet
BOX-FOLDER 41/13	Day after Day Typescript lyric sheet
BOX-FOLDER 41/14	Let Yourself Go! Typescript lyric sheet
BOX-FOLDER 41/15	The One I'm Looking For Typescript lyric sheet
BOX-FOLDER 41/16	Sweet So-and-So Typescript lyric sheet
BOX-FOLDER 41/17	There I'd Settle Down Typescript lyric sheets; [2] p.
BOX-FOLDER 41/18	Weekend Typescript lyric sheet What to Do? <i>see</i> Whoopee <i>Note:</i> Original title
BOX-FOLDER 41/19	Whoopee Typescript lyric sheet
BOX-FOLDER 41/20	Why Be Good? Typescript lyric sheet
BOX-FOLDER 41/21	Libretto title page IG holograph manuscript; [1] p.
BOX-FOLDER 41/22	Song synopsis IG holograph/typescript manuscripts; [3] p. <i>Note:</i> One version includes Lawrence Stewart holograph/typescript notes
BOX 41-45	<i>Tip Toes (1925)</i>

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BOX-FOLDER 42/14	Entr'acte 14 orchestral parts (incomplete set)
BOX-FOLDER 42/15	Entr'acte [variant] Eight orchestral parts (incomplete set)
BOX-FOLDER 41/23	Finale, Act I Typescript lyric sheets; 5 p.
BOX-FOLDER 42/16	Finale, Act I 15 orchestral parts (incomplete set)
BOX-FOLDER 41/24	Finale, Act II Typescript lyric sheets; [3] p.
BOX-FOLDER 42/17	Finale, Act II 15 orchestral parts
BOX-FOLDER 42/18	Finale, Act II [variant] Piano part only Florida <i>see</i> Waiting for the Train <i>Note:</i> Alternate title
BOX-FOLDER 41/25	Gather-Ye-Rosebuds Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric
BOX-FOLDER 41/25	Gather-Ye-Rosebuds Photocopy of copyist manuscript piano-vocal score; [4] p.
BOX-FOLDER 41/25	Gather-Ye-Rosebuds Photocopy of copyist manuscript piano-vocal score; [5] p.
BOX-FOLDER 41/25	Gather-Ye-Rosebuds IG holograph/typescript/photocopy of lyric sheets; [3] p.
BOX-FOLDER 41/26	Harbor of Dreams Typescript lyric sheets; [2] p.
BOX-FOLDER 41/27	The Harlem River Chanty GG holograph manuscript piano score; [3] p.
BOX-FOLDER 41/28	The Harlem River Chanty GG holograph manuscript piano sketch; [2] p. <i>In caption</i> : Part of Harlem River chanty; in the hand of IG
BOX-FOLDER 41/29	The Harlem River Chanty Four Ozalid piano-vocal scores; 5 p. each <i>Note:</i> Two scores have IG holograph notes
BOX-FOLDER 41/29	The Harlem River Chanty IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 41/30	It's a Great Little World GG holograph manuscript piano score; 3 p.
BOX-FOLDER 41/31	It's a Great Little World Two copyist manuscript piano-vocal scores; 5 p. each <i>Note:</i> One has emendations in an unidentified hand
BOX-FOLDER 41/31	It's a Great Little World Manuscript/copyist manuscript piano-vocal score; 1, 1 p. <i>Note:</i> Incomplete, no lyric <i>Note:</i> Caption title in the hand of IG

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BOX-FOLDER 41/31	It's a Great Little World IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 42/19	It's a Great Little World 17 orchestral parts <i>Cover title:</i> Give in
BOX-FOLDER 41/32	Lady Luck Typescript lyric sheets; [2] p.
BOX-FOLDER 42/20	Lady Luck 15 orchestral parts (incomplete set)
BOX-FOLDER 41/33	Life's Too Short to Be Blue IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 41/34	Looking for a Boy GG holograph manuscript piano sketch; [1] p. <i>Note:</i> Sketch of Vodka on p. [2]
BOX-FOLDER 41/35	Looking for a Boy Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Lyric and emendations in an unidentified hand
BOX-FOLDER 41/35	Looking for a Boy Photocopy of sheet music (French version)
BOX-FOLDER 41/35	Looking for a Boy Typescript lyric sheets; [5] p.
BOX-FOLDER 43/1	Looking for a Boy 17 orchestral parts (incomplete set)
BOX-FOLDER 43/2	Looking for a Boy 27 printed orchestral parts (incomplete set)
BOX-FOLDER 43/3	Looking for a Boy. Reprise 11A/12 14 orchestral parts (incomplete set)
BOX-FOLDER 43/4	Looking for a Boy. Reprise 13A-B-C 15 orchestral parts (incomplete set)
BOX-FOLDER 43/5	Looking for a Boy. Reprise 14 Eight orchestral parts (trumpet and strings only)
BOX-FOLDER 43/6	Lucky Day 10 printed orchestral parts with emendations <i>Note:</i> Published as part of <i>George White's Scandals of 1926</i> , perhaps interpolated in <i>Tip Toes</i>
BOX-FOLDER 41/36	Nice baby! <i>see also</i> Delishious [arranged for piano solo] Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Emendations in an unidentified hand <i>Laid in:</i> Photocopy of fragment from the verso of "Delishious"; [1] p.
BOX-FOLDER 41/36	Nice Baby! IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 43/7	Nice Baby! 16 orchestral parts (incomplete set) Nice Baby! Come to Papa! <i>see</i> Waiting for the Train <i>Note:</i> Alternate title
BOX-FOLDER 43/8	Nice Baby! Reprise 14 orchestral parts (incomplete set)

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BOX-FOLDER 41/37	Nightie Night Two copyist manuscript piano-vocal scores; [4] p. each <i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 41/37	Nightie Night Typescript lyric sheets; [6] p.
BOX-FOLDER 43/9	Nightie Night 11 orchestral parts (incomplete set A)
BOX-FOLDER 43/10	Nightie Night 14 orchestral parts (incomplete set B) Opening, Act I <i>see</i> Waiting for the Train <i>Note:</i> Alternate title Opening, Act I, scene 2 <i>see</i> Lady Luck <i>Note:</i> Alternate title
BOX-FOLDER 43/11	Opening, Act II 13 orchestral parts (incomplete set)
BOX-FOLDER 41/38	Our Little Captain Typescript lyric sheets; [2] p.
BOX-FOLDER 43/12	Our Little Captain 17 orchestral parts (incomplete set)
BOX-FOLDER 43/13	Overture 18 orchestral parts (incomplete set)
BOX-FOLDER 44/1	Overture 12 band parts (incomplete set) <i>Note:</i> Some parts have GG holograph emendations
BOX-FOLDER 44/2	Play Out 12 orchestral parts (incomplete set)
BOX-FOLDER 42/1	Selection Copyist manuscript (with printed portions) piano score; 23 p. <i>Note:</i> Arranged by Robert Russell Bennett <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 42/1	Selection Sheet music (incomplete); [2] p. <i>Note:</i> Arranged by Robert Russell Bennett <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 42/2	Sweet and Low-Down Two copyist manuscript piano-vocal scores; [4] p. each <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 42/2	Sweet and Low-Down Photocopy of sheet music (French)
BOX-FOLDER 42/2	Sweet and Low-Down Typescript lyric sheets; [3] p.
BOX-FOLDER 44/3	Sweet and Low-Down 14 orchestral parts (incomplete set)
BOX-FOLDER 44/4	Sweet and Low-Down 20 printed orchestral parts (incomplete set)
BOX-FOLDER 44/5	Sweet and Low-Down. Insert 10 orchestral parts (incomplete set)

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BOX-FOLDER 42/3	That Certain Feeling Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> Partial lyric and emendations in an unidentified hand <i>Note:</i> Credit in the hand of IG
BOX-FOLDER 42/3	That Certain Feeling Sheet music with corrections <i>Note:</i> Corrections in an unidentified hand
BOX-FOLDER 42/3	That Certain Feeling IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 44/6	That Certain Feeling 17 orchestral parts (incomplete set)
BOX-FOLDER 44/7	That Certain Feeling 16 printed orchestral parts (incomplete set)
BOX-FOLDER 42/4	These Charming People Copyist manuscript piano-vocal score; 4 p. <i>Note:</i> Emendations in an unidentified hand <i>Note:</i> Credit in the hand of IG
BOX-FOLDER 42/4	These Charming People Typescript lyric sheets; [4] p.
BOX-FOLDER 44/8	These Charming People 17 orchestral parts
BOX-FOLDER 42/5	Tip Toes Photocopy of piano-vocal score; [3] p. <i>Note:</i> French and English lyrics <i>Laid in:</i> Typescript letter from Louis Aborn to IG, 1976 July 27
BOX-FOLDER 42/5	Tip Toes Photocopy of vocal part and lyric sheet; [1] p. each <i>Laid in:</i> Typescript letter from Louis Aborn to IG, 1976 June 2 <i>Laid in:</i> Typescript letter from Edgar Carter to Louis Aborn, 1976 June 11
BOX-FOLDER 42/5	Tip Toes Typescript lyric sheets; [2] p.
BOX-FOLDER 44/9	Tip Toes 13 orchestral parts (incomplete set A)
BOX-FOLDER 44/10	Tip Toes Nine orchestral parts (incomplete set B)
BOX-FOLDER 44/11	Tip Toes [variant] Violin part only
BOX-FOLDER 42/6	Trombone specialty GG holograph manuscript piano sketch; [1] p. <i>Note:</i> Includes eight-bar exit <i>Note:</i> Drums part for "Tip Toes" on p. [2]
BOX-FOLDER 42/7	Waiting for the Train Photocopy of copyist manuscript piano score; 4 p.
BOX-FOLDER 42/7	Waiting for the Train Typescript lyric sheets; [2] p.
BOX-FOLDER 42/8	Waiting for the Train Photocopy of piano-vocal score; [6] p. <i>Note:</i> French and English lyrics <i>Laid in:</i> Typescript letter from Louis Aborn to IG, 1976 July 27

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BOX-FOLDER 42/9	Waiting for the Train Photocopy of lyric sheets; 2 p. <i>Laid in:</i> Typescript letter from Louis Aborn to IG, 1976 June 2 <i>Laid in:</i> Typescript letter from Edgar Carter to Louis Aborn, 1976 June 11
BOX-FOLDER 45/1	Waiting for the Train 16 orchestral parts (incomplete set)
BOX-FOLDER 42/10	We Typescript lyric sheets; 2 p.
BOX-FOLDER 42/11	Weaken a Bit IG holograph/typescript lyric sheets
BOX-FOLDER 42/12	When Do We Dance? Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Lyric and emendations in an unidentified hand
BOX-FOLDER 42/12	When Do We Dance? Copyist manuscript piano-vocal score; [5] p. <i>Note:</i> Corrections of score in an unidentified hand
BOX-FOLDER 42/12	When Do We Dance? IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 45/2	When Do We Dance? 16 orchestral parts (incomplete set)
BOX-FOLDER 45/3	When Do We Dance? 14 orchestral parts (incomplete set) <i>Note:</i> 1st encore
BOX-FOLDER 45/4	When Do We Dance? 10 orchestral parts (incomplete set) <i>Note:</i> 2nd encore
BOX-FOLDER 42/13	Miscellaneous/unidentified music <i>Note :</i> Four items found with the Secaucus <i>Tip Toes</i> material
BOX-FOLDER 45/5	Instrumental part folders Three manuscripts <i>Note:</i> Piano part folders have notes in an unidentified hand <i>Laid in:</i> Running list of songs
BOX-FOLDER 45/6	Libretto Typescript; [120] p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 45/7	List of published songs Photocopy of typescript; [1] p.
BOX 45	<i>Top Hole (1924)</i>
BOX-FOLDER 45/8	Imagine Me without My You Manuscript piano-vocal score; [4] p. <i>Note:</i> Lyric in an unidentified hand
BOX-FOLDER 45/8	Imagine Me without My You Typescript lyric sheet
BOX 45-46	<i>Treasure Girl (1928)</i>
BOX-FOLDER 45/9	According to Mr. Grimes Typescript lyric sheets; [2] p.
BOX-FOLDER 45/10	A-Hunting We Will Go! Manuscript piano-vocal score; [4] p.

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	<i>Note:</i> No lyric
	<i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 45/10	A-Hunting We Will Go!
	Typescript lyric sheet
BOX-FOLDER 45/11	Dead Men Tell No Tales
	Copyist manuscript piano-vocal score; [2] p.
BOX-FOLDER 45/11	Dead Men Tell No Tales
	Typescript lyric sheets; [2] p.
BOX-FOLDER 45/12	Feeling I'm Falling
	GG holograph manuscript piano-vocal score; [4] p.
	<i>Note:</i> No lyric
BOX-FOLDER 45/13	Feeling I'm Falling
	GG holograph manuscript piano sketch; [1] p.
	<i>In caption:</i> No Fooling, I'm Falling
	<i>Note:</i> Fragment of refrain
	<i>Note:</i> No lyric
BOX-FOLDER 45/14	Feeling I'm Falling
	Copyist manuscript piano-vocal score; 5 p.
	<i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 45/14	Feeling I'm Falling
	Copyist manuscript piano score; [2] p.
	<i>Note:</i> Emendations of score in an unidentified hand
BOX-FOLDER 45/14	Feeling I'm Falling
	Typescript lyric sheets; [2] p.
BOX-FOLDER 45/15	Finale, Act I
	Typescript lyric sheets; 4 p.
BOX-FOLDER 45/16	Good-Bye to the Old Love
	Typescript lyric sheet
	Good-Bye to the Old Love, Hello to the New
	<i>see</i> Good-bye to the Old Love
	<i>Note:</i> Alternate title
BOX-FOLDER 45/17	Got a Rainbow
	Manuscript piano-vocal score in the hand of Albert Sirmay; [4] p.
	<i>Note:</i> Partial verse lyric in an unidentified hand
BOX-FOLDER 45/17	Got a Rainbow
	Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
	<i>Note:</i> Lyric in an unidentified hand
BOX-FOLDER 45/17	Got a Rainbow
	Typescript lyric sheets; [4] p.
BOX-FOLDER 45/18	Hunting Motive
	GG holograph manuscript melody line; [1] p.
BOX-FOLDER 45/19	I Don't Think I'll Fall in Love Today
	Two copyist manuscript piano-vocal scores; [4] p. each
	<i>Note:</i> One score has ukelele chords and emendations in an unidentified hand
BOX-FOLDER 45/19	I Don't Think I'll Fall in Love Today
	IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 45/20	I Don't Think I'll Fall in Love Today. Encore
	Typescript lyric sheets; [2] p.

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- BOX-FOLDER 46/1** I Want to Marry a Marionette
Manuscript piano-vocal score in the hand of Albert Sirmay and GG; 1, 5 p.
Note: No lyric
Note: Refrain melody chiefly in the hand of GG
- BOX-FOLDER 46/2** I Want to Marry a Marionette
Two copyist manuscript piano-vocal scores; 6 p. each
Note: One score has emendations in an unidentified hand
- BOX-FOLDER 46/2** I Want to Marry a Marionette
Typescript lyric sheets; [2] p.
- BOX-FOLDER 46/3** I've Got a Crush on You
see also [I've Got a Crush on You](#) from *Strike Up the Band*
GG holograph manuscript lead sheet; [1] p.
Note: No lyric
- BOX-FOLDER 46/4** I've Got a Crush on You
see also [I've Got a Crush on You](#) from *Strike Up the Band*
Typescript lyric sheet
I've Got a Rainbow
see [Got a Rainbow](#)
Note: Alternate title
- BOX-FOLDER 46/5** K-RA-ZY for You
Copyist manuscript piano-vocal score; 4 p.
Note: Emendations in the hand of Albert Sirmay
- BOX-FOLDER 46/5** K-RA-ZY for You
IG holograph/typescript lyric sheets; [2] p.
- BOX-FOLDER 46/6** Off with the Old
Manuscript piano sketch; [3] p.
- BOX-FOLDER 46/7** Oh, So Nice!
Copyist manuscript piano-vocal score; 4 p.
Note: Emendations in an unidentified hand
- BOX-FOLDER 46/7** Oh, So Nice!
Typescript lyric sheets; [2] p.
- BOX-FOLDER 46/7** Oh, So Nice!
1st violin (4th stand) part
- BOX-FOLDER 46/8** Oh, So Nice!
Manuscript full score in the hand of William Daly; 6 p.
- BOX-FOLDER 46/8** Oh, So Nice!
Manuscript full score in the hand of William Daly; 11 p.
- BOX-FOLDER 46/9** Opening, Act I
Manuscript piano-vocal score in the hands of Albert Sirmay and GG; 14 p.
Note: No lyric
- BOX-FOLDER 46/10** Opening, Act I
Copyist manuscript piano-vocal score; 16 p.
Note: No lyric
Opening, Act I, scene 3
see [Place in the Country](#)
Note: Alternate title
Opening, Act II
see [Treasure Island](#)
Note: Alternate title

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BOX-FOLDER 46/11	Place in the Country Manuscript piano-vocal score in the hand of Albert Sirmay; 16 p. <i>Note:</i> No lyric
BOX-FOLDER 46/11	Place in the Country Copyist manuscript piano-vocal score; 16 p.
BOX-FOLDER 46/11	Place in the Country Typescript lyric sheets; [5] p.
BOX-FOLDER 46/12	Skull and Bones Typescript lyric sheets; [2] p. Tally Ho <i>see</i> A-Hunting We Will Go! <i>Note:</i> Alternate title
BOX-FOLDER 46/13	This Particular Party Typescript lyric sheet
BOX-FOLDER 46/14	Treasure Island Typescript lyric sheets; [2] p.
BOX-FOLDER 46/15	What are We Here For? Copyist manuscript piano-vocal score; 7 p. <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 46/15	What are We Here For? Copyist manuscript piano-vocal score; 5 p. <i>Note:</i> Emendations in the hand of Albert Sirmay
BOX-FOLDER 46/15	What are We Here For? Typescript lyric sheets; [2] p.
BOX-FOLDER 46/16	What Causes That? Manuscript piano-vocal score in the hands of Albert Sirmay and GG; [4] p. <i>Note:</i> No lyric <i>Note:</i> Title and melody line of refrain in the hand of GG
BOX-FOLDER 46/17	What Causes That? Two copyist manuscript piano-vocal scores; 7 p. each <i>Note:</i> No lyric
BOX-FOLDER 46/17	What Causes That? IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 46/18	Where's the Boy? Here's the Girl! Manuscript piano-vocal score in the hands of Albert Sirmay and GG; [1, 5] p. <i>Note:</i> No lyric <i>Note:</i> Title page and melody line of refrain in the hand of GG
BOX-FOLDER 46/19	Where's the Boy? Here's the Girl! Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p.
BOX-FOLDER 46/19	Where's the Boy? Here's the Girl! Copyist manuscript piano-vocal score; [5] p. <i>Note:</i> No lyric
BOX-FOLDER 46/19	Where's the Boy? Here's the Girl! IG holograph/typescript lyric sheets; [9] p.
BOX 46	<i>Two Little Girls in Blue (1921)</i>
BOX-FOLDER 46/20	Dolly Typescript lyric sheets; [2] p. Dolly dear

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	<i>see</i> Dolly
	<i>Note:</i> Alternate title
	Finale, Act I
	<i>see</i> We're off to India
	<i>Note:</i> Alternate title
BOX-FOLDER 46/21	Finale, Act II
	Typescript lyric sheet
BOX-FOLDER 46/22	Happy Ending
	Typescript lyric sheet
BOX-FOLDER 46/23	Here, Steward
	Typescript lyric sheet
BOX-FOLDER 46/24	Honeymoon
	Typescript lyric sheet
	Honeymoon, When Will You Shine for Me?
	<i>see</i> Honeymoon
	<i>Note:</i> Alternate title
	Honeymoon (When Will You Shine on Me?)
	<i>see</i> Honeymoon
	<i>Note:</i> Alternate title
BOX-FOLDER 46/25	I'm Tickled Silly
	Typescript lyric sheets; [2] p.
BOX-FOLDER 46/26	Just Like You
	Typescript lyric sheet
BOX-FOLDER 46/27	Little Bag of Tricks
	Typescript lyric sheet
BOX-FOLDER 46/28	Make the Best of It
	Typescript lyric sheet
BOX-FOLDER 46/29	Oh Me! Oh My!
	IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 46/30	Oriente
	Typescript lyric sheet
BOX-FOLDER 46/31	Rice and Shoes
	Typescript lyric sheet
	She's Innocent
	<i>see</i> Finale, Act II
	<i>Note:</i> Alternate title
BOX-FOLDER 46/32	The Silly Season
	Typescript lyric sheet
BOX-FOLDER 46/33	Summertime
	IG holograph/typescript lyric sheet
	Sweetest Girl
	<i>see</i> Rice and Shoes
	<i>Note:</i> Original title
BOX-FOLDER 46/34	There's Something about Me They Like
	Typescript lyric sheet
BOX-FOLDER 46/35	Two Little Girls in Blue
	Typescript lyric sheet
BOX-FOLDER 46/36	Utopia
	IG holograph/typescript lyric sheets; [3] p.

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BOX-FOLDER 46/37	We're off on a Wonderful Trip Typescript lyric sheet
BOX-FOLDER 46/38	We're off to India Typescript lyric sheet
BOX-FOLDER 46/39	When I'm with the Girls Typescript lyric sheets; [3] p.
BOX-FOLDER 46/40	Who's Who with You? IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 46/41	Wonderful U.S.A. Typescript lyric sheet
BOX-FOLDER 46/42	You Started Something Typescript lyric sheet Your Wonderful U.S.A. <i>see</i> Wonderful U.S.A. <i>Note:</i> Alternate title
BOX-FOLDER 46/43	List of songs in running order IG holograph/typescript manuscript; [2] p.
BOX 47	<i>The Very Grand Duchess</i>, undated
BOX-FOLDER 47/1	Libretto Bound typescript; [77] p.
BOX 47	<i>Where Do We Go from Here?</i> (film, 1945)
BOX-FOLDER 47/2	All at Once Typescript lyric sheets; [4] p. Columbus <i>see</i> The Nina, the Pinta, the Santa Maria <i>Note:</i> Alternate title
BOX-FOLDER 47/3	If Love Remains IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 47/4	It Could Have Happened to Anyone IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 47/5	Knowing You're There IG holograph lyric sheets; [4] p. Manhattan <i>see</i> Woo, Woo, Woo, Woo, Manhattan <i>Note:</i> Alternate title Mutiny routine <i>see</i> The Nina, the Pinta, the Santa Maria <i>Note:</i> Alternate title
BOX-FOLDER 47/6	The Nina, the Pinta, the Santa Maria Photocopy of Ozalid piano-vocal score; 40 p.
BOX-FOLDER 47/6	The Nina, the Pinta, the Santa Maria IG holograph/typescript lyric sheets; [43] p.
BOX-FOLDER 47/7	Opening IG holograph/typescript lyric sheets; [11] p.
BOX-FOLDER 47/8	Song of the Rhineland IG holograph/typescript lyric sheets; [10] p.
BOX-FOLDER 47/9	Woo, Woo, Woo, Woo, Manhattan IG holograph/typescript lyric sheets; [3] p.

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BOX-FOLDER 47/10	Miscellaneous notes and lyric sheets IG holograph manuscript; [23] p.
BOX 47, 141	<i>Ziegfeld Follies of 1936</i> Aren't You Wonderful! (or, The Economic Situation) <i>see</i> The Economic Situation <i>Note:</i> Alternate title
BOX-FOLDER 47/11	The Ballad of Baby Face McGinty (Who Bit off More than He Could Chew) IG holograph/typescript lyric sheets; [12] p. <i>Laid in:</i> Lawrence Stewart typescript note; [1] p. The Bazooka <i>see</i> The Gazooka <i>Note:</i> Early title
BOX-FOLDER 47/12	The Better Half Knows Better Typescript lyric sheet Dancing to Our Score <i>see</i> Dancing to the Score <i>Note:</i> Alternate title
BOX-FOLDER 47/13	Dancing to the Score Typescript lyric sheets; [3] p.
BOX-FOLDER 47/14	Does a Duck Love Water? Typescript lyric sheets; [2] p. East Indies <i>see</i> Island in the West Indies <i>Note:</i> Alternate title
BOX-FOLDER 47/15	The Economic Situation IG holograph/typescript lyric sheets; [8] p.
BOX-FOLDER 47/16	Fancy! Fancy! IG holograph/typescript lyric sheets; [9] p. Fancy! Fancy! And All That! <i>see</i> Fancy! Fancy! <i>Note:</i> Early title Fancy! Fancy! Fancy! <i>see</i> Fancy! Fancy! <i>Note:</i> Early title Fawncy! Fawncy! <i>see</i> Fancy! Fancy! <i>Note:</i> Early title
BOX-FOLDER 47/17	Five A.M. IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 47/18	The Gazooka Typescript lyric sheet
BOX-FOLDER 47/19	He Hasn't a Thing Except Me IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 47/20	Hot number IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 47/21	I Can't Get Started IG holograph/typescript lyric sheets; [32] p. <i>Laid in:</i> Letter from Sammy Cahn to IG, 1958 August 5 <i>Laid in:</i> Letter from Edward A. Wolpin to IG, 1943 March 12

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	<i>Laid in:</i> Letter from IG to Carmen McRae, 1966 June 21
BOX-FOLDER 141/46	I Can't Get Started IG holograph/typescript lyric sheets; [16] p. <i>Note:</i> Revisions for the Walden recording <i>Laid in:</i> Lawrence Stewart manuscript note; [1] p.
BOX-FOLDER 141/46	I Can't Get Started Sheet music with IG holograph emendations
BOX-FOLDER 47/22	I'm Sharing My Wealth IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 47/23	Island in the West Indies IG holograph/typescript lyric sheets; [2] p.
	Isle in the West Indies <i>see</i> Island in the West Indies <i>Note:</i> Alternate title
BOX-FOLDER 47/24	It's a Different World GG holograph manuscript leadsheet; [1] p. <i>Note:</i> Lyric on p. [2] of leadsheet
BOX-FOLDER 47/25	It's a Different World IG holograph/typescript lyric sheets; [4] p.
	The Kazooka <i>see</i> The Gazooka <i>Note:</i> Early title
BOX-FOLDER 47/26	The Knife Thrower's Wife IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 47/27	The Last of the Cabbies IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 47/28	Maharanees Typescript lyric sheet
BOX-FOLDER 47/29	Modernistic Moe IG holograph/typescript lyric sheets; [4] p.
BOX-FOLDER 47/30	My Red-Letter Day Typescript lyric sheet
BOX-FOLDER 47/31	Oh, Bring Back the Ballet Again Typescript lyric sheet Please Send My Daddy Back Home <i>see</i> Please Send My Daddy Back to Mother <i>Note:</i> Early title
BOX-FOLDER 47/32	Please Send My Daddy Back to Mother IG holograph/typescript lyric sheets; [7] p.
BOX-FOLDER 141/47	Political Ballet IG holograph outline; [2] p. <i>Laid in:</i> Photocopy of Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 47/33	Save Your Yesses IG holograph/typescript lyric sheet; [2] p.
BOX-FOLDER 47/34	Sentimental Weather IG holograph/typescript lyric sheets; [2] p.
	The Shadows <i>see</i> Five A.M. <i>Note:</i> Early title

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BOX-FOLDER 47/35	Sunday Tan Typescript lyric sheets; [2] p.
BOX-FOLDER 47/36	That Moment of Moments Typescript lyric sheet There's an Island in the West Indies <i>see</i> Island in the West Indies <i>Note:</i> Alternate title
BOX-FOLDER 47/37	Time Marches On! IG holograph/typescript lyric sheets; [5] p.
BOX-FOLDER 47/38	Trailer for "The 1936 Broadway Gold Melody Diggers" IG holograph/typescript lyric sheets; [27] p. We Hope You'll Soon Be Dancing to the Score <i>see</i> Dancing to the Score <i>Note:</i> Alternate title
BOX-FOLDER 47/39	Why Save for That Rainy Day? IG holograph/typescript lyric sheets; [3] p.
BOX-FOLDER 47/40	Wishing Tree of Harlem IG holograph/typescript lyric sheet
BOX-FOLDER 47/41	Words without Music Typescript lyric sheet
BOX-FOLDER 47/42	List of songs Two IG holograph/typescript manuscripts; [1] p. each
BOX 48-52, 132, 135	Concert Music The concert music is organized alphabetically by title and then by type.
BOX-FOLDER 48/1	An American in Paris GG holograph manuscript sketches; [22] p.
Bound	An American in Paris, 1928 January-August 1 GG holograph original sketch manuscript; [69] p.
Bound	An American in Paris, 1928 November 18 GG holograph original orchestration manuscript; 104 p. <i>Note:</i> Microfilm #1338
BOX-FOLDER 48/2	An American in Paris, 1928 January GG holograph manuscript arrangement for two pianos; 70 p.
BOX-FOLDER 48/3	An American in Paris, 1928 Printed arrangement for two pianos; 35 p. New York: New World Music, c1928
BOX-FOLDER 135/9	An American in Paris GG holograph manuscript of three principal themes; 1 p. <i>Note:</i> Used in an article for <i>Musical America</i> and inscribed to Hyman Sandow, 1928 August 17
BOX-FOLDER 48/4	Catfish Row GG holograph manuscript list of corrections to <i>Porgy and Bess</i> parts needed for the suite; [2] p.
BOX-FOLDER 48/5	Suite from Porgy and Bess Ozolid GG holograph manuscript full score; 100 p. <i>Note:</i> Emendations in unidentified hands

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Bound	Concerto in F, 1925 GG holograph sketch-score manuscript; [181] p. Movement I: 1925 July Movement II: 1925 August-September Movement III: 1925 September
Bound	Concerto in F, 1925 October-November GG holograph original orchestration manuscript; [181] p.
BOX-FOLDER 48/6	Concerto in F GG holograph manuscript sketches; [15] p. <i>Laid in:</i> IG holograph notes, 1961 April 26
BOX-FOLDER 132/10	Concerto in F GG holograph manuscript early orchestration; 8 p. <i>Note:</i> Incomplete <i>Laid in:</i> IG typescript note [1] p.
BOX-FOLDER 48/7	Concerto in F Manuscript short score, Movement I; 5 p.
BOX-FOLDER 48/7	Concerto in F Manuscript short score, Movement I; 1 p. <i>Note:</i> Final 88 bars only
BOX-FOLDER 48/7	Concerto in F Manuscript short score, Movement II; 4 p. <i>Note:</i> Includes opening 24 bars of Movement III
BOX-FOLDER 48/7	Concerto in F Unidentified piano sketches; 3 p. <i>Note:</i> Laid in with <i>Concerto in F</i> <i>Note:</i> Black, blue and turquoise ink
BOX-FOLDER 49/1	Concerto in F, 1927 Two printed score arrangements for two pianos; 67 p. each New York: Harms, c1927 <i>Note:</i> Heavily annotated with corrections
BOX-FOLDER 49/2	Concerto in F Printed score arrangement for two pianos; 67 p. New York: Harms, c1927 <i>Note:</i> GG's copy
BOX-FOLDER 49/3	Concerto in F: Movement I Manuscript score for two pianos; [2] p. <i>In caption:</i> Extra bars for 1st movement...
BOX-FOLDER 132/11	Concerto in F: Movement III Second publisher's proof for two pianos; 21 [i.e., 11] p. <i>Note:</i> Incomplete
BOX-FOLDER 49/4	Cuban Overture GG holograph manuscript sketches and notes; [39] p.
BOX-FOLDER 49/5	Cuban Overture, 1932 July GG holograph manuscript short score; [34] p.
Bound	Cuban Overture, 1932 July-August GG holograph original orchestration manuscript; 62 p.
BOX-FOLDER 49/6	Cuban Overture 37 copyist manuscript orchestral parts

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BOX-FOLDER 50/1	Fantasy on George Gershwin's Porgy and Bess, for two pianos, 1951 Printed score; 43 p. <i>Note:</i> By Percy Grainger New York: Gershwin Publishing Corp., c1951
BOX-FOLDER 50/2	I Got Rhythm Variations GG holograph manuscript sketches; [7] p.
BOX-FOLDER 50/3	I Got Rhythm Variations GG holograph manuscript short score; 36 p.
Bound	I Got Rhythm Variations GG holograph manuscript orchestral score; 73 p. <i>Note:</i> Finished 1934 January 6
BOX-FOLDER 50/4	I Got Rhythm Variations Copyist manuscript piano part; 15 p. <i>Note:</i> Emendations chiefly in the hand of GG
BOX-FOLDER 50/5	I Got Rhythm Variations GG holograph manuscript program outline; [1] p. <i>Laid in:</i> IG holograph notes; [2] p.
BOX-FOLDER 50/6	Lullaby [piano solo version] GG holograph manuscript piano score; [3] p.
BOX-FOLDER 50/7	Lullaby [string quartet version] Four copyist manuscript parts <i>Laid in:</i> Letter from IG to Harold Spivacke, 1967 March 8
BOX-FOLDER 50/8	Novelette GG holograph manuscript piano sketch; [2] p.
BOX-FOLDER 50/9	Novelette in Fourths Copyist manuscript piano score; [4] p.
BOX-FOLDER 50/10	Orchestral Selection from George Gershwin's Porgy and Bess 25 printed scores and parts <i>Note:</i> By Hans Spialek <i>Laid in:</i> IG holograph note, 1965 June 14
BOX-FOLDER 135/22	A Piece for Four Strings GG holograph score for viola; [4] p. <i>Note:</i> Gershwin's intention regarding the performance force for this work is unknown
BOX-FOLDER 50/11	Porgy and Bess Selection. Arrangement for concert band Printed parts <i>Note:</i> By Robert Russell Bennett
BOX-FOLDER 50/12	Prelude I Copyist manuscript piano score; 5 p. Emendations in an unidentified hand
BOX-FOLDER 50/13	Prelude II Copyist manuscript piano score; 5 p. <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 50/14	Prelude III GG holograph manuscript piano score; [1] p. <i>Note:</i> Incomplete
BOX-FOLDER 50/15	Prelude III Copyist manuscript piano score; 6 p.
BOX-FOLDER 50/15	Prelude III Manuscript piano score; [4] p.

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- Note:* Incomplete
- BOX-FOLDER 135/18** Preludes for Piano, 1927
Printed piano score; 12 p.
New York: New World Music, c1927
Note: Inscribed to Alexander Borovsky, 1931 April 17
- BOX-FOLDER 51/1** Prelude in G Major?, 1923 August 30
GG holograph manuscript piano score; [1] p.
Note: Incomplete
- BOX-FOLDER 51/2** Prelude in G Major?, 1923 August 30
Manuscript piano score; [1] p.
Note: Incomplete
- BOX-FOLDER 51/3** Prelude in G Minor, 1925 January
GG holograph manuscript piano score; [1] p.
In caption : Used as 3rd movement of *Concerto in F* ; in the hand of IG
Note: Incomplete
- Bound Rhapsody in Blue, 1924 January 7
GG holograph manuscript for piano and jazz band; 56 p.
Note : Page 56 is the last page of manuscript notation, followed by blank pages numbered 59-61.
- Bound Rhapsody in Blue, 1926 February 23
Ferde Grofé's manuscript for theatre orchestra and piano; [49] p.
Note: In some sources this manuscript has been erroneously described as the symphonic orchestration. The Library of Congress does not know of an extant Grofé or copyist manuscript of the symphonic orchestration.
- Bound Rhapsody in Blue
GG's facsimile copy of Ferde Grofé's symphonic orchestration; 128 p.
- BOX-FOLDER 51/4** Rhapsody in Blue, 1925
11 printed parts
New York: Atlas Music: Harms, c1925
Note: A complete set of this edition may be found in the Grofé Collection
Note: Incomplete
- BOX-FOLDER 51/5** Rhapsody in Blue, 1924
Bound, printed score for piano and jazz band; 42 p.
New York: Harms, c1924
Note: Band part reduced for 2nd piano
- BOX-FOLDER 51/6** Rhapsody in Blue, 1942
Bound, printed full score for piano and symphony orchestra
New York: Harms, c1942
Note: Specially bound copy presented to IG by the publisher
Laid in: IG holograph/typescript notes and letters; [15] p.
- Bound Second Rhapsody, 1931 January
GG holograph original sketch manuscript; [45] p.
- Bound Second Rhapsody, 1931 March 14-May 23
GG holograph original orchestration manuscript; [76] p.
- BOX-FOLDER 132/12** Second Rhapsody
GG holograph manuscript full score; p. 20 [i.e., 1 p.]
- BOX-FOLDER 135/1** Second Rhapsody
GG holograph manuscript sketch; [1] p.
In caption : From sketchbook of 2nd Rhapsody; in the hand of GG

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- Note:* The Music Division is not aware of an existing *Second Rhapsody* sketchbook from which this page would have been removed
- BOX-FOLDER 51/7** Song Book, 1931
GG holograph manuscript piano scores; 75 p.
Note: Inscribed to Kay Swift, 1931 Oct 26
Laid in: GG holograph manuscript piano score for "Who cares?"; [3] p.
- BOX-FOLDER 52/1** Song Book, 1932
Printed piano scores; 167 p.
New York: Random House, c1932
Note: Limited first edition with color illustrations
Note: Signed by GG and illustrator Constantin Alajalov
- BOX 53-55** **Song File**
The Song File is arranged in numerical order by the number given to each composition by Ira Gershwin and Kay Swift during their collaboration on *The Shocking Miss Pilgrim* .
- BOX-FOLDER 53/1** #17 Sleepless Night
GG holograph manuscript piano-vocal score; 3 p.
Note: No lyric
- BOX-FOLDER 53/2** #17 Sleepless Night
Two copyist manuscript piano-vocal scores; [3] p. each
Note: No lyric
- BOX-FOLDER 53/2** #17 Sleepless Night
Copyist manuscript piano score; [3] p.
Note: No lyric
- BOX-FOLDER 53/2** #17 Sleepless Night
IG holograph lyric sheets; [2] p.
- BOX-FOLDER 53/2** #17 Sleepless Night
IG holograph envelope
- BOX-FOLDER 53/3** #18 Ossining Time
Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
Note: No lyric
- BOX-FOLDER 53/3** #18 Ossining Time
Copyist manuscript piano-vocal score; [2] p.
Note: No lyric
- BOX-FOLDER 53/3** #18 Ossining Time
Ozalid piano-vocal score; [2] p.
Note: No lyric
- BOX-FOLDER 53/4** #19 Special Love
Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
Note: No lyric
- BOX-FOLDER 53/4** #19 Special Love
Two copyist manuscript piano-vocal scores; [2] p. each
Note: No lyric
- BOX-FOLDER 53/4** #19 Special Love
Photocopy of copyist manuscript piano-vocal score; [2] p.
- BOX-FOLDER 53/4** #19 Special Love
Manuscript piano sketch in the hand of Kay Swift; [1] p.

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BOX-FOLDER 53/4	#19 Special Love IG holograph/typescript lyric sheets; [7] p. <i>Caption title</i> on p. [3]: Saying my say <i>Caption title</i> on p. [4]: Say my say
BOX-FOLDER 53/5	#20 My Honor Was at Stake Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/5	#20 My Honor Was at Stake Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/5	#20 My Honor Was at Stake IG holograph/typescript lyric sheet
BOX-FOLDER 53/6	#21 Brahmsy Tune Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/6	#21 Brahmsy Tune Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/6	#21 Brahmsy Tune Ozolid piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/6	#21 Brahmsy Tune Photocopy of copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/7	#22 Chickadee Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/7	#22 Chickadee Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/7	#22 Chickadee Ozolid piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/8	#23 Hold On Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/8	#23 Hold On Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/8	#23 Hold On IG holograph lyric sheets; [2] p.
BOX-FOLDER 53/9	#24 52nd Floor Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/9	#24 52nd Floor Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/9	#24 52nd Floor Photocopy of copyist manuscript piano-vocal score; [2] p.

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	<i>Note:</i> No lyric
BOX-FOLDER 53/9	#24 52nd Floor Copyist manuscript piano score; [2] p.
BOX-FOLDER 53/10	#25 I Won't Give Up Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/10	#25 I Won't Give Up Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/10	#25 I Won't Give Up IG holograph/typescript/photocopy of lyric sheets; [3] p.
BOX-FOLDER 53/11	#26 The More I See You Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/11	#26 The More I See You Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/11	#26 The More I See You Photocopy of copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/11	#26 The More I See You IG holograph lyric sheets; [3] p.
BOX-FOLDER 53/12	#27 One Minute More Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/12	#27 One Minute More Two copyist manuscript piano-vocal scores; [3] p. each <i>Note:</i> No lyric
BOX-FOLDER 53/12	#27 One Minute More IG holograph lyric sheet; [2] p.
BOX-FOLDER 53/13	#28 You've Got It and I Want It Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/13	#28 You've Got It and I Want It Two copyist manuscript piano-vocal scores; [3] p. each
BOX-FOLDER 53/14	#29 How Long Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/14	#29 How Long Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 53/14	#29 How Long Photocopy of copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/15	#30 What Can We Lose Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> No lyric

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BOX-FOLDER 53/15	#30 What Can We Lose Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric <i>Note:</i> Emendations in an unidentified hand
BOX-FOLDER 53/15	#30 What Can We Lose IG holograph/typescript lyric sheets; [2] p.
BOX-FOLDER 53/16	#31 Slow Down Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/16	#31 Slow Down Two copyist manuscript piano-vocal scores; [2] p. each <i>Note:</i> No lyric
BOX-FOLDER 53/17	#32 Three Quarter Blues Manuscript piano score in the hand of Kay Swift; [1, 2] p.
BOX-FOLDER 53/17	#32 Three Quarter Blues Two copyist manuscript piano-vocal scores; 3 p. each <i>Note:</i> No lyric
BOX-FOLDER 53/17	#32 Three Quarter Blues Ozolid piano-vocal score; 3 p. <i>Note:</i> No lyric
BOX-FOLDER 53/18	#33 Untitled Manuscript piano-vocal score in the hand of Kay Swift; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/18	#33 Untitled Two copyist manuscript piano-vocal scores; [2] p. each <i>Note:</i> No lyric
BOX-FOLDER 53/18	#33 Untitled Ozolid piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 53/19	#34 Naughty Name Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/19	#34 Naughty Name Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/19	#34 Naughty Name IG holograph/typescript lyric sheet
BOX-FOLDER 53/20	#35 Doubting Thomas Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/20	#35 Doubting Thomas Two copyist manuscript piano-vocal scores; [3] p. each
BOX-FOLDER 53/20	#35 Doubting Thomas Photocopy of manuscript piano-vocal score in the hand of Kay Swift; [3] p. <i>Note:</i> No lyric <i>Note:</i> Annotated chords in an unidentified hand
BOX-FOLDER 53/20	#35 Doubting Thomas Manuscript/typescript lyric sheet

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BOX-FOLDER 53/21	#36 3-Note Waltz Manuscript piano score in the hand of Kay Swift; [1, 3] p.
BOX-FOLDER 53/21	#36 3-Note Waltz Copyist manuscript piano score; [1, 3] p.
BOX-FOLDER 53/22	#37 Thanks to You Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/22	#37 Thanks to You Copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
BOX-FOLDER 53/22	#37 Thanks to You Photocopy of copyist manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric
	#38 Thanks to You <i>see Thanks to You from <i>Strike Up the Band</i></i>
BOX-FOLDER 54/1	#39 Untitled Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 54/1	#39 Untitled Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 54/2	#40 Violin piece Manuscript piano-violin score in the hand of Kay Swift; [1, 3] p.
BOX-FOLDER 54/2	#40 Violin piece Two copyist manuscript piano-violin scores; [3] p. each
BOX-FOLDER 54/2	#40 Violin piece Copyist manuscript piano score; [2] p.
BOX-FOLDER 54/3	#41 Listen to Reason Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 54/3	#41 Listen to Reason Copyist manuscript piano-vocal score; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 54/3	#41 Listen to Reason Typescript lyric sheet
BOX-FOLDER 54/4	#42 Impromptu in Two Keys <i>see also Yellow Blues lyric sheets</i> GG holograph manuscript piano sketch; [1, 2] p.
BOX-FOLDER 54/5	#42 Impromptu in Two Keys <i>see also Yellow Blues lyric sheets</i> Manuscript piano score; [3] p.
BOX-FOLDER 54/5	#42 Impromptu in Two Keys <i>see also Yellow Blues lyric sheets</i> Two copyist manuscript piano scores; [2] p. each
BOX-FOLDER 54/5	#42 Impromptu in Two Keys <i>see also Yellow Blues lyric sheets</i> Manuscript piano score fragment in the hand of Kay Swift; [1] p.
	#43 Comedy Dance <i>see Comedy Dance from <i>Rosalie</i></i>

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- #44 Ain't it Romantic
*see [Ain't it Romantic](#) from *Oh, Kay**
- BOX-FOLDER 54/6** #45 I Must Write a Song
Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
Note: No lyric
- BOX-FOLDER 54/6** #45 I Must Write a Song
Two copyist manuscript piano-vocal scores; [1, 2] p. each
Note: No lyric
- BOX-FOLDER 54/6** #45 I Must Write a Song
Photocopy of copyist manuscript piano-vocal score; [2] p.
Note: No lyric
- BOX-FOLDER 54/6** #45 I Must Write a Song
IG holograph lyric sheet
- BOX-FOLDER 54/7** #46 Parade
Manuscript piano score in the hand of Kay Swift; [1, 3] p.
- BOX-FOLDER 54/7** #46 Parade
Copyist manuscript piano score; [2] p.
- BOX-FOLDER 54/8** #47 Real Ossining
Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
Note: No lyric
- BOX-FOLDER 54/8** #47 Real Ossining
Two copyist manuscript piano-vocal scores; [1, 2] p. each
Note: No lyric
- #48 Demon Rum
*see [Demon Rum](#) from *Shocking Miss Pilgrim**
- BOX-FOLDER 54/9** #49 Try
Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
Note: No lyric
- BOX-FOLDER 54/9** #49 Try
Two copyist manuscript piano-vocal scores; [1, 2] p. each
Note: No lyric
- BOX-FOLDER 54/10** #50 Ask Me Again
Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
Note: No lyric
- BOX-FOLDER 54/10** #50 Ask Me Again
Two copyist manuscript piano-vocal scores; [1, 3] p. each
Note: No lyric
- BOX-FOLDER 54/10** #50 Ask Me Again
Manuscript vocal part in the hand of Kay Swift; [1] p.
Note: No lyric
- BOX-FOLDER 54/10** #50 Ask Me Again
IG holograph/typescript lyric sheets; [11] p.
Note: Lyric for "What Does it Mean?" on p. [8]
- #51 For You, for Me, for Evermore
*see [For You, for Me, for Evermore](#) from *The Shocking Miss Pilgrim**
- #52 For You, for Me, for Ever
*see [For You, for Me, for Evermore](#) from *The Shocking Miss Pilgrim**
- BOX-FOLDER 54/11** #53 Version A
Manuscript piano-vocal score in the hand of Kay Swift; [2] p.

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	<i>Note:</i> No lyric
BOX-FOLDER 54/12	#54 Molly on the Shore Manuscript piano-vocal score in the hand of Kay Swift; [1] p. <i>Note:</i> Incomplete, no lyric <i>Note:</i> Notes on p. [2]
BOX-FOLDER 54/12	#54 Molly on the Shore Manuscript piano score in the hand of Kay Swift; [1] p. <i>Note:</i> No apparent musical relation to piano-vocal score
BOX-FOLDER 54/12	#54 Molly on the Shore IG holograph/typescript lyric sheets; [2] p. #55 Freud and Jung and Adler <i>see</i> Freud and Jung and Adler from <i>Pardon My English</i>
BOX-FOLDER 54/13	#56 Vague Ballad Manuscript piano-vocal score in the hand of Kay Swift; [2] p. <i>Note:</i> No lyric #57 All the Livelong Day <i>see</i> All the Livelong Day (And the Long, Long Night) from <i>Kiss Me, Stupid</i>
BOX-FOLDER 54/14	#58 Wasting Time Manuscript piano-vocal score in the hand of Kay Swift; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 54/14	#58 Wasting Time IG holograph/typescript lyric sheet
BOX-FOLDER 54/15	#59 Sutton Place Manuscript piano score in the hand of William Daly; [2] p.
BOX-FOLDER 54/15	#59 Sutton Place Manuscript piano score in the hand of Kay Swift; [2] p.
BOX-FOLDER 54/15	#59 Sutton Place Copyist manuscript piano score; [2] p.
BOX-FOLDER 54/16	#60 Soprano tune GG holograph manuscript sketch; [1] p.
BOX-FOLDER 54/17	#60 Soprano tune Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/18	#61 Untitled Manuscript piano-vocal score in the hand of Kay Swift; [1] p. <i>Note:</i> Incomplete
BOX-FOLDER 54/19	#62 Rainbow and You're Still the Only One Manuscript piano-vocal score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/20	#63A Warm Tune Manuscript piano-vocal score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/20	#63A Warm Tune Copyist manuscript piano score; [1, 2] p. <i>Note:</i> Optional obbligato
BOX-FOLDER 54/20	#63A Warm Tune Copyist manuscript piano score; [2] p.
BOX-FOLDER 54/21	#63B Untitled Manuscript piano score in the hand of Kay Swift; [2] p.
BOX-FOLDER 54/21	#63B Copyist manuscript piano score; [2] p.

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BOX-FOLDER 54/22	#64 Ever Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/23	#65 Narrative Manuscript piano score in the hand of Kay Swift; [2] p.
BOX-FOLDER 54/24	#66A Acid Tune Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/25	#66B One Step Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/26	#67 I Was Feeling Low Manuscript piano score in the hand of Kay Swift; [2] p. <i>In caption:</i> marked “9” [by] G. G.
BOX-FOLDER 54/27	#68 Ingratiating Tune Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/28	#69 Anthem fragment Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/29	#70 Untitled <i>Note</i> : A notation on the packing description indicates that this item was “Sir” or “Siren.” Presumably the manuscript was removed, according to Michael Feinstein.
	#71 Together at Last <i>see</i> Together at Last from <i>Pardon My English</i>
	#72 Meadow Serenade <i>see</i> Meadow Serenade from <i>Strike Up the Band</i>
	#73 Duet -- Lonely Boy <i>see</i> Lonely Boy from <i>Porgy and Bess</i>
BOX-FOLDER 54/30	#74 I Must Remember Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/31	#75 Gertie Lawrence type Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/32	#76 Follies Manuscript piano score in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/33	#77 Untitled Manuscript piano score in the hand of Kay Swift; [1] p. <i>Note</i> : A notation on the packing description indicates that this item was intended for <i>East Is West</i> , and that the manuscripts were filed with that material.
BOX-FOLDER 54/34	#78 Rich fragment Manuscript piano score fragment in the hand of Kay Swift; [1] p.
BOX-FOLDER 54/35	#79 For Lily Pons GG holograph manuscript piano-vocal sketch; [4] p.
	#80 Sing! Carry On! <i>see</i> Sing! Carry On! from <i>Strike Up the Band</i>
BOX-FOLDER 54/36	#81 Sextette Copyist manuscript piano-vocal score; 8 p. <i>Note:</i> No lyric <i>Note:</i> IG holograph lyric credit
BOX-FOLDER 54/36	#81 Sextette Typescript lyric sheets [2] p. <i>Caption title:</i> We’re Six Little Nieces of our Uncle Sam
	#82 When Our Ship Comes Sailing In <i>see</i> When Our Ship Comes Sailing In from <i>Oh, Kay!</i>

- #83 Hoping That Someday You'd Care
*see [Hoping That Someday You'd Care](#) from *Strike Up the Band**
- #84 Gushing
*see [Gushing](#) from *Tell Me More**
- #85 Under the Cinnamon Tree
*see [Under the Cinnamon Tree](#) from *East is West**
- #86 The Bad, Bad Men
*see [The Bad, Bad Men](#) from *Lady, Be Good!**
- #87 Adored One
*see [Adored One](#) from *Show Girl**
- #88 Evening Star
*see [Evening Star](#) from *Lady, Be Good!**
- BOX-FOLDER 54/37 #89 Phoebe
 Copyist manuscript piano score; [3] p.
In caption: verse usable
Note: Emendations in an unidentified hand
- BOX-FOLDER 54/37 #89 Phoebe
 IG holograph/typescript lyric sheets; [6] p.
- BOX-FOLDER 54/38 #90 It's Wonderful How Love Can Understand
 Copyist manuscript piano-vocal score; [4] p.
In caption : verse used; in the hand of IG
Note: No lyric
- BOX-FOLDER 54/38 #90 It's Wonderful How Love Can Understand
 Copyist manuscript piano-vocal score fragment; [2] p.
Note: No lyric
- #91 Will You Remember Me
*see [Will You Remember Me](#) from *Lady, Be Good!**
- #92 Opening, Act II
*see [Oh, This Is Such a Lovely War \[1927\]](#) from *Strike Up the Band**
- BOX-FOLDER 54/39 #93 Look to the Stars
 Copyist manuscript piano-vocal score; [4] p.
- BOX-FOLDER 54/39 #93 Look to the Stars
 Typescript lyric sheet
- BOX-FOLDER 54/40 #94 Fairyland Wedding
 Copyist manuscript piano-vocal score; [5] p.
Note: No lyric
- BOX-FOLDER 54/40 #94 Fairyland Wedding
 Typescript lyric sheet
- BOX-FOLDER 55/1 #95 If We Had Known
 Copyist manuscript piano-vocal score; [4] p.
Note: Emendations in the hand of GG
- BOX-FOLDER 55/1 #95 If We Had Known
 Typescript lyric sheets; [2] p.
- BOX-FOLDER 55/2 #96 Bebe
 Copyist manuscript piano-vocal score; [4] p.
In caption : good verse, good can-can chorus; in the hand of IG
Note: No lyric
- BOX-FOLDER 55/3 #97 Barcelona
 GG holograph manuscript piano-vocal sketch; 3 p.

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- BOX-FOLDER 55/3** #97 Barcelona
Copyist manuscript piano-vocal score; 6 p.
Note: No lyric
- BOX-FOLDER 55/4** #98 Beautiful Bird
Manuscript piano-vocal score in the hand of Stephen O. Jones; 5 p.
- BOX-FOLDER 55/4** #98 Beautiful Bird
IG holograph/typescript lyric sheets; [5] p.
Note: Notes in the hand of GG on p. [4]
- #99 A Corner of Heaven with You
see also [A Corner of Heaven with You](#) and [The Hurdy-Gurdy Man](#) from *Chopin Show*
- #100 Put Me to the Test
see [Put Me to the Test](#) from *A Damsel in Distress*
- BOX-FOLDER 55/5** #101 I'm Afraid This Can't (Won't) Last
Manuscript piano-vocal score in the hand of Kay Swift; [1, 1] p.
Note: Unfinished, no lyric
- BOX-FOLDER 55/5** #101 I'm Afraid This Can't (Won't) Last
IG holograph lyric sheet; [2] p.
- BOX-FOLDER 55/6** #102 You Just Keep on Asking
Manuscript piano-vocal sketch in the hand of Kay Swift; [1, 1] p.
- BOX-FOLDER 55/6** #102 You Just Keep on Asking
Typescript lyric sheet
- BOX-FOLDER 55/7** #103 I Want Somebody
GG holograph manuscript piano-vocal score; [1] p.
Note: Refrain only, no lyric
- #104 Leave it to Love
see [Leave it to Love](#) from *Lady, Be Good!*
- #105 I'm a Poached Egg
see [I'm a Poached Egg](#) from *Kiss Me, Stupid*
- BOX-FOLDER 55/8** #106 Gold Mine
Manuscript piano-vocal score in the hand of Kay Swift; 2 p.
Note: Verse only, no lyric
- #107 Gather-Ye-Rosebuds
see [Gather-Ye-Rosebuds](#) from *Tip Toes*
- #108 Your Eyes, Your Smile
see [Your Eyes, Your Smile](#) from *Funny Face*
- #109 Acrobats
see [Acrobats](#) from *Funny Face*
- BOX-FOLDER 55/9** #110 You're Mighty Lucky
Copyist manuscript piano-vocal score; 12 [i.e. 1, 11] p.
Note: No lyric
- BOX-FOLDER 55/9** #110 You're Mighty Lucky
Ozalid lyric sheet
- BOX-FOLDER 55/10** #111 Untitled
Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p.
Note: No lyric
On cover : dated June 8, 1930
- BOX-FOLDER 55/10** #111 Untitled
Copyist manuscript piano-vocal score; [1, 2] p.
Note: No lyric

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BOX-FOLDER 55/11	#112 I Just Met an Angel Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 55/11	#112 I Just Met an Angel Copyist manuscript piano-vocal score; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/12	#113 In Moderate Tempo Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 55/12	#113 In Moderate Tempo Copyist manuscript piano-vocal score; [1, 2] p. #114 You Can't Unscramble Scrambled Eggs <i>see</i> Girl Crazy
BOX-FOLDER 55/13	#115 Machinery Going Mad Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 55/13	#115 Machinery Going Mad Copyist manuscript piano-vocal score; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/14	#116 Opening II Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/14	#116 Opening II Copyist manuscript piano-vocal score; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/15	#117 Hot Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 55/15	#117 Hot Copyist manuscript piano-vocal score; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/16	#118 Opening I Manuscript piano-vocal score in the hand of Kay Swift; [1, 3] p. <i>Note:</i> No lyric
BOX-FOLDER 55/16	#118 Opening I Copyist manuscript piano-vocal score; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/17	#119 Humpty and Dumpty Manuscript piano-vocal score in the hand of Kay Swift; [1, 2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/17	#119 Humpty and Dumpty Copyist manuscript piano-vocal score; [1, 1] p. <i>Note:</i> No lyric
BOX-FOLDER 55/17	#119 Humpty and Dumpty Photocopy of manuscript piano-vocal score in the hand of Kay Swift; [2] p. <i>Note:</i> No lyric
BOX-FOLDER 55/18	#120 Waltz Manuscript piano-vocal score in the hand of Kay Swift; [3] p. <i>Note:</i> No lyric

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BOX-FOLDER 55/19	#121 Piano piece Copyist manuscript piano score; [3] p.
BOX-FOLDER 55/19	#121 Piano piece Copyist manuscript piano sketch; [1] p.
BOX-FOLDER 55/20	#122 Ballad Manuscript piano-vocal score in the hand of Kay Swift; [1] p. <i>Note:</i> Unfinished
BOX-FOLDER 55/21	#123 Fatherland, Mother of the Band <i>see</i> Pardon My English
BOX-FOLDER 55/21	#124 Call Me John Manuscript piano-vocal score in the hand of Kay Swift; 2 p. <i>Note:</i> 1st version
BOX-FOLDER 55/21	#124 Call Me John Manuscript piano-vocal score in the hand of Kay Swift; 2 p. <i>Note:</i> 2nd version
BOX-FOLDER 55/21	#124 Call Me John Manuscript piano score fragments in the hand of Kay Swift; [3] p. <i>Laid in:</i> Two holograph letters from Kay Swift to IG, 1966 June 30; [1] p. each <i>Laid in:</i> Holograph letter from Kay Swift to IG, 1966 June 24; [1] p. <i>Laid in:</i> Typescript letter from IG to Kay Swift, 1966 July 12; [1] p. <i>Laid in:</i> Kay Swift holograph envelope
	#125 You Started It <i>see</i> Delishious
	#126 Something Peculiar <i>see</i> Piccadilly to Broadway
BOX 56-57, 135, 139	Miscellaneous Music The miscellaneous music is organized alphabetically by title.
BOX-FOLDER 56/1	Beautiful GG holograph manuscript leadsheet; [1] p.
BOX-FOLDER 56/2	A Corner of Heaven with You <i>see also</i> The Hurdy-Gurdy Man from <i>Chopin Show</i> Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Lyric in pencil
BOX-FOLDER 56/2	A Corner of Heaven with You <i>see also</i> The Hurdy-Gurdy Man from <i>Chopin Show</i> Ozalid piano-vocal score; [4] p. <i>In caption :</i> Same as "The Hurdy Gurdy Man" but this is an earlier version; in the hand of IG
BOX-FOLDER 56/2	A Corner of Heaven with You <i>see also</i> The Hurdy-Gurdy Man from <i>Chopin Show</i> Typescript lyric sheet
BOX-FOLDER 56/3	Dawn of a New Day Sheet music <i>Note:</i> IG holograph annotation
BOX-FOLDER 56/4	Don't You Remember Copyist and GG holograph manuscript piano-vocal score; 2 p. <i>Note:</i> Incomplete, no lyric

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	<i>Note:</i> Piano part and credit in hand of GG
BOX-FOLDER 135/29	Elsie GG holograph manuscript piano-vocal score; [1] p.
BOX-FOLDER 135/30	Elsie Lou Paley manuscript/typescript lyric sheets; [2] p.
BOX-FOLDER 56/5	England GG holograph manuscript piano-vocal sketch; 10 p. <i>Note:</i> No lyric
BOX-FOLDER 56/6	The Flapper Copyist manuscript lead sheet; [3] p.
BOX-FOLDER 56/7	Fugue GG holograph manuscript short score; [2] p. <i>Note:</i> Incomplete
BOX-FOLDER 56/8	Good Little Tune Manuscript piano-vocal score in the hand of Albert Sirmay; 7 p. <i>Note:</i> No lyric
BOX-FOLDER 56/8	Good Little Tune Photocopy of lyric sheets; [2] p. <i>Laid in:</i> Letter from Al Kohn to Edgar Carter, 1976 June 7
BOX-FOLDER 139/7	I Lost My Heart in the Moonlight Typescript lyric sheet; [1] p.
BOX-FOLDER 56/9	In the Heart of a Geisha Photocopy of sheet music <i>Laid in:</i> Letter from Melvin Parks to IG, 1971 July 15 <i>Laid in:</i> Letter from IG to Melvin Parks, 1971 July 29
BOX-FOLDER 56/10	Insert GG holograph manuscript piano sketch; [1] p.
BOX-FOLDER 56/11	An Introduction GG holograph manuscript piano-vocal sketch; [1] p.
BOX-FOLDER 56/12	Introduction Hot–Astaire GG holograph manuscript short score; [2] p. <i>Note:</i> Incomplete
BOX-FOLDER 56/12	Introduction Hot–Astaire GG holograph manuscript sketch with lyric in the hand of IG on p. [3]
BOX-FOLDER 56/12	Introduction Hot–Astaire GG holograph manuscript short score; [2] p. <i>Note:</i> Incomplete
BOX-FOLDER 56/13	Irish Dance Stephen O. Jones holograph manuscript full score; 3 p.
BOX-FOLDER 56/14	Japanese Photocopy of Frank Saddler holograph manuscript full score; 7 p.
BOX-FOLDER 56/15	King of Jazz GG holograph manuscript piano-vocal score; [4] p. <i>Note:</i> No lyric <i>In caption:</i> IG holograph credit
BOX-FOLDER 56/16	Long Long Ago on the Nile GG holograph manuscript piano score; 2 p. <i>Laid in:</i> GG holograph manuscript sketch; [1] p.

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BOX-FOLDER 56/17	Longing GG holograph manuscript leadsheet; [1] p.
BOX-FOLDER 56/18	March GG holograph manuscript piano score; [3] p. <i>Note:</i> Verse only <i>Note:</i> Key of B-flat major
BOX-FOLDER 56/19	March GG holograph manuscript sketch; [1] p. <i>In caption:</i> Sept 16, [19]26 A. M. <i>Note:</i> Key of G major
BOX-FOLDER 56/20	Mexican Dance Frank Saddler holograph manuscript full score; 24 p. <i>Laid in:</i> IG typescript notes
BOX-FOLDER 56/21	Miscellaneous GG tunes Manuscript in the hand of Kay Swift; [24] p.
BOX-FOLDER 56/22	Miscellaneous sketches GG holograph manuscripts; [3] p. <i>Note:</i> Includes "Shall We Dance?" on p. [3]
BOX-FOLDER 56/23	Mischa, Yascha, Toscha, Sascha Copyist manuscript piano-vocal score; [4] p. <i>Note:</i> Copyright information in the hand of IG on p. [1] <i>Note:</i> Inscribed by Fritz Kreisler on p. [4] with an added cadenza for p. [3]
BOX-FOLDER 56/23	Mischa, Yascha, Toscha, Sascha Sheet music <i>Note:</i> Limited edition (New York: Random House, 1932)
BOX-FOLDER 56/23	Mischa, Yascha, Toscha, Sascha IG holograph/typescript lyric sheets; [12] p.
BOX-FOLDER 56/24	No Question in My Heart Photocopy of copyist manuscript piano-vocal score; [4] p. <i>Note:</i> T.B. Harms demonstration copy <i>Note:</i> Music by Jerome Kern
BOX-FOLDER 56/24	No Question in My Heart Typescript lyric sheet
BOX-FOLDER 56/25	Now That We are One Typescript lyric sheet
BOX-FOLDER 56/26	O Land of Mine, America Photocopy of piano-vocal score; [2] p. <i>Note:</i> Reproduced from Hearst Newspapers article
BOX-FOLDER 56/27	Once There Were Two of Us Typescript lyric sheet <i>Note:</i> Music by Jerome Kern
BOX-FOLDER 56/28	One Step Photocopy of GG holograph manuscript leadsheet; [1] p.
BOX-FOLDER 56/29	Pastoral GG holograph manuscript piano sketch; [1] p.
BOX-FOLDER 56/30	Ragging the Traumerei GG holograph manuscript piano-vocal score; [3] p. <i>Note:</i> No lyric <i>Laid in:</i> Envelope with IG holograph notes

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BOX-FOLDER 56/31	The Revolution is Booming GG holograph manuscript sketch; [1] p.
BOX-FOLDER 56/32	Singing in the Rain Manuscript piano-vocal score; 5 p.
BOX-FOLDER 56/32	Singing in the Rain Typescript lyric sheets; [3] p.
BOX-FOLDER 56/33	Spring Song Manuscript melody sketch for violin; [1] p. <i>Note:</i> Found with <i>Pardon My English</i> Secaucus materials
BOX-FOLDER 57/1	Till Then Typescript lyric sheet
BOX-FOLDER 57/20	West Point Walk GG holograph manuscript leadsheet; [1] p.
BOX-FOLDER 57/21	What I care! Typescript lyric sheet; 1 p.
BOX-FOLDER 57/22	Women of America Photocopy of copyist manuscript piano-vocal score; [4] p. <i>Laid in:</i> Typescript letter from Irene Dayton to IG, 1962 November 19 <i>Laid in:</i> Three typescript letters from Dave Gordon to IG, 1962 Oct 22, 1962 October 24, 1962 November 13 <i>Laid in:</i> Holograph letter from Theodore Grouya to IG, 1976 January 16 <i>Laid in:</i> Typescript letter from IG to Dave Gordon, 1962 November 14
BOX-FOLDER 139/8	You're a Dear - That's What You Are Typescript lyric sheet; [1] p.
BOX-FOLDER 139/9	You're the Witch Who is Bewitching Me Typescript lyric sheet; [1] p. <i>Note:</i> IG holograph note in caption
BOX-FOLDER 57/2	Unidentified cello sketch GG holograph manuscript; [1] p.
BOX-FOLDER 135/19	Unidentified lyric fragment IG holograph manuscript; [1] p.
BOX-FOLDER 57/3	Unidentified melody sketches GG holograph manuscript; [1] p.
BOX-FOLDER 57/4	Unidentified melody sketches GG holograph manuscript; [1] p.
BOX-FOLDER 57/5	Unidentified melody sketches GG holograph manuscript; [1] p.
BOX-FOLDER 57/6	Unidentified melody sketches GG holograph manuscript; [2] p.
BOX-FOLDER 57/7	Unidentified piano sketches GG holograph manuscript; [1] p. <i>Note:</i> Found with Pay Some Attention to Me materials
BOX-FOLDER 57/8	Unidentified piano sketches GG holograph manuscript; [1] p.
BOX-FOLDER 57/9	Unidentified piano sketches GG holograph manuscript; [1] p.
BOX-FOLDER 57/10	Unidentified piano sketches, 1923 August 4 GG holograph manuscript; [1] p.

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BOX-FOLDER 57/11	Unidentified piano sketches, 1921 October 27 GG holograph manuscript; [2] p.
BOX-FOLDER 57/12	Unidentified piano sketches GG holograph manuscript; [2] p.
BOX-FOLDER 57/13	Unidentified piano sketches GG holograph manuscript; [2] p.
BOX-FOLDER 57/14	Unidentified piano sketches GG holograph manuscript; [2] p.
BOX-FOLDER 57/15	Unidentified piano-vocal sketch GG holograph manuscript; [3] p.
BOX-FOLDER 57/16	Unidentified short score sketches GG holograph manuscript; [1] p.
BOX-FOLDER 57/17	Unidentified short score sketch GG holograph manuscript fragment; [1] p.
BOX-FOLDER 57/18	Unidentified short score sketch GG holograph manuscript; [2] p.
BOX-FOLDER 57/19	Unidentified piece for banjo GG holograph manuscript leadsheet; [1] p. <i>Laid in:</i> Photocopy of photograph of Bill Bowen and Fred Van Eps
BOX 58-59, 141	Music Notebooks and Composition Exercises The music notebooks and composition exercises are organized alphabetically by title.
BOX-FOLDER 58/1	501 W. 110th St. N.Y.C., 1921 October 6 GG holograph manuscript sketches; [1, 4] p. <i>Contents:</i> <ul style="list-style-type: none">• p. 1: unidentified study• p. 3: Kitty's Kisses• p. 4: Titles of songs used in <i>Oh, Kay</i>• p. 5: Maybe
BOX-FOLDER 141/48	1936 Notebook GG holograph manuscript sketch; [1] p.
BOX-FOLDER 58/2	Black notebook GG holograph manuscript sketches, undated; 11 p. <i>Contents:</i> <ul style="list-style-type: none">• p. 1: I Was Doing All Right• p. 2: Wake Up, Brother, and Dance; unidentified• p. 3: unidentified; My Honor Was at Stake [Titled: Hot Dogs]• p. 4: I Used to – but I Don't Anymore; It's Nice to Know• p. 5: Waltz; Yes, Yes, Oui, Oui• p. 6: Hold On; unidentified• p. 7: Love Is Here to Stay; Ask Me Again• p. 8: unidentified; Simple as A.B.C.• p. 9: unidentified; Unforgettable; I Got Rhythm• p. 10: unidentified• p. 11: unidentified
BOX-FOLDER 58/3	Composition exercises, 1923 January 29 and February 1 Two GG holograph manuscripts; [2] p. each <i>Laid in:</i> IG holograph notes; [1] p.

BOX-FOLDER 58/4

Figured choral, 1921 July 27

GG holograph manuscript short score; [1, 2] p.

Bound

Fragments, Sketches, 1929-1931

GG holograph manuscript; [84] p.

Note: Formerly owned by Michael Feinstein

Note: Occasional notations in the hand of IG

Contents:

- p. 6: Liza
- p. 15: Embraceable You
- p. 17: Lady of the Moon; I Wants to Stay Here
- p. 20: I Speak English Now
- p. 38: My Sunday Fella
- p. 43: Oh You Kid
- p. 53: That Well-Known Smile
- p. 54: Pay Some Attention to Me
- p. 58: French Waltz
- p. 59: Barbary Coast
- p. 60: Embraceable You; But Not for Me
- p. 61: Barbary Coast; Embraceable You
- p. 62: Treat Me Rough
- p. 72: Love Is Sweeping the Country
- p. 76: Luckiest Man in the World
- p. 78: Delicious

BOX-FOLDER 58/5

Geo. M. Gershwin. tunes, 1916-1922

GG holograph manuscript sketches; [40] p.

Note: Some sketches have lyrics in the hand of IG

Contents:

- p. 1-2: Melodies
- p. 3-4: Beautiful Bird
- p. 5-6: Ain't Love Grand
- p. 7-8: Year After Year [Titled: Moonlight]
- p. 8: He's Gone
- p. 9-10: Nobody but You [untitled]
- p. 11: We're Here Because
- p. 12: If I Only Had Somebody Like You
- p. 13: Isn't it Wonderful
- p. 14: Who's Winning; unidentified fragment
- p. 15: Melody
- p. 16: Helen of Troy
- p. 17: Yankee Doodle Blues [Titled: American Blues]
- p. 18: Foxtrot; unidentified fragment
- p. 19: Tune; unidentified fragment
- p. 20: Tune
- p. 21: When Do We Dance? [untitled]
- p. 22: unidentified
- p. 23: Somebody Loves Me [Titled: Tune]
- p. 24: How About a Boy? [Titled: One Step]; unidentified fragment
- p. 25: unidentified; unidentified fragment; A Little Bit
- p. 26: My Baby; unidentified fragment; Waltz; Little Jazz Bird
- p. 27: unidentified fragments; Rag Tune (A Raggy Rhythm)
- p. 28: unidentified fragments
- p. 29: Anything for You
- p. 30: unidentified fragments

- p. 31: Molly on the Shore; unidentified fragment
 - p. 32: Naughty Baby [untitled]; unidentified fragment
 - p. 33: Walking Home with Angeline [untitled]
 - p. 34-35: unidentified fragments
 - p. 36: unidentified fragment; Maybe [untitled]; unidentified fragment
 - p. 37-38: unidentified fragments
 - p. 39: Waltz Hayseed; unidentified fragment; Tune
 - p. 40: Theme; One Step; unidentified fragment
- BOX-FOLDER 58/6** Girl Crazy [notebook], 1930 July
GG holograph manuscript sketches; [48] p.
Laid in: IG holograph/typescript notes; [6] p.
Contents:
- p. 1-6: Bronco Busters
 - p. 9-12: The Gambler of the West
 - p. 13: Of Thee
 - p. 14: Tune; unidentified
 - p. 15: unidentified fragment; Oh You Kid / Who's Charming? / I Want a Little More of What I Got Last Night; unidentified fragment
 - p. 16: unidentified – [Sweet Packard?]
 - p. 17: How Beautiful [untitled]
 - p. 18: Finale Mat; unidentified fragment; Some Girls Can Bake a Pie
 - p. 19: unidentified fragment; Because, Because; Garcon, S'il Vous Plait
 - p. 20: There's No Stopping Us Now
 - p. 21: Posterity Is Just around the Corner; Finale Mat
 - p. 22: unidentified fragments
 - p. 23: Love Is Sweeping the Country [untitled]
 - p. 24-25: unidentified fragments
 - p. 26: The Dimple on My Knee; Because, Because [untitled]
 - p. 27: Because, Because
 - p. 28: Jilted; Love Walked In [untitled]
 - p. 29: unidentified fragments
 - p. 30: Entrance of Supreme Court Judges
 - p. 31: Trumpeter Blow Your Golden Horn [Titled: Bless Our President]; unidentified fragment
 - p. 32: A Kiss for Cinderella [untitled]
 - p. 33: Who Is the Lucky Girl to Be? [untitled]
 - p. 34-37: I Was the Most Beautiful Blossom [Titled: Recitative Diana]
 - p. 38: Posterity Is Just around the Corner
 - p. 39: Who Cares?
 - p. 40: Come, Come to Jesus / Dawn of a New Day [untitled]; unidentified fragment
 - p. 41-42: unidentified fragments
 - p. 43: unidentified fragment; Union Square
 - p. 44-50: unidentified fragments
- BOX-FOLDER 58/7** Girl Crazy sketches
GG holograph manuscript; [4] p.
Contents:
- p. 1: But Not for Me; Spanish
 - p. 2: unidentified fragment; I Got Rhythm
 - p. 3: Summer, Winter, Spring, and Fall; Hot
 - p. 4: Tune; Tune
- BOX-FOLDER 58/8** Harmony exercises
GG holograph manuscript; [2] p.

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BOX-FOLDER 58/8	Harmony exercises GG holograph manuscript; [2] p.
BOX-FOLDER 58/9	Kilenyi notebook, 1919 August GG holograph manuscript; [27] p.
BOX-FOLDER 58/10	Notebook, 1924 March-April GG holograph manuscript; [23] p. <i>Note:</i> Chiefly unidentified sketches <i>Note:</i> p. 16: first sketch for "The Man I Love" <i>Laid in:</i> IG typescript notes; [1] p.
BOX-FOLDER 58/11	Notebook A, Studies with Joseph Schillinger, 1932 Manuscript in the hand of GG and Joseph Schillinger; [58] p. <i>Note:</i> Chiefly in the hand of GG <i>Note:</i> Self-caricature on cover
BOX-FOLDER 59/1	Notebook B, Studies with Joseph Schillinger, 1932 Manuscript in the hand of GG and Joseph Schillinger; [77] p. <i>Note:</i> Chiefly in the hand of GG <i>Laid in:</i> IG holograph notes; [1] p.
BOX-FOLDER 59/2	Notebook C, Studies with Joseph Schillinger, 1936 Manuscript in the hand of GG and Joseph Schillinger; [41] p. <i>Note:</i> Chiefly in the hand of GG <i>Laid in:</i> IG holograph notes; [3] p.
BOX-FOLDER 59/3	Red tune book, 1922 September 26 GG holograph manuscript; [31] p. <i>Note:</i> Some sketches have IG holograph lyric fragments <i>Laid in:</i> IG typescript notes; [2] p. <i>Contents:</i> <ul style="list-style-type: none">• p. 1: unidentified fragments• p. 2: unidentified fragments; Blues• p. 3: One Step; Tune• p. 4: Let's Be Lonesome Together [untitled]• p. 5: Hang On to Me• p. 6: unidentified fragment; Naughty Baby• p. 7: unidentified• p. 8: unidentified fragments• p. 9: unidentified fragment; Play Me a Lowdown Tune• p. 10: Virginia; The Sunshine Trail• p. 11-16: unidentified fragments• p. 17: Slow foxtrot; unidentified fragment• p. 18: unidentified fragment; Paris• p. 19: Where Is She?; The Matrimonial Handicap; Aarons• p. 20: Weather Man; unidentified fragments• p. 21: unidentified fragments; The Half of it, Dearie, Blues• p. 22-23: unidentified fragments• p. 24: Toddle; unidentified fragment• p. 25: Love Is in the Air [Titled: Theme]; unidentified fragment; Flower Boat; unidentified fragment• p. 26: unidentified fragments; Ukulele Lorelei; unidentified fragments• p. 27-28: unidentified fragments• p. 29: When Toby Is Out of Town; What Is it about You Makes Me; unidentified fragment• p. 30: unidentified fragment; Leave it to Love

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- Bound
- p. 31: unidentified fragment; Opening cho.
- T.B. Harms 62 W. 45th St., N.Y.C. [notebook], 1922 December 22
Manuscript chiefly in the hand of GG; 23 p.
Note: Theory and composition exercises
Note: This item was formally housed in Box 59, Folder 4; it was treated for conservation and subsequently rehoused in a clamshell box.
- BOX-FOLDER 59/5**
- Themes [notebook], 1924-1925
GG holograph manuscript; [1, 17] p.
Laid in: IG typescript notes; [3] p.
p. 17: Piano pieces
Contents:
- p. 1: Southern Soil; [*Rhapsody in Blue*?]; *Rhapsody in Blue* [Titled: Piano theme against this]
 - p. 2: [Prelude III?]; unidentified fragments; *Rhapsody in Blue* [untitled]
 - p. 3: unidentified fragments; Harlem Serenade; [Prelude or Sleepless Nights?]
 - p. 4: [Prelude or Sleepless Nights?]
 - p. 5-9: *Concerto in F* [untitled]
 - p. 10: [The Half of It, Dearie, Blues?]
 - p. 11: *Concerto in F* [untitled]
 - p. 13: [*An American in Paris*?]; *Strike Up the Band* (1927) [untitled]; unidentified fragment
 - p. 15: unidentified fragment
 - p. 16: *Rhapsody in Blue* [untitled]
- BOX-FOLDER 59/6**
- Tune book, [1933-1937]
GG holograph manuscript; [96] p.
Note: Title annotations in the hands of IG and Kay Swift
Laid in: IG typescript notes; 10 p.
Contents:
- p. 1: Stand Up and Fight; unidentified fragments
 - p. 2: Chicadee; unidentified fragment
 - p. 3: Special Love; unidentified fragments
 - p. 4: First Lady and First Gent; unidentified fragments
 - p. 5: unidentified fragment; Comes the Revolution; unidentified fragments
 - p. 6: Mine [Titled: Love Is O.K.]
 - p. 7: Finale material; Verse to 3-note waltz
 - p. 8-10: unidentified fragments
 - p. 11: Revolution in Blue
 - p. 12: Good Old Revolutions; March; unidentified fragment
 - p. 13: Waltz; March for a Ballet; unidentified fragment
 - p. 14: unidentified fragment; Love Walked In; Mary
 - p. 15: unidentified fragments
 - p. 16: Blues; Crown; Melody for Crown
 - p. 17: Crown Development; Crown-Robbins Fight
 - p. 18-19: unidentified compositional studies
 - p. 20-21: unidentified fragments
 - p. 22: unidentified fragment; Spiritual
 - p. 23: Cuban G.T.; Chromatic melody; Porgy
 - p. 25: Serena
 - p. 26: I Got Plenty o' Nuthin' [Titled: Porgy]
 - p. 27-28: unidentified fragments
 - p. 29: Choral effect
 - p. 30: Tune
 - p. 31: unidentified fragment; I Used to but I Don't Anymore; Jingle

- p. 32: It's Nice to Know [Titled: Tune for Show]
- p. 33: [Cockeyed Strain for Ballet?]; unidentified fragment; Ballet
- p. 34: G.T. Waltz; unidentified fragment
- p. 35: Southern style; Every Evenin'
- p. 36: Operetta
- p. 37: Chromatic tune; What's the Big Idea
- p. 38: Atmospheric tune; unidentified fragment
- p. 39: Wake up, Brother, and Dance; unidentified fragment
- p. 40: unidentified fragment; Conversational verse; unidentified fragment
- p. 41: Tune; King of Swing
- p. 42: Canon starts here; King of Swing
- p. 43: Nostalgic; unidentified fragment
- p. 44: unidentified fragment; Good verse; Cho. Hot; unidentified fragment
- p. 45: Hold On!; unidentified fragments
- p. 46: Instru; Prelude type
- p. 47: unidentified fragment; unidentified
- p. 48: The More I See You
- p. 49: I Sigh I Cry
- p. 50: I'm a Naughty Name; Bored; unidentified fragment
- p. 51: What Can We Lose; unidentified fragments
- p. 52: Who'd Ever Thought; unidentified fragment; Violin piece
- p. 53: Slowly; Ballet; I've Got Beginner's Luck
- p. 54: Strong Afterbeats; One Word Title
- p. 55: unidentified fragment; In the Nick of Time; Verse
- p. 56: Prelude
- p. 57: Say the Word; unidentified fragment; Western
- p. 58: By Strauss; unidentified fragments
- p. 59: Pay Some Attention to Me; Smooth one step
- p. 60: I'll Get You Yet; Just Another Rhumba [Titled: Cuban Rhythm and A Certain Spanish Lady]; Listen to Reason
- p. 61: Melancholy; Mel; G.T.
- p. 62: They Can't Take That Away from Me; unidentified fragments
- p. 63: Siren; Waltz
- p. 64-65: unidentified fragments
- p. 66: unidentified fragment; They All Laughed
- p. 67: unidentified fragment; My Honor Was at Stake
- p. 68: unidentified fragment; Slap That Bass; I Do the Right Thing but at the Wrong Time
- p. 69: unidentified fragments
- p. 70: They Can't Take That Away from Me; I've Got Beginner's Luck
- p. 71: Try; unidentified fragment; I'm Myself Again; Rhythm
- p. 72: unidentified fragments
- p. 73: unidentified fragment; Stiff Upper Lip
- p. 74: Try; Verse
- p. 75: Nice Work if You Can Get It; unidentified fragments
- p. 76: unidentified fragment; You're So Unforgettable
- p. 77: I Can't Be Bothered Now
- p. 78: Romantic theme for song?
- p. 79: Try; unidentified fragment
- p. 80: unidentified fragment
- p. 81: Southern tune; Sleepless Night
- p. 95: List of titles for a projected suite
- p. 96: Tune; unidentified fragment; Ballet?

BOX 60-61, 141

Lyric Sheets

The lyric sheets are divided into three subseries. The first subseries is organized alphabetically by title. The second and third subseries, "Untitled" and "Notes and Miscellany," are arranged alphabetically by first line.

BOX 60

Titled Lyric Sheets

BOX-FOLDER 60/1	All of Them Was Friends of Mine
BOX-FOLDER 60/2	Almost
BOX-FOLDER 60/3	Anglo Saxon Baby
BOX-FOLDER 60/4	Another You
BOX-FOLDER 60/5	At 11 p.m.
BOX-FOLDER 60/6	'Atta Girl
BOX-FOLDER 60/7	Back Home
BOX-FOLDER 60/8	Cheerio!
BOX-FOLDER 60/9	Dear Old Correspondence School
BOX-FOLDER 60/10	Don't Let's Be Beastly to the Germans
BOX-FOLDER 60/11	Don't You Remember
BOX-FOLDER 60/12	Fancy Work
BOX-FOLDER 60/13	Faults
BOX-FOLDER 60/14	Flower Boat
BOX-FOLDER 60/15	For No Reason at All
BOX-FOLDER 60/16	Geography
BOX-FOLDER 60/17	Hands Across the Table or Why I Was Born or Reflection on Poker
BOX-FOLDER 60/18	Hard to Replace
BOX-FOLDER 60/19	The Hills of Hollywood or Home on the Range
BOX-FOLDER 60/20	Hubby
BOX-FOLDER 60/21	I Know Somebody Who Loves You
BOX-FOLDER 60/22	I Wanna Be Wanted by You; Nothing to Look Forward to Blues; Words
BOX-FOLDER 60/23	I'll Get You Yet
BOX-FOLDER 60/24	I'll Supply the Title (You'll Supply the Tune)
BOX-FOLDER 60/25	I'm a Naughty Name
BOX-FOLDER 60/26	I'm Crazy about Rhymes
BOX-FOLDER 60/27	I'm No Fool
BOX-FOLDER 60/28	Imagine (Me without My You)
BOX-FOLDER 60/29	In the Wee Sma' Hours Sally and Elmer Were Sweethearts
BOX-FOLDER 60/30	I've Turned the Corner
BOX-FOLDER 60/31	Jokes for a Song about Jokes
BOX-FOLDER 60/32	Lament
BOX-FOLDER 60/33	Let's Show 'Em How This Country Goes to Town
BOX-FOLDER 60/34	Little Rhythm-Go 'Way
BOX-FOLDER 60/35	Mary-Louise
BOX-FOLDER 60/36	Mortgage on My Castle in Spain
BOX-FOLDER 60/37	The Nevada
BOX-FOLDER 60/38	A New Step Every Day
BOX-FOLDER 60/39	Nice to Know
BOX-FOLDER 60/40	Not So Long Ago

Music, 1913-1954

Container

Contents

BOX-FOLDER 60/41	Oh You Kid!
BOX-FOLDER 60/42	Paper House in Japan
BOX-FOLDER 60/43	Precious Moments Wasted
BOX-FOLDER 60/44	Say it With [written with Lou Paley]
BOX-FOLDER 60/45	Snookums
BOX-FOLDER 60/46	So It's Going to Happen after All
BOX-FOLDER 60/47	Someone to Root For
BOX-FOLDER 60/48	Song about a Dance
BOX-FOLDER 60/49	Sporting, et. al.
BOX-FOLDER 60/50	Sweet Sorrow
BOX-FOLDER 60/51	Tell Me in the Gloaming
BOX-FOLDER 60/52	Ten Little Boy Friends
BOX-FOLDER 60/53	That Well-Known Smile
BOX-FOLDER 141/49	They All Love Love <i>Laid in:</i> Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 141/50	They All Remind Me of You <i>Laid in:</i> Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 60/54	The Time Has Come
BOX-FOLDER 60/55	Tropical
BOX-FOLDER 60/56	Turn to the Dreams Ahead
BOX-FOLDER 60/57	What Can I Do?
BOX-FOLDER 60/58	What's Mine is Yours
BOX-FOLDER 60/59	What's the Big Idea?
BOX-FOLDER 60/60	When There's a Chance to Dance
BOX-FOLDER 60/61	The Whole World's Turning Blue
BOX-FOLDER 60/62	Why Is It?
BOX-FOLDER 60/63	You're Too True to Be Good or He's Too True to Be Good

BOX 60, 141, 144

Untitled Lyric Sheets

BOX-FOLDER 60/64	Adventurous life or Recollections that will never leave me
BOX-FOLDER 60/65	All's right with the world
BOX-FOLDER 60/66	Although I used to be a child myself
BOX-FOLDER 60/67	Compilation from lyric notebook no. 1
BOX-FOLDER 60/68	Compilation from lyric notebook no. 2
BOX-FOLDER 60/69	A dream of a day
BOX-FOLDER 60/70	Give a viva for Havana
BOX-FOLDER 60/71	Gloomiest
BOX-FOLDER 144/8	He's a wonder
BOX-FOLDER 60/72	How's your family?
BOX-FOLDER 60/73	I care no whit for the witty line
BOX-FOLDER 60/74	I own a golden tone
BOX-FOLDER 60/75	In the nick of time
BOX-FOLDER 60/76	It never rains but it pours
BOX-FOLDER 60/77	I've always had a mania
BOX-FOLDER 60/78	I've been looking for love all my life
BOX-FOLDER 60/79	Let's be practical

Music, 1913-1954

Container

Contents

BOX-FOLDER 60/80	The little things that count
BOX-FOLDER 60/81	Midiron gridiron and better outlook
BOX-FOLDER 60/82	A modern point of view
BOX-FOLDER 60/83	The moment you were there
BOX-FOLDER 60/84	Nijinsky lived for dancing
BOX-FOLDER 60/85	Our love will be eternal
BOX-FOLDER 60/86	Out of the blue comes you
BOX-FOLDER 60/87	Remember your annuity or platinum living
BOX-FOLDER 141/51	She's the greatest
BOX-FOLDER 60/88	Some morning
BOX-FOLDER 60/89	Song like "Babbit & Bromide"
BOX-FOLDER 60/90	The stars are still on high
BOX-FOLDER 60/91	Tes yeus et al.
BOX-FOLDER 60/92	That's that
BOX-FOLDER 60/93	Those eyes so full of mystery, et al.
BOX-FOLDER 60/94	When Cupid wings us
BOX-FOLDER 60/95	Whom?
BOX-FOLDER 60/96	Wowie! Zing!
BOX-FOLDER 60/97	You can sell me the Brooklyn Bridge I can think of nothing grander
BOX-FOLDER 60/98	You never did that for me and What a lovely evening
BOX-FOLDER 60/99	You show a dimple when you smile, et al.

BOX 61

Notes and Miscellany

BOX-FOLDER 61/1	Addenda
BOX-FOLDER 61/2	Ask me my ambition
BOX-FOLDER 61/3	Baby me; The songwriters Mother Goose; There should be a fortune in
BOX-FOLDER 61/4	Ballad - Movie actor hurt his foot
BOX-FOLDER 61/5	Cakewalk, et al.
BOX-FOLDER 61/6	Calendar for 1926
BOX-FOLDER 61/7	Civil service examination for a popular song lyricist
BOX-FOLDER 61/8	Coq d'or
BOX-FOLDER 61/9	Dance ideas
BOX-FOLDER 61/10	Dufy
BOX-FOLDER 61/11	East Indian diver
BOX-FOLDER 61/12	The epigram of Martial, Jr.
BOX-FOLDER 61/13	The erstwhile real estate
BOX-FOLDER 61/14	Every song can't be a hit
BOX-FOLDER 61/15	Everybody can sing
BOX-FOLDER 61/16	Famous trios
BOX-FOLDER 61/17	For it seems that suddenly
BOX-FOLDER 61/18	From a romantic notebook 1924
BOX-FOLDER 61/19	From A to Z
BOX-FOLDER 61/20	Glad I'm alive
BOX-FOLDER 61/21	Grammar Gurton needles
BOX-FOLDER 61/22	Grow young along with me
BOX-FOLDER 61/23	He spilled the beans

Music, 1913-1954

Container

Contents

BOX-FOLDER 61/24	"Hitch one's wagon to a star, To"
BOX-FOLDER 61/25	How could I ever
BOX-FOLDER 61/26	How long
BOX-FOLDER 61/27	I have never seen, et al.
BOX-FOLDER 61/28	I was naive
BOX-FOLDER 61/29	I'm much too tired
BOX-FOLDER 61/30	I'm so timid
BOX-FOLDER 61/31	I'm the guy, et al.
BOX-FOLDER 61/32	It's a must
BOX-FOLDER 61/33	List of aphorisms (not a song title)
BOX-FOLDER 61/34	List of titles
BOX-FOLDER 61/35	Love songs gracious
BOX-FOLDER 61/36	Man of letters
BOX-FOLDER 61/37	The not impossible wife
BOX-FOLDER 61/38	Notes on song about or for comedian
BOX-FOLDER 61/39	Opening - These dizzy days
BOX-FOLDER 61/40	Our little bag of tricks
BOX-FOLDER 61/41	P.S.
BOX-FOLDER 61/42	Parody of Porter's "Let's Do It" (incomplete)
BOX-FOLDER 61/43	Pay dirt for gold diggers
BOX-FOLDER 61/44	Quatrains
BOX-FOLDER 61/45	Quatre quatrains (No lyrics, envelope)
BOX-FOLDER 61/46	A reason for rhyme
BOX-FOLDER 61/47	Reflection
BOX-FOLDER 61/48	Reflections on investing in a play one hasn't read
BOX-FOLDER 61/49	Revue notions
BOX-FOLDER 61/50	Rhymes
BOX-FOLDER 61/51	Right you are, et al.
BOX-FOLDER 61/52	Salt of the earth
BOX-FOLDER 61/53	Service
BOX-FOLDER 61/54	Show business
BOX-FOLDER 61/55	Snake in the grass or Lyric about sins of Babylon
BOX-FOLDER 61/56	So called theme song
BOX-FOLDER 61/57	Spots we have never visited
BOX-FOLDER 61/58	There are lovelies
BOX-FOLDER 61/59	This time I mean it you'd be hard to replace
BOX-FOLDER 61/60	To--
BOX-FOLDER 61/61	"To--"
BOX-FOLDER 61/62	To all editors
BOX-FOLDER 61/63	To all editors (Blame W.S. Gilbert)
BOX-FOLDER 61/64	To Sylvia (No longer of Greenwich Village)
BOX-FOLDER 61/65	Very short story
BOX-FOLDER 61/66	The way we plan it
BOX-FOLDER 61/67	The well-dressed man
BOX-FOLDER 61/68	What a lucky guy I'm you're as much a myth
BOX-FOLDER 61/69	What can we lose

Music, 1913-1954

Container

Contents

BOX-FOLDER 61/70

When my uncle dies

BOX-FOLDER 61/71

A word with you

BOX 62

Music Owned by the Gershwins

The music owned by George and Ira is organized alphabetically; first by composer, and then by composition title.

Arlen, Harold

BOX-FOLDER 62/1

Bloomer Girl

Bound sheet music and Ozalids

Note: Inscribed to Lee and IG by Anya and Harold Arlen

Laid in: IG typescript notes; [1] p.

Bach, J.S.

BOX-FOLDER 62/2

Toccatas

Leipzig: C.F. Peters, undated

Note: Signed by GG

Borchard, Adolphe

BOX-FOLDER 62/3

L'elan: Esquisse Symphonique

Paris: Evette et Schaeffer, 1924

Note: Inscribed to GG by A. Borchard

Bucharoff, Simon

BOX-FOLDER 62/4

Sechs Lieder

Leipzig: Steingräber-Verlag, 1924

Note: Inscribed to GG by S. Bucharoff

Casella, Alfred

BOX-FOLDER 62/5

Serenata

Vienna: Universal-Edition, 1928

Note: Inscribed to GG by A. Casella, 1929

Debussy, Claude

Note: GG bound these eight volumes consisting of publications of Debussy's piano music, vocal music, and piano arrangements of larger instrumental works

Laid in: IG descriptive note

Bound

Piano music, volume A

Bound

Piano music, volume B

Bound

Piano music, volume C

Bound

Music for piano four hands

Bound

Songs

Bound

L'enfant prodigue; Le Demoiselle élue; Le Matyr de St. Sébastien

Bound

Pelléas et Mélisande

Bound

La boîte à jouxjoux

BOX-FOLDER 62/6

Images. No. 3, Rondes de Printemps

Paris: Durand, 1910

Note: Signed by GG

Grünberger, Alfred

BOX-FOLDER 62/7

Kleiner Walzer

Vienna: Gutmann, 1928

Note: Inscribed to GG by A. Grünberger, 1928

Poulenc, Francis

Music, 1913-1954

Container

Contents

- Bound Mouvements Perpétuels
 London: J. & W. Chester, 1919
 Note: Inscribed to GG by F. Poulenc
 Note: This item was formally housed in Box 62, Folder 8; it was treated for
 conservation and subsequently rehoused in a clamshell box.
- BOX-FOLDER 62/9** Promenades
 London: J. & W. Chester, 1923
 Note: Signed by GG
- BOX-FOLDER 62/10** Rimsky-Korsakov, N
 Scheherazade
 Arrangement for piano, four hands
 New York: G. Schirmer, 1918
 Note: Inscribed by IG to Albert Sirmay
- BOX-FOLDER 62/11** Schönberg, Arnold
 6 Kleine Klavierstücke
 Leipzig: Universal-Edition, 1913
 Note: Inscribed to GG, 1927
- Bound Taylor, Deems
 The King's Henchmen
 New York: J. Fischer and Bros., 1926
 Note: Inscribed to GG by Taylor
 Laid in: IG descriptive note

**BOX 63-66, 136-137,
139-141, 144**

Correspondence, 1915-1976

The correspondence consists of letters to and from George and Ira as well as a small amount with other Gershwin family members and Alexander Smallens. All are presented in a single alphabetical series, arranged by the name of the other correspondent. Within each correspondent's chronological range, every letter by George or Ira are given their own individual folder while those of the correspondent may be grouped together. All condolence telegrams received upon George's death are placed together at the end, arranged alphabetically by the senders' names.

- BOX-FOLDER 63/1** Abramson, Max
 1918 September 11
- BOX-FOLDER 63/2** 1918 September 12
- BOX-FOLDER 141/16** 1918 September 20
- BOX-FOLDER 63/3** 1918 September 25
- BOX-FOLDER 136/8** American Consulate, Netherlands
 1936 June 10
 Re: obtaining a visa for Arthur Kaufmann
- BOX-FOLDER 63/4** Armitage, Merle
 1936-1937
- BOX-FOLDER 63/5** 1938 February 9
- BOX-FOLDER 63/6** 1938, 1946, 1956 March
- BOX-FOLDER 63/7** 1956 December 17
- BOX-FOLDER 63/8** 1957 July 12
- BOX-FOLDER 63/9** 1957 July 22
- BOX-FOLDER 63/10** 1957 July 26

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 63/11	1957 August 9
BOX-FOLDER 63/12	1957 August 20 (from Ira)
BOX-FOLDER 63/13	1957 August 20 (to Ira)
BOX-FOLDER 63/14	1957 September 2-3
BOX-FOLDER 63/15	1957 September 4
BOX-FOLDER 63/16	1957 September 16
BOX-FOLDER 63/17	1957 November 16
BOX-FOLDER 63/18	1957 November 19
BOX-FOLDER 63/19	1958 January - August 26
BOX-FOLDER 63/20	1958 August 27
BOX-FOLDER 63/21	1961 - 1965 May 5
BOX-FOLDER 63/22	1965 May 17
BOX-FOLDER 63/23	1965 May 22
	Bachmann, Edwin
BOX-FOLDER 136/75	1923 March 9
	Benedeck, Theodore
BOX-FOLDER 141/17	1934 November 20
	Berlin, Irving
BOX-FOLDER 63/24	1936 June 23
	Bernheim, Tessie
BOX-FOLDER 63/25	1936 October 6
	Biddle, Alexander
BOX-FOLDER 63/26	1932 April 5
	Biddle, Mrs. Alexander
BOX-FOLDER 63/27	1932 April 27
BOX-FOLDER 63/28	1932 June 6
	Blade, Bob, Jr.
BOX-FOLDER 144/9	1934 July 3
	Blau, Victor
BOX-FOLDER 63/29	1940 August 15-21
BOX-FOLDER 63/30	1940 August 30
	Bob [Surname not given]
BOX-FOLDER 63/31	1937 March 4
	Boston Symphony Orchestra
BOX-FOLDER 63/32	1932 February 2
	Botkin, Benjamin
BOX-FOLDER 63/33	1915 February 12
BOX-FOLDER 63/34	1917 September 21
BOX-FOLDER 63/35	1918 May 20
BOX-FOLDER 63/36	1923 January 12
BOX-FOLDER 63/37	1929 August 22
BOX-FOLDER 63/38	1966 August 18
	Botkin, Benjamin and Gertrude
BOX-FOLDER 63/39	1937 July 24
	Botkin, Henry "Harry"
BOX-FOLDER 63/40	1915 January 2

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 63/41	1916 June 3
BOX-FOLDER 63/42	1916 August 30
BOX-FOLDER 63/43	1917 July 17
BOX-FOLDER 63/44	1917 July 27
	Botkin, Henry to Benjamin and Gertrude Botkin
BOX-FOLDER 63/45	1934 July 3
	Botkin, Henry "Harry" to Rose Gershwin
BOX-FOLDER 63/46	1938 May 16
	Braun, Ms.
BOX-FOLDER 136/9	1926 November 12
	Brown, Irving
BOX-FOLDER 141/1	1963 July 12
BOX-FOLDER 141/2	1964 May 12
BOX-FOLDER 141/3	1964 May 18
BOX-FOLDER 141/4	1964 June 4
BOX-FOLDER 141/5	1964 July 14
BOX-FOLDER 141/6	1969 July 18
BOX-FOLDER 141/7	1970 July 18
BOX-FOLDER 141/8	1970 July 23
BOX-FOLDER 141/9	1971 February 23
BOX-FOLDER 141/10	1971 February 26
BOX-FOLDER 141/11	1971 March 19
BOX-FOLDER 141/12	1971 April 1
BOX-FOLDER 141/13	1972 January 6
BOX-FOLDER 141/14	1972 October 12
BOX-FOLDER 141/15	1972 October 17
	Bryant, Harry
BOX-FOLDER 63/47	undated
	Burch, Gladys
BOX-FOLDER 141/52	1941 April 14
	Cass, Margaret
BOX-FOLDER 141/18	1929 October 23
	Cassella, Alfredo (and Mario Corti)
BOX-FOLDER 63/48	1931-1937
	Chaliapin, Marina
BOX-FOLDER 144/10	1933 May 28
	Chapell and Co.
BOX-FOLDER 63/49	1937 February - May 4
BOX-FOLDER 63/50	1937 May 17
BOX-FOLDER 63/51	1937 May 29
BOX-FOLDER 63/52	1937 June 2
	Chord, Jack T.
BOX-FOLDER 141/19	1932 November 17
	Columbia University (Pulitzer Prize)
BOX-FOLDER 63/53	1932 May
	Cooper, Kathleen

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 141/32	1934 May 21 Damrosch, Marie
BOX-FOLDER 63/54	1932 February Damrosch, Walter
BOX-FOLDER 63/55	1928 May - August 5
BOX-FOLDER 63/56	1928 August 10
BOX-FOLDER 63/57	1928 August 14 - 1933 and undated De Sylva, B.G.
BOX-FOLDER 63/58	1925 November 25 Diamant, Helen
BOX-FOLDER 137/8	1928 September 18
BOX-FOLDER 137/9	1929 January 9 Fiedler, Arthur
BOX-FOLDER 141/20	1936 Finzi, Ada
BOX-FOLDER 141/21	1936 June 3 - 1937 April 18 Fischbach, John
BOX-FOLDER 139/21	1949 January 5 Frankel, Haskel
BOX-FOLDER 63/59	1967 October 31 Garbat, Abraham and Rachelle
BOX-FOLDER 63/60	1935 August 5 Gershwin, George to Ira Gershwin
BOX-FOLDER 63/61	1923 February 18
BOX-FOLDER 140/1	1924 July 9
BOX-FOLDER 140/2	1924 July 22
BOX-FOLDER 140/3	1924 July 25
BOX-FOLDER 140/4	1926 March 3
BOX-FOLDER 140/5	1926 March 16
BOX-FOLDER 140/6	1926 March 23
BOX-FOLDER 140/7	1934 June 18?
BOX-FOLDER 140/8	1934 June 27
BOX-FOLDER 140/9	1935 February 12
BOX-FOLDER 140/10	1935 March 7
BOX-FOLDER 140/11	1935 November 23
BOX-FOLDER 140/12	1935 December 2 Gershwin, Ira to George Gershwin
BOX-FOLDER 140/13	1924 June 25
BOX-FOLDER 140/14	1924 August 27
BOX-FOLDER 140/15	1926 February 27
BOX-FOLDER 140/16	1926 March 16
BOX-FOLDER 140/17	1926 April 1
BOX-FOLDER 140/18	1935 February 16
BOX-FOLDER 140/19	1935 March 18 Gershwin, Rose
BOX-FOLDER 140/20	1929 May 12

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 140/21	1932 February 29
BOX-FOLDER 140/22	1935 February 19
BOX-FOLDER 63/62	1932 June or July
BOX-FOLDER 63/63	1937 May 15
BOX-FOLDER 63/64	1937 May 19
BOX-FOLDER 63/65	1937 June 10
BOX-FOLDER 63/66	1937 July 31
BOX-FOLDER 63/67	1937 August 18
BOX-FOLDER 63/68	1939 May 12
	Gershwin, Rose -- Correspondence with others
BOX-FOLDER 63/69	1937-1943
	Gex, Emile J., Jr.
BOX-FOLDER 63/70	1966 August 30
	Glueck, Sheldon
BOX-FOLDER 63/71	1932 October 14
BOX-FOLDER 63/72	1932 November 14
	Godowsky, Frances Gershwin
BOX-FOLDER 63/73	1937 May 27
BOX-FOLDER 63/74	1937 July
	Godowsky, Leopold, Jr.
BOX-FOLDER 136/76	1931?
	Godowsky, Leopold, III
BOX-FOLDER 141/33	1973 June 9
	Goldberg, Albert
BOX-FOLDER 63/75	1949 February 28
BOX-FOLDER 63/76	1949 March 17
	Goldberg, Elsie
BOX-FOLDER 136/71	1938 July 14
BOX-FOLDER 136/72	1938 August 5
BOX-FOLDER 136/73	1943 July 12
	Goldberg, Isaac
BOX-FOLDER 136/14	1929 July 31
BOX-FOLDER 136/15	1929 August 17
BOX-FOLDER 136/16	1929 September 22
BOX-FOLDER 136/17	1929 December 12
BOX-FOLDER 136/18	1930 March 14
BOX-FOLDER 136/19	1930 May 26
BOX-FOLDER 136/20	1931 February 7
BOX-FOLDER 136/21	1931 May 12
BOX-FOLDER 136/23	1931 June 30
BOX-FOLDER 136/24	1931 July 5
BOX-FOLDER 136/25	1931 July 9?
BOX-FOLDER 136/26	1931 July 21
BOX-FOLDER 136/27	1931 August 1
BOX-FOLDER 136/28	1931 August 5
BOX-FOLDER 136/29	1931 September 14

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 136/30	1931 October 29
BOX-FOLDER 136/31	1931 November 10
BOX-FOLDER 136/32	1931 December 24
BOX-FOLDER 136/33	1931 December 31
BOX-FOLDER 136/34	1932 February 9
BOX-FOLDER 136/35	1932 February 29
BOX-FOLDER 136/36	1932 March 21
BOX-FOLDER 136/37	1932 April 27
BOX-FOLDER 136/38	1932 May 6
BOX-FOLDER 136/39	1932 July 7
BOX-FOLDER 136/40	1932 August 28
BOX-FOLDER 136/41	1932 October 8
BOX-FOLDER 136/42	1932 October 15
BOX-FOLDER 136/43	1932 December 21
BOX-FOLDER 136/44	1933 January 3
BOX-FOLDER 136/45	1933 February 1?
BOX-FOLDER 136/46	1933 March 24
BOX-FOLDER 136/47	1933 March 29
BOX-FOLDER 136/48	1933 June 6
BOX-FOLDER 136/49	1933 August 16
BOX-FOLDER 136/50	1933 August 25
BOX-FOLDER 136/51	1933 November 2
BOX-FOLDER 136/52	1933 November 17
BOX-FOLDER 136/53	1934 February 22
BOX-FOLDER 136/54	1934 October 6
BOX-FOLDER 136/55	1934 November 5
BOX-FOLDER 136/56	1935 July 22
BOX-FOLDER 136/57	1935 September 18
BOX-FOLDER 136/58	1935 October 7 (from Kay Swift?)
BOX-FOLDER 136/59	1935 October 17
BOX-FOLDER 136/60	1935 October 30
BOX-FOLDER 136/61	1935 November 25 (from Dorothy Drennan)
BOX-FOLDER 136/62	1936 May 4
BOX-FOLDER 136/63	1937 February 16
BOX-FOLDER 136/64	1937 April 13
BOX-FOLDER 136/65	1937 May 12
BOX-FOLDER 136/66	1937 July 25
BOX-FOLDER 136/67	1937 August 22
BOX-FOLDER 136/68	1937? August 25
BOX-FOLDER 136/69	1937 December 7
BOX-FOLDER 136/70	1938 April 13
	Goldberg, L.H.
BOX-FOLDER 63/77	1932 July 14
	Gould, Mr.
BOX-FOLDER 63/78	[No year] April 5
	Graves, Nellie

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 141/22	1933 March 24 Greenfield, J.C.
BOX-FOLDER 63/79	1937 March 4 Greiner, A.W. <i>see</i> Steinway and Sons Hamilton, Charles <i>see also</i> Neuer, Cora H.
BOX-FOLDER 64/1	1960 June 24
BOX-FOLDER 64/2	1960 July 1 Hanenfeldt, Zenaide
BOX-FOLDER 64/3	1936 August 17
BOX-FOLDER 64/4	1936 August 24
BOX-FOLDER 64/5	1936 September 2
BOX-FOLDER 64/6	1936 September 8
BOX-FOLDER 64/7	1936 September 10
BOX-FOLDER 64/8	1936 September 11
BOX-FOLDER 64/9	1936 September 18
BOX-FOLDER 64/10	1936 October 13
BOX-FOLDER 64/11	1936 October 22
BOX-FOLDER 64/12	1936 November 4
BOX-FOLDER 64/13	1936 November 6-16
BOX-FOLDER 64/14	1936 November 23
BOX-FOLDER 64/15	1936 December 22
BOX-FOLDER 64/16	1937 January 8
BOX-FOLDER 64/17	1937 January 25
BOX-FOLDER 64/18	1937 February 18
BOX-FOLDER 64/19	1937 April 12
BOX-FOLDER 64/20	1937 April 15 - June Hearst, Millicent
BOX-FOLDER 64/21	1931 November 17 Heyward, Dorothy
BOX-FOLDER 136/1	1936? Heyward, DuBose
BOX-FOLDER 64/22	1932
BOX-FOLDER 64/23	1933
BOX-FOLDER 64/24	1934
BOX-FOLDER 64/25	1937 Heyward, Jane
BOX-FOLDER 64/26	1935 October 18 Higgins, Gertrude (Mrs. Wilbur W.)
BOX-FOLDER 141/23	1936 March 17 - April Jablonski, Ed
BOX-FOLDER 64/27	1941 December 18 Jones, Hank
BOX-FOLDER 64/28	1970 November 9 Kahn, Otto H.
BOX-FOLDER 64/29	1926-1931

Correspondence, 1915-1976

Container	Contents
	Kaufman, George S.
BOX-FOLDER 64/30	1933 Sunday
	Kern, Jerome
BOX-FOLDER 136/81	1933 September 29 <i>Laid in:</i> Publicity flyer for Gunda Mordan
	Koussevitzky, Serge
BOX-FOLDER 64/31	1929 October 28
	Kraft, H.S.
BOX-FOLDER 137/1	1936 August 24
	Kurath, Getrude Prokosch
BOX-FOLDER 141/30	1930 October 27
	Lardner, Ring
BOX-FOLDER 64/32	1925-1932
	Lazar, Irving "Swiftly"
BOX-FOLDER 64/33	1969 March 5
BOX-FOLDER 64/34	1972 December 4
	Loeffler, Charles Martin
BOX-FOLDER 64/35	1927-1932
	Longy Miquelle, Renée
BOX-FOLDER 64/36	undated
	Madigan, Eddie
BOX-FOLDER 141/53	1936 March 12
	Malkiel, Henrietta
BOX-FOLDER 64/37	1930 February 3
	Malkin, Joseph
BOX-FOLDER 137/10	1933 September 16
	Martini, Paul
BOX-FOLDER 64/38	1976 November 15
	Merman, Ethel
BOX-FOLDER 136/77	1932 February?
	Mordan, Gunde
BOX-FOLDER 64/39	1934 September 18
	Morrey, Marian
BOX-FOLDER 64/40	1935 June 6
	Morse, Grace
BOX-FOLDER 141/54	1929 June 7
BOX-FOLDER 141/55	1929 October 2
	Mosbacher, Emil
BOX-FOLDER 64/41	1936 September 22
	Mower, Margaret
BOX-FOLDER 64/42	1928 August 24
	Music Publishers Holding Corp.
BOX-FOLDER 64/43	1942, 1948 April 15
BOX-FOLDER 64/44	1948 April 19
BOX-FOLDER 64/45	1948, 1955
	Nadige, Countess De Ganny

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 64/46	1928 July 27 Nat [Surname not given]
BOX-FOLDER 64/47	1927 June 7 National Association of Performing Arts
BOX-FOLDER 64/48	1937 July 27 Neuer, Cora H.
BOX-FOLDER 141/24	1926 October 18 <i>Laid in:</i> IG letter to Charles Hamilton Autographs, Inc., 1960 June 24
BOX-FOLDER 141/25	1933 September 19 Noguchi, Isamu
BOX-FOLDER 64/49	1933-1936 O'Brien Jean
BOX-FOLDER 64/50	1927 August 10 Olyanova, Nadya
BOX-FOLDER 137/47	1932 November 8 Paley, Emily
BOX-FOLDER 64/51	1934 July 11
BOX-FOLDER 64/52	1937 March 16 Paley, William
BOX-FOLDER 141/56	1935 November 21 Pallay, George
BOX-FOLDER 64/53	1931 April 14 <i>Note</i> : Incomplete; p. 1 only
BOX-FOLDER 64/54	1931 August 15
BOX-FOLDER 64/55	1931 October 5
BOX-FOLDER 64/56	1931 October 19
BOX-FOLDER 64/57	1932 March 8
BOX-FOLDER 64/58	1933 September 23
BOX-FOLDER 64/59	1934 February 26
BOX-FOLDER 64/60	1937 July Pallay, George to Pringle, Aileen
BOX-FOLDER 64/61	1937 or later Philadelphia Grand Opera Co.
BOX-FOLDER 64/62	1931 April 18
BOX-FOLDER 64/63	1931 April 26 - November <i>Porgy and Bess</i> : Blevins Davis
BOX-FOLDER 139/10	1954, 1955 January - May
BOX-FOLDER 139/11	1955 June - November and undated <i>Porgy and Bess</i> (Blevins Davis production): Publicity
BOX-FOLDER 64/64	1955 Pringle, Aileen
BOX-FOLDER 64/65	1930 November
BOX-FOLDER 64/66	1931 January 30
BOX-FOLDER 64/67	1931 March 2
BOX-FOLDER 64/68	1931 March 25
BOX-FOLDER 64/69	1931 June 30

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 64/70	1931 August 17
BOX-FOLDER 64/71	1931 November 23
BOX-FOLDER 64/72	1931 December 25
BOX-FOLDER 64/73	1931 December 31
BOX-FOLDER 64/74	1932 January 29
BOX-FOLDER 64/75	1932 December 23
	Reinach, Udo
BOX-FOLDER 141/26	1934 January 12
	Reiner, Fritz
BOX-FOLDER 64/76	1942 November 21
	Rosenthal, Mildred
BOX-FOLDER 64/77	1934 June 13
BOX-FOLDER 141/27	1936 May 26
	Ruby, Harry
BOX-FOLDER 64/78	1960 September 15
	Schillinger, Joseph
BOX-FOLDER 64/79	1933 August 9
	Schirmer, Mabel
BOX-FOLDER 64/80	1926 March 6 (Envelope only)
BOX-FOLDER 136/10	1926 March 9
BOX-FOLDER 136/11	1926 March 12?
BOX-FOLDER 64/81	1928 February 28
BOX-FOLDER 64/82	1936 September 1
BOX-FOLDER 64/83	1936 September 18
BOX-FOLDER 64/84	1936 October 28
BOX-FOLDER 64/85	1936 December 3
BOX-FOLDER 64/86	1936 December 31
BOX-FOLDER 136/2	1937 January 4
BOX-FOLDER 136/12	1937 January
BOX-FOLDER 64/87	1937 February 9
BOX-FOLDER 136/3	1937 March 19
BOX-FOLDER 64/88	1937 April 20
BOX-FOLDER 64/89	1937 May 19
	Sirmay, Albert
BOX-FOLDER 65/1	1929-1930
BOX-FOLDER 136/78	1933?
BOX-FOLDER 65/2	1935 February
BOX-FOLDER 65/3	1935
BOX-FOLDER 65/4	1936 September 8
BOX-FOLDER 65/5	1936 November 24
BOX-FOLDER 65/6	1937 March 15
BOX-FOLDER 65/7	1937 April 29
BOX-FOLDER 65/8	1937 September 11
BOX-FOLDER 65/9	1952 May 20
BOX-FOLDER 136/79	1953 March 16
BOX-FOLDER 141/31	1964 June 1

Correspondence, 1915-1976

Container	Contents
	Smallens, Alexander from Robert Breen
BOX-FOLDER 137/24	1950 August 7
	Smallens, Alexander from Todd Duncan
BOX-FOLDER 137/25	undated
	Smallens, Alexander from Eva Jessye
BOX-FOLDER 137/26	1936-1983
	Smallens, Alexander from Sigmund Spaeth
BOX-FOLDER 137/27	undated
	Smallens, Alexander from Ernst Haeusserman
BOX-FOLDER 137/28	undated
	Starr, J.D.
BOX-FOLDER 65/10	1933 November 21
	Steindler, Emanuel
BOX-FOLDER 65/11	1936 December 11
	Steinert, Lena (Mrs. Alexander)
BOX-FOLDER 141/28	1936 March 18
	<i>Note:</i> Includes an enclosure from Mrs. Robert Hoffman
	Steinway and Sons
BOX-FOLDER 65/12	1931 August 28
	Stern, Mrs. Edward
BOX-FOLDER 136/74	1952 April 17
	Stevens, Carol to Rose Gershwin
BOX-FOLDER 65/13	1937 June 30
	Sutton, Horace
BOX-FOLDER 65/14	1958 September 10
BOX-FOLDER 65/15	1958 October 20
	Swift, Kay (to Emily Paley)
BOX-FOLDER 65/16	1937 July 11
	Swift, Kay
BOX-FOLDER 65/17	1946 October 1
BOX-FOLDER 65/18	1949 January 6
BOX-FOLDER 65/19	1965 March 30
BOX-FOLDER 65/20	1965 December 2
BOX-FOLDER 65/21	1966 July 12
	Tamber, Selma
BOX-FOLDER 65/22	1936 September 19
BOX-FOLDER 65/23	1936 September 30
BOX-FOLDER 65/24	1936 December 5
BOX-FOLDER 65/25	1936 December 23
BOX-FOLDER 65/26	1937 March 20
BOX-FOLDER 65/27	1937 May 12
BOX-FOLDER 65/28	Thursday, undated
	Terrell, St. John
BOX-FOLDER 65/29	1966 October 21
	Tirana, Rosamond Walling
BOX-FOLDER 65/30	1927 - 1928 September 25

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 65/31	1928 September
BOX-FOLDER 65/32	1929 before January 19
BOX-FOLDER 65/33	1929 January 19
BOX-FOLDER 65/34	1929 January 29 - February 2
BOX-FOLDER 65/35	1929 February 7 or 14
BOX-FOLDER 65/36	1929 late February
BOX-FOLDER 65/37	1929 March 1
BOX-FOLDER 65/38	1929 March 9
BOX-FOLDER 65/39	1929 April 29
BOX-FOLDER 65/40	1929 late April? - May 14?
BOX-FOLDER 65/41	1929 May 19
BOX-FOLDER 65/42	1929 July 4 - October 6
BOX-FOLDER 65/43	1929 October 10
BOX-FOLDER 65/44	1929 November 6
BOX-FOLDER 65/45	1929 November 21
BOX-FOLDER 65/46	1930 January 29 - February 7
BOX-FOLDER 65/47	1930 February 15
BOX-FOLDER 65/48	1930 February 18 or 25 - March 12
BOX-FOLDER 65/49	1930 March 21
BOX-FOLDER 65/50	1930 March 21 - April 19
BOX-FOLDER 65/51	1930 April 24
BOX-FOLDER 65/52	1930 April 30
BOX-FOLDER 65/53	1930 May 10
BOX-FOLDER 65/54	1930 May 11-18
BOX-FOLDER 65/55	1930 June 3
BOX-FOLDER 65/56	1930 June? - July 10
BOX-FOLDER 65/57	1930 July 17
BOX-FOLDER 65/58	1930 late July - August 6
BOX-FOLDER 65/59	1930 August 29
BOX-FOLDER 65/60	1930? summer - October 28?
BOX-FOLDER 65/61	1931 January 19
BOX-FOLDER 65/62	1931 January 31
BOX-FOLDER 65/63	1931 June 17 - July 8
BOX-FOLDER 65/64	1931 July 12
BOX-FOLDER 65/65	1931 July 18-29
BOX-FOLDER 65/66	1931 August 3
BOX-FOLDER 65/67	1931 September 5 Tirana, Rosamond Walling (on Goldberg: George Gershwin dust jacket)
BOX-FOLDER 65/68	1931 early September Tirana Rosamond Walling
BOX-FOLDER 65/69	1931 September 24 - 1933 March 1
BOX-FOLDER 65/70	undated, before 1937
BOX-FOLDER 65/71	1947 October 29, 1959 January 6-22
BOX-FOLDER 65/72	undated, after 1937 Van Norman, Julia
BOX-FOLDER 65/73	1927 July 13

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 65/74	1928 February 1
BOX-FOLDER 65/75	1928 March 10 [Envelope only]
BOX-FOLDER 65/76	1928 August 18
BOX-FOLDER 65/77	1929 March 5
BOX-FOLDER 65/78	1932 September 28
BOX-FOLDER 65/79	1932 October - December
BOX-FOLDER 65/80	1933 January - April
BOX-FOLDER 66/1	1933 May - July
BOX-FOLDER 66/2	1933 August - November
BOX-FOLDER 66/3	1934 February - March
BOX-FOLDER 66/4	1935 August 5
BOX-FOLDER 66/5	1936 September - October
BOX-FOLDER 66/6	1936 November 6
BOX-FOLDER 66/7	1936 November 11 - 1937 January 2
BOX-FOLDER 66/8	1937 January 9
BOX-FOLDER 66/9	1937 January 20 - April 5
BOX-FOLDER 66/10	1937 April 15
BOX-FOLDER 66/11	1937 April 19 - June 26
BOX-FOLDER 66/12	1937 June 30
BOX-FOLDER 66/13	1937 July 1 and 24 and undated
BOX-FOLDER 66/14	1937 July 31
BOX-FOLDER 66/15	1937 August 19
BOX-FOLDER 66/16	1938 March 22
	Van Vechten, Carl
BOX-FOLDER 66/17	1924-26 and undated
	Waldron, Marga
BOX-FOLDER 66/18	1935 October 29
	Warner Bros.
BOX-FOLDER 66/19	1968 July
	Wattenberg, A.M.
BOX-FOLDER 66/20	1936 December 5
BOX-FOLDER 66/21	1937 May 29
	Weill, Kurt
BOX-FOLDER 66/22	1940 September
BOX-FOLDER 66/23	1941
BOX-FOLDER 66/24	1942
BOX-FOLDER 66/25	1943
BOX-FOLDER 66/26	1944 February 27
	Wilesnki, R.H.
BOX-FOLDER 66/27	1936
	Wilk, Max
BOX-FOLDER 66/28	1971 October 12
BOX-FOLDER 66/29	1971 October 29
BOX-FOLDER 66/30	1971 November 12
BOX-FOLDER 66/31	1971 December 13
BOX-FOLDER 66/32	1972 January 14

Correspondence, 1915-1976

Container	Contents
BOX-FOLDER 66/33	1972 January 18
BOX-FOLDER 66/34	1972 January 27
BOX-FOLDER 66/35	1972 February 15
BOX-FOLDER 66/36	1972 November 7 Winsen, Felix
BOX-FOLDER 66/37	1934 August 4 Wodehouse, P.G.
BOX-FOLDER 66/38	1937 July 12 Wright, Mrs. Cobina
BOX-FOLDER 66/39	1931 September 29 Zilboorg, Gregory
BOX-FOLDER 137/11	1935 April 4 - October 7 <i>Note:</i> includes telegrams from Kay Swift
BOX-FOLDER 137/12	1936 September 1
BOX-FOLDER 137/13	1936 September 9
BOX-FOLDER 137/14	1936 October 26
BOX-FOLDER 137/15	1936 November 3
BOX-FOLDER 137/16	1936 November 11
BOX-FOLDER 137/17	1937 February 10
BOX-FOLDER 137/18	1937 February 19
BOX-FOLDER 137/19	1937 June 30 - July 12 <i>Note:</i> includes medical report from Dr. Gabriel Segall
BOX-FOLDER 137/20	1937 July
BOX-FOLDER 137/21	1938 October 7-17 Condolence telegrams
BOX-FOLDER 66/40	A-D
BOX-FOLDER 66/41	E-J
BOX-FOLDER 66/42	K-R
BOX-FOLDER 66/43	S-Z
BOX 67-71, 132, 136-139, 141	Biographical Materials, 1913-1986 The biographical materials are divided into three subseries. The first and second subseries, biographical materials of George and Ira Gershwin respectively, are organized in publication order and chronologically within when appropriate. The third subseries, <i>Lyrics on Several Occasions</i> , is further divided into three subseries. The first subseries consists of the typescript pages appearing in paginated order. The second subseries, "Drafts," is organized in alphabetical order by subject matter. The third subseries consists solely of the galley proof. George Gershwin
BOX-FOLDER 137/2 Bound	Address book, circa 1931 Autograph album from P.S. 25 graduation, 1913 June 25 <i>Note:</i> Inscribed to Benjamin Rodman by GG and other classmates; includes invitation, program, and class photograph
BOX-FOLDER 67/4	Birth certificate Photocopy

Biographical Materials, 1913-1986

Container	Contents
BOX-FOLDER 141/57	Birth certificate transcript, 1898 October 7
	Books
Bound	Armitage, Merle. <i>Schoenberg: Articles by Schoenberg, Edward Stein, and Others</i> . New York, G. Schirmer, 1937 <i>Note:</i> Inscribed to GG by Arnold Schoenberg <i>Laid in:</i> IG descriptive note
Bound	Forsyth, Cecil. <i>Orchestration</i> . London, MacMillan, 1914 <i>Note:</i> Signed by GG <i>Laid in:</i> IG descriptive note
Bound	Galsworthy, John. <i>Maid in Waiting</i> . London, William Heinemann, Ltd., 1931 <i>Note:</i> Inscribed to GG by Galsworthy <i>Laid in:</i> IG descriptive note
Bound	Handy, William C. <i>Blues: An Anthology</i> . New York, Boni, 1926 <i>Note:</i> Inscribed to GG by Handy and Abbe Niles <i>Laid in:</i> IG descriptive note
Bound	Stravinsky, Igor. <i>Stravinsky, an Autobiography</i> . New York, Simon and Schuster, 1936 <i>Note:</i> Inscribed to GG by Stravinsky <i>Laid in:</i> IG descriptive note
Framed	Certificate, Induction into NYU Musical Theatre Hall of Fame, 1993 November 10
BOX-FOLDER 67/1	Citation, National Association of Performing Artists, 1937
BOX-FOLDER 67/2	Diary of Paul Mueller, George Gershwin's butler, 1934-1936 <i>Laid in:</i> Note by IG, 2 p.; Typescript first half of diary, 2 p.; Itinerary, Gershwin tour, 1936 January 13 - February 10, 2 p.
BOX-FOLDER 67/3	Essays by Rosamond Walling Tirana (7), 1928, 1950, 1959, 1993 and undated
BOX-FOLDER 67/5	Henry Botkin, essay Photocopy
BOX-FOLDER 67/6	Hollywood Bowl Memorial Concert, 1937 September 8 Four ticket stubs and envelope
BOX-FOLDER 141/58	Illness: schedule of last two months, 1937 June 12 - July 11 IG holograph manuscript; [1] p.
BOX-FOLDER 67/7	Invitation and admission card for memorial service in Los Angeles, 1937 July 15
BOX-FOLDER 67/8	<i>A Journey to Greatness</i> reviews, 1936 Photocopy
BOX-FOLDER 67/9	Letter to Rose Gershwin from James T. White & Co., Publishers, 1941 January 30
BOX-FOLDER 67/10	List of likes and dislikes GG holograph manuscript; 1 p.
BOX-FOLDER 67/11	<i>The Bell Telephone Hour</i> bound script, 1959 November 20
BOX-FOLDER 67/12	<i>Nellie Revell Radio Program</i> broadcast script, 1933 March 13
BOX-FOLDER 67/13	Newspaper clippings from scrapbook Some photocopies <i>Note:</i> Collected by Rose Gershwin
BOX-FOLDER 68/1	Newspaper clippings (miscellaneous) 1937-1938, 1963, 1973 and undated Some photocopies
BOX-FOLDER 68/2	Newspaper clippings (obituaries), 1937 Photocopies
BOX-FOLDER 68/3	Obituary (Daily News), 1937 July 13
BOX-FOLDER 136/22	Notes on collaborating with George, written by Ira for Isaac Goldberg, 1931 June?
BOX-FOLDER 132/13	Pulitzer Prize Special Citation awarded to George Gershwin, 1998 April 14

Biographical Materials, 1913-1986

Container

Contents

BOX-FOLDER 68/4	Radio broadcast script, 1942 February 8 <i>Rhapsody in Blue</i>
BOX-FOLDER 68/5	Screenplay by Clifford Odets, 1942 August 28
BOX-FOLDER 68/6	Screenplay by Howard Koch, 1943 June 16
BOX-FOLDER 69/1	Screenplay by Sonia Levien, 1943 January 30
BOX-FOLDER 69/2	Story outline by Kathryn Scola and Ira Gershwin, 1941 October 24
BOX-FOLDER 139/12	Pre-production notes on music for Gershwin film Two IG typescript/holograph manuscripts; 7 p. each <i>Laid in</i> : Two Lawrence Stewart notes; [1] p. each
BOX-FOLDER 141/59	Transcript of IG conferences with Robert Rossen, 1941 August 13-18 Typescript; 27 p.

Ira Gershwin

BOX-FOLDER 141/60	Birth certificate transcript, 1928 January 31
BOX-FOLDER 69/3	California, Here I Came Five typescript/holograph manuscript drafts and IG description
BOX-FOLDER 141/61	Figures of speech, books, and theatre, 1909-1924 Three holograph manuscript lists; [14] p. with typescript transcriptions; 9 p.
BOX-FOLDER 69/4	University of Maryland commencement exercises program, 1966 <i>Note</i> : Inscribed by Ira Gershwin to Ben Botkin

Lyrics on Several Occasions

	Typescript pages
BOX-FOLDER 70/1	1-89
BOX-FOLDER 70/2	90-195
BOX-FOLDER 70/3	196-309
BOX-FOLDER 70/4	310-end
	Drafts
BOX-FOLDER 70/5	Variant title pages; foreword and acknowledgements; list of possibilities
BOX-FOLDER 70/6	The Not Impossible He <i>Laid in</i> : Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 70/7	Divers Duets
BOX-FOLDER 70/8	The Possessive Case
BOX-FOLDER 70/9	With Place Names
BOX-FOLDER 70/10	The Importunate Male
BOX-FOLDER 70/11	The Importunate Female
BOX-FOLDER 70/12	A Quartet of Trios
BOX-FOLDER 71/1	A Quintet of Findings
BOX-FOLDER 71/2	Sextet of Irreverence
BOX-FOLDER 71/3	Not for a Musicologist
BOX-FOLDER 71/4	A Set of Sagas
BOX-FOLDER 71/5	A Gathering of Guidance
BOX-FOLDER 71/6	Ladies in Lament
BOX-FOLDER 71/7	Sound Effects
BOX-FOLDER 71/8	The Element of Time

Biographical Materials, 1913-1986

Container	Contents
BOX-FOLDER 71/9	Turns with Terpsichore
BOX-FOLDER 71/10	The State of the Union <i>Laid in:</i> Lawrence Stewart typescript note; [1] p.
BOX-FOLDER 71/11	A Miscellany of Acclaim
BOX-FOLDER 71/12	Euphoria Revisited
BOX-FOLDER 71/13	Afterword
BOX-FOLDER 71/14	Worksheets; Saturday review, 1959 August 29
BOX-FOLDER 141/62-64, 145/1	Preparatory notes, research, and unused drafts
BOX 138	Galley proof
BOX 72-101, 137	Scrapbooks, 1913-1986 The scrapbooks are divided into three subseries. The first and second subseries, "Biographical" and " <i>Porgy and Bess</i> " respectively, are organized in chronological order. The third subseries, "Miscellany," is organized by subject matter. Books 1-31 will be served on microfilm: #93/20013.
	Biographical
BOX-BOOK 72/1	Book 1, 1913-1924 60 p. +
BOX-BOOK 73/2	Book 2, 1925-1926 51 p. + <i>Includes: Concerto in F; Rhapsody in Blue; Tell Me More; 135th Street; Lady Be Good!</i> (English production)
BOX-BOOK 74/3	Book 3, 1927-1929 54 p. + <i>Includes: Strike Up the Band; Funny Face; Rosalie; trip to Paris; Treasure Girl; An American in Paris; The Dybbuk; GG takes up painting; Show Girl; Strike Up the Band</i> (2nd version)
BOX-BOOK 75/4	Book 4, 1930-1931 57 p. + <i>Includes: Strike Up the Band; Girl Crazy; Of Thee I Sing; Delicious</i>
BOX-BOOK 76/5	Book 5, 1932-1934 54 p. + <i>Includes: Delicious; Of Thee I Sing; Second Rhapsody; Pardon My English; Pulitzer Prize; father's obituary; Cuban Overture; Let 'Em Eat Cake; Arts Club of Chicago exhibition of the George Gershwin Collection of Modern Paintings; national tour</i>
BOX-BOOK 77/6	Book 6, 1934 August-1939 78 p. + <i>Includes: Life Begins at 8:40; Porgy and Bess; Ziegfeld Follies of 1936; Suite from Porgy and Bess; Shall We Dance; GG illness and death; A Damsel in Distress; "Love Walked In" #1 tune; "Dawn of a New Day" anthem for worlds fair</i>
BOX-BOOK 78/7	Book 7, 1940-1945 63 p. + <i>Includes: Lady in the Dark; Girl Crazy (film); Toscanini conducts Rhapsody in Blue; Cover Girl; Lady in the Dark (film); The Firebrand of Florence; Where Do We Go from Here? (film); Rhapsody in Blue (film biography)</i>
BOX-BOOK 79/8	Book 8, 1946-1951 59 p. +

Scrapbooks, 1913-1986

Container	Contents
	<i>Includes: Ziegfeld Follies of 1946 (film); Park Avenue; The Shocking Miss Pilgrim (film); The Barkleys of Broadway (film); death of mother Rose; death of Kurt Weill; An American in Paris (film)</i>
BOX-BOOK 80/9	Book 9, 1952-1955 70 p. <i>Includes: An American in Paris (film) academy awards; Of Thee I Sing (revival); Give a Girl a Break (film); Lady in the Dark (TV); A Star is Born (film); The Country Girl (film)</i>
BOX-BOOK 81/10	Book 10, 1956-1959 53 p. <i>Includes: Funny Face (film); Ewen biography "The Magic of Gershwin"; Ira's illness; Bell Telephone Hour -"Gershwin" (TV); Ella Fitzgerald Gershwin concert and recording</i>
BOX-BOOK 82/11	Book 11, 1960-1962 52 p. <i>Includes: Oh, Kay (revival); Of Thee I Sing (production); Girl Crazy; The George and Ira Gershwin Songbook; The Gershwin Years (TV)</i>
BOX-BOOK 83/12	Book 12, 1963-1964 50 p. + <i>Includes: ASCAP plaque on birthplace; Oh, Kay!; 17 trunk songs unearthed by Ira; The Songs of Harold Arlen (TV); fire at Chappell's in London; death of Cole Porter; Kiss Me, Stupid (film)</i>
BOX-BOOK 84/13	Book 13, 1965-1967 61 p. + <i>Includes: Kiss Me, Stupid (film); When the Boys Meet the Girls (film); George Gershwin's Theater (An Unusual Entertainment); Honorary degree for Ira from University of Maryland; Lady in the Dark (Pasadena Playhouse); Star! (film)</i>
BOX-BOOK 85/14	Book 14, 1968-1972 100 p. <i>Includes: Lady, Be Good! (London); Star! (film); Of Thee I Sing (revival); Who Cares (Balanchine ballet); Gershwin Festival (University of Miami); Ira elected to the Songwriters Hall of Fame; 'S Wonderful, 'S Marvelous, 'S Gershwin (TV); Of Thee I Sing (TV); Gershwin exhibit at Library of Congress; George Gershwin stamp issued</i>
BOX-BOOK 86/15	Book 15, 1973-1975 82 p. <i>Includes: George Gershwin stamp; 75th anniversary of George's birth; Gershwin Film Retrospective; 50th Anniversary of Rhapsody in Blue; Lady Be Good! (at Goodspeed); Uris Theater renamed The Gershwin; "Tribute to Ira Gershwin" Benefit; "Mr. Words," a musical salute to Ira Gershwin; "Our Love Is Here to Stay" with Steve and Eydie (TV)</i>
BOX-BOOK 87/16	Book 16, 1976-1982 124 p. <i>Includes: Lyrics and Lyricists "The Lyrics of Ira Gershwin"; Tip Toes (at Goodspeed); Let 'Em Eat Cake (Berkshires); Funny Face (Studio Arena and Goodspeed); "By Ira...By George" Tribute at Carnegie Hall; Gershwin Concert ballet by Jerome Robbins; "Celebrating the Gershwins" at Brooklyn College; Secaucus scores found</i>
BOX-BOOK 88/17	Book 17, 1983 January-May 96 p. <i>Includes: Restored version of A Star is Born; Rosalie (concert revival); My One and Only</i>
BOX-BOOK 89/18	Book 18, 1983 May-August 92 p.

Scrapbooks, 1913-1986

Container

Contents

- Includes: My One and Only; Gershwin Tony Award and tribute; renaming the Uris Theater to the Gershwin; Michael Feinstein interview with Ira; restored version of A Star is Born*
- BOX-BOOK 90/19** Book 19, 1983 August-1984 October
100 p.
- Includes: Ira's death; Hang On To Me; Oh, Kay! (at Chichester Festival); Strike Up the Band (revival); Gershwin Room at the Library of Congress planned*
- BOX-BOOK 91/20** Book 20, 1984 October-1985 December
84 p.
- Includes: Ira's death; Gershwin Night at the Library of Congress; My One and Only; Gershwin Congressional Medal*
- BOX-BOOK 91/21** Book 21, 1986 January-August
32 p.
- Includes: My One and Only; George and Ira Gershwin awarded the Academy's Trustee Award at the Grammys; Girl Crazy (at Seattle Rep)*

Porgy and Bess

- BOX-BOOK 92/22** Book 1, 1935-1954 July
172 p.
- Includes: Original production of Porgy and Bess, tours, 1942 revival, 1952 revival (that goes on to European tour and returns to Broadway)*
- BOX-BOOK 93/23** Book 2, 1954 August-1956
72 p.
- Includes: Porgy and Bess in Paris, Zagreb, Yugoslavia, Israel, Alexandria, Athens, Cairo, La Scala, Milan, Rome, Lausanne, Geneva, Rio de Janeiro, Buenos Aires, Russia, West Germany, Poland, Norway, and Czechoslovakia; Truman Capote's "The Muses are Heard" (about Russian tour)*
- BOX-BOOK 94/24** Book 3, 1957-1959
52 p.
- Includes: Porgy and Bess film; various recordings*
- BOX-BOOK 94/25** Book 4, 1960-1965
50 p.
- Includes: Porgy and Bess film in London; NY City Center Light Opera production; Russian student production; New Zealand production; Coconut Grove Playhouse production; Vienna production*
- BOX-BOOK 95/26** Book 5, 1966-1976
62 p.
- Includes: Porgy and Bess Israeli production; Charleston production; Berlin production; Serbian production; Lisbon, Portugal production; LA Civic Light Opera production; Atlanta production; recording with Cleveland Orchestra; Houston Opera production (tour)*
- BOX-BOOK 96/27** Book 6, 1977-1984
108 p.
- Includes: Porgy and Bess Houston Opera (tour continued); 1978 European tour; "Todd Duncan: A Mighty Voice" (TV); Houston Opera revival at Radio City; various other productions*
- BOX-BOOK 97/28** Book 7, 1985-1986 August
64 p.

Scrapbooks, 1913-1986

Container

Contents

Includes: Porgy and Bess 50th anniversary; Metropolitan Opera production; DuBose Heyward Centennial Celebration; 50th anniversary production at Charleston, South Carolina; Glyndebourne Festival Opera 1986 production

Miscellany

- BOX-BOOK** 98/29 Miscellaneous clippings: Volume 1, 1947-1971
44 p.
Includes: Articles and obituaries on other composers, lyricists, writers, performers, the music industry, etc.
- BOX-BOOK** 98/30 Miscellaneous clippings: Volume 2, 1972-?
102 p.
Includes: Articles and obituaries on other composers, lyricists, writers, performers, the music industry, etc.
- BOX-BOOK** 99/31 Ira Gershwin *Lyrics on Several Occasions*, 1959-1977
48 p.
First scrapbooks
- BOX-FOLDER** 100/32 George Gershwin, 1909?-1920
36 p. +
- BOX-FOLDER** 100/33 Ira Gershwin, 1908-1910
143 p.
- BOX-FOLDER** 101/34 George Gershwin memorial scrapbook, 1937 July 11 - August 11
560 p.
- BOX-FOLDER** 137/22 Frances Gershwin *New York Times* clipping, 1928 November 4

BOX 102-108, 132-137, **Iconography, 1894-1991**

139, 141, 144, 145

MAPCASE FOLDER 1

The iconography is divided into two subseries, "Photographs" and "Paintings and drawings."

Photographs

The photographs are divided into five subseries. The first, fourth and fifth subseries, "Photographs taken by George Gershwin," "Photographs belonging to George Gershwin," and "Miscellaneous" photographs, are organized alphabetically by subject's name. The second and third subseries, "Photographs of George Gershwin and family and friends," "Photographs of Ira, Arthur, Frances Gershwin Godowsky, and other family members and friends," are organized in chronological order.

Photographs taken by George Gershwin

- BOX-FOLDER** 102/I-1 Irving Berlin
- BOX-FOLDER** 102/I-2 Irving Berlin
- BOX-FOLDER** 102/I-3 Henry Botkin
- BOX-FOLDER** 102/I-4 Gloria Braggioti
- BOX-FOLDER** 102/I-5 William Daly
- BOX-FOLDER** 102/I-6 William Daly
- BOX-FOLDER** 102/I-7 Ruby Elzy
- BOX-FOLDER** 102/I-8 George Gershwin
(Self portrait)
- BOX-FOLDER** 102/I-9 George Gershwin, Irving Berlin

Iconography, 1894-1991

Container	Contents
BOX-FOLDER 102/I-10	George Gershwin, Irving Berlin
BOX-FOLDER 102/I-11	George Gershwin, Irving Berlin
BOX-FOLDER 132/15	Leonore Gershwin, 1936 <i>Note</i> : Inscribed on mounting board by George Gershwin
BOX-FOLDER 102/I-12	Rose Gershwin
BOX-FOLDER 102/I-13	Leopold Godowsky, Sr.
BOX-FOLDER 102/I-14	Leopold Godowsky, Sr.
BOX-FOLDER 102/I-15	Leopold Godowsky, Sr.
BOX-FOLDER 102/I-16	Kay Halle
BOX-FOLDER 102/I-17	Jerome Kern <i>Note</i> : Painting by George Gershwin
BOX-FOLDER 102/I-18	Emily Paley
BOX-FOLDER 102/I-19	David Alfaro Siqueiros
BOX-FOLDER 102/I-20	David Alfaro Siqueiros, unidentified
BOX-FOLDER 102/I-21	Kay Swift
BOX-FOLDER 102/I-22	Andrea Warburg, Kay Warburg Photographs of George Gershwin and family and friends
BOX-FOLDER 103/II-1	Family: Arthur Gershwin, maid, George Gershwin, Rose Gershwin, Ira Gershwin, circa 1900 , Brooklyn, NY
BOX-FOLDER 103/II-2	George Gershwin, Arthur Gershwin, Ira Gershwin, Rose Lagowitz, Coney Island, 1912
BOX-FOLDER 103/II-2a	Arthur Gershwin, George Gershwin, Coney Island, 1912
BOX-FOLDER 137/3	Ira Gershwin, Frances Gershwin, Arthur Gershwin, George Gershwin, Rose? Gershwin, Coney Island, 1912 ?
BOX-FOLDER 132/16	George Gershwin, Atlantic City, 1916
BOX-FOLDER 103/II-3	George Gershwin, circa 1918
BOX-FOLDER 103/II-4	George Gershwin, circa 1918
BOX-FOLDER 103/II-5	George Gershwin at piano
BOX-FOLDER 103/II-5a	George Gershwin at piano, 1919 <i>Note</i> : From Illustrated News
BOX-FOLDER 103/II-6	George Gershwin
BOX-FOLDER 103/II-7	Unidentified woman and man, Al Jolson, George Gershwin, circa 1920
BOX-FOLDER 103/II-7a	George Gershwin, circa 1920
BOX-FOLDER 141/29	George Gershwin, 1924 <i>Note</i> : Inscribed to "Maxie" (Max Rosen, née Rosenzweig)
BOX-FOLDER 103/II-7b	George Gershwin at Pall Mall Court, London, 1925 May
BOX-FOLDER 103/II-8	George Gershwin, 1925 July
BOX-FOLDER 103/II-9	George Gershwin, Whitehall Hotel, NY, 1925
BOX-FOLDER 103/II-10	Deems Taylor, Ferde Grofé, Paul Whiteman, Blossom Seely, George Gershwin, 1925
BOX-FOLDER 135/25	George Gershwin in hat, 1925
BOX-FOLDER 139/13	George Gershwin, 1926 December Photographer: Nicholas Ház <i>Note</i> : Inscribed to Frances Gershwin Godowsky
BOX-FOLDER 141/37	George Gershwin hands holding vase, 1926 December Photographer: Nicholas Ház
BOX-FOLDER 103/II-11	George Gershwin, 1927 Photographer: Edward Steichen

Iconography, 1894-1991

Container	Contents
BOX-FOLDER 103/II-12	George Gershwin <i>Note</i> : Third from left
BOX-FOLDER 136/80	George Gershwin, Arthur Gershwin, Morris Gershwin, Ira Gershwin, and Rose Gershwin, 1927 or 1928?
BOX-FOLDER 103/II-13	George Gershwin, Potsdamer Platz, Berlin, 1928 April
BOX-FOLDER 141/36	George Gershwin, Vienna, 1928
BOX-FOLDER 103/II-14	Back row: Ira Gershwin, Leonore Gershwin, George Gershwin, Emmerich Kalman, Henrietta Malkiel, Vienna, 1928 April 28
BOX-FOLDER 103/II-15	Franz Lehár, George Gershwin, Vienna, 1928 May
BOX-FOLDER 103/II-16	Ray Hornikel, James Rosenberg, George Gershwin, Fritz Reiner, Richard Crooks, Cincinnati, 1929 February 28
BOX-FOLDER 103/II-17	George Gershwin, unidentified woman
BOX-FOLDER 103/II-18	George Gershwin in costume as Groucho Marx, unidentified
BOX-FOLDER 103/II-19	George Gershwin in costume as Groucho Marx, unidentified
BOX-FOLDER 103/II-20	Richard Rodgers, Justine Johnstone, George Gershwin, Jules Glænzer
BOX-FOLDER 103/II-21	George Gershwin, Wilbur Evans, Oscar Strauss, unidentified man
BOX-FOLDER 103/II-22	George Gershwin, Miami, 1930
BOX-FOLDER 103/II-23	George Gershwin, Miami, 1930
BOX-FOLDER 135/23	George Gershwin, 1930 <i>Note</i> : Inscribed to Ethel Merman
BOX-FOLDER 103/II-23a	George Gershwin, circa 1930
BOX-FOLDER 103/II-24	George and Ira Gershwin
BOX-FOLDER 103/II-25	George and Ira Gershwin, Beverly Hills, CA, 1930 December
BOX-FOLDER 103/II-26	George Gershwin, unidentified people, Palm Springs, CA, 1930 November - 1931 February
BOX-FOLDER 103/II-27	George Gershwin by swimming pool, Palm Springs, CA, 1930 November - 1931 February Photographer: William Horace Smith
BOX-FOLDER 103/II-28	George Gershwin, Hollywood, 1930 November - 1931 February
BOX-FOLDER 103/II-29	George Gershwin, Hollywood, 1930 November - 1931 February
BOX-FOLDER 103/II-30	Ira Gershwin, George Gershwin, Guy Bolton, Hollywood, 1930 November - 1931 February
BOX-FOLDER 103/II-31	Front: George S. Kaufman, Morrie Ryskind; Rear: Ira and George Gershwin, circa 1931
BOX-FOLDER 103/II-32	George Gershwin, Fritz Reiner
BOX-FOLDER 103/II-33	George and Ira Gershwin, New York, 1931 March
BOX-FOLDER 103/II-34	Sigmund Spaeth, Luigi Pirandello, George Gershwin
BOX-FOLDER 103/II-35	George Gershwin, New York, 1931 August 5 <i>Note</i> : Opening of Manhattan Theatre
BOX-FOLDER 103/II-36	Serge Koussevitzky, George Gershwin, 1932 January 29
BOX-FOLDER 103/II-37	George Gershwin, Florence Rice, New York, 1932
BOX-FOLDER 103/II-38	George Gershwin, Jerome Kern, circa 1933 June
BOX-FOLDER 103/II-39	George Gershwin, Jerome Kern, circa 1933 June
BOX-FOLDER 103/II-40	George Gershwin, 1933 Six images Photographer: Carl Van Vechten
BOX-FOLDER 103/II-41	George Gershwin in apartment at 132 E. 72nd Street, 1933-1935
BOX-FOLDER 104/III-1	George Gershwin, Syracuse, New York, 1934 January 18
BOX-FOLDER 144/1	George Gershwin, DuBose Heyward, Hendersonville, NC, 1934

Iconography, 1894-1991

Container	Contents
BOX-FOLDER 104/III-2	George Gershwin, Folly Island, SC, 1934 July-August
BOX-FOLDER 104/III-3	George Gershwin, Henry Botkin, Folly Island, SC, 1934 July-August Two copies <i>Note:</i> One copy signed by Botkin
BOX-FOLDER 104/III-4	George Gershwin, publicity photograph for "Music by Gershwin," 1934 Four prints and one modern reproduction
BOX-FOLDER 104/III-5	George Gershwin
BOX-FOLDER 104/III-6	George Gershwin, DuBose Heyward, Ira Gershwin, New York, 1935
BOX-FOLDER 104/III-7	George Gershwin, DuBose Heyward, Ira Gershwin, New York, 1935
BOX-FOLDER 104/III-8	George Gershwin at the piano, 1935
BOX-FOLDER 137/41	George Gershwin, 1936 <i>Note:</i> Inscribed to Emanuel Alexandre
BOX-FOLDER 104/III-9	George Gershwin, 1936?
BOX-FOLDER 104/III-10	Luigi Pirandello, Rouben Mamoulian, George Gershwin, New York, 1936
BOX-FOLDER 104/III-11	George and Ira Gershwin, Newark, 1936 August 10
BOX-FOLDER 104/III-12	George and Ira Gershwin arriving in Hollywood, 1936 August 11
BOX-FOLDER 139/14	George Gershwin, 1936 <i>Note:</i> Inscribed to Edgar Selwyn? 1936 October 15
BOX-FOLDER 104/III-13	George Gershwin, Rose Gershwin, 1936
BOX-FOLDER 104/III-14	George Gershwin, Ira Gershwin, Fred Astaire, 1936
BOX-FOLDER 104/III-15	Hermes Pan, Fred Astaire, Mark Sandrich, Ginger Rogers, George Gershwin, Ira Gershwin, Nathaniel Shilkret, 1936
BOX-FOLDER 104/III-16	Nat Shilkret, George Gershwin, 1936
BOX-FOLDER 104/III-17	Mark Sandrich, George Gershwin, 1936
BOX-FOLDER 104/III-18	Mark Sandrich, George Gershwin, 1936
BOX-FOLDER 104/III-19	George Gershwin with Schoenberg portrait, late 1936 or early 1937
BOX-FOLDER 104/III-20	George Gershwin, unidentified people, 1937?
BOX-FOLDER 104/III-21	George Gershwin, Ginger Rogers, 1937
BOX-FOLDER 104/III-22	George Gershwin, Anya Arlen
BOX-FOLDER 104/III-23	George Gershwin, Los Angeles Philharmonic, 1937 February 10
BOX-FOLDER 104/III-24	George Gershwin conducting Los Angeles Philharmonic, 1937 February 10
BOX-FOLDER 104/III-25	George Gershwin, 1937 March
BOX-FOLDER 136/7	George Gershwin, 1937 Spring?
BOX-FOLDER 104/III-26	Ira and George Gershwin, Beverly Hills, CA, 1937 Spring
BOX-FOLDER 104/III-27	George and Ira Gershwin, Beverly Hills, CA, 1937 Spring <i>Note:</i> Inscribed to Irving "Swiftly" Lazar by Ira Gershwin
BOX-FOLDER 104/III-28	Ira Gershwin, George Gershwin
BOX-FOLDER 104/III-29	George Gershwin Photographer: G. Maillard Kessler
BOX-FOLDER 137/4	George Gershwin, unidentified woman, Palm Beach? Photographs of Ira, Arthur, Frances Gershwin Godowsky, and other family members and friends
BOX-FOLDER 105/IV-1	Ira Gershwin(?) as a child, circa 1900
BOX-FOLDER 105/IV-1a	Leonore Strunsky Gershwin, Ira Gershwin, Emily Strunsky Paley, circa 1926
BOX-FOLDER 105/IV-2	Ira Gershwin, Beverly Hills, 1930
BOX-FOLDER 105/IV-3	Ira Gershwin, "Self portrait in yellow underwear," 1932
BOX-FOLDER 105/IV-4	Ira Gershwin, 1935

Iconography, 1894-1991

Container	Contents
BOX-FOLDER 105/IV-5	Ira Gershwin
BOX-FOLDER 105/IV-6	Ira Gershwin
BOX-FOLDER 136/13	Leopold Godowsky, 1935 April 30 <i>Note:</i> Inscribed to Frankie
BOX-FOLDER 105/IV-7	Ira Gershwin, Rose Gershwin, 1936 or 1937
BOX-FOLDER 105/IV-8	Harold Arlen, Ira Gershwin, 1936 or 1937
BOX-FOLDER 139/15	Arthur Gershwin, Rose Gershwin, Ira Gershwin at George Gershwin's funeral, 1937
BOX-FOLDER 105/IV-9	Marc Connelly, Henrietta Malkiel, Leonore Gershwin, Ira Gershwin, Jesse Laskey, Blanche Laskey, Paul Whiteman, San Pedro, CA, 1943
BOX-FOLDER 105/IV-10	Oscar Levant, Jesse Laskey, Ira Gershwin, Leonore Gershwin, Robert Alda during filming of <i>Rhapsody in Blue</i> , 1945
BOX-FOLDER 105/IV-11	Max Dreyfus, Ira Gershwin, 1946
BOX-FOLDER 105/IV-11a	Max Dreyfus, Ira Gershwin <i>Note:</i> Inscribed
BOX-FOLDER 105/IV-12	Leonore Gershwin, Oscar Levant, Ira Gershwin, Arthur Freed at MGM Studios, 1950
BOX-FOLDER 105/IV-13	Leontyne Price, Ira Gershwin, Urylee Leonardos at <i>Porgy and Bess</i> party, New York, 1953
BOX-FOLDER 105/IV-14	Ira Gershwin, 1954
BOX-FOLDER 105/IV-15	Harold Arlen, Ira Gershwin, Horace Sutton, 1956
BOX-FOLDER 105/IV-16	Ira Gershwin, 1952
BOX-FOLDER 105/IV-17	Samuel Goldwyn, Ira Gershwin, Andre Previn, 1958
BOX-FOLDER 105/IV-18	Ira Gershwin, Beverly Hills, 1959
BOX-FOLDER 105/IV-19	Leonore and Ira Gershwin, Beverly Hills, 1959
BOX-FOLDER 105/IV-20	Ira and Leonore Gershwin, 1960
BOX-FOLDER 105/IV-21	Ira Gershwin, 1966
BOX-FOLDER 105/IV-22	Ira and Leonore Gershwin, 1966
BOX-FOLDER 105/IV-23	Ira Gershwin, Senator Everett Dirksen, Stanley Adams, 1967
BOX-FOLDER 105/IV-24	Stanley Adams and Ira Gershwin
BOX-FOLDER 105/IV-25	Ira and Leonore Gershwin at Gershwin Exhibit, Museum of the City of New York, 1968
BOX-FOLDER 105/IV-25a	Frances Gershwin Godowsky in coat and hat, 1907
BOX-FOLDER 105/IV-25b	Frances Gershwin Godowsky in diaper, 1907
BOX-FOLDER 105/IV-25c	At beach, circa 1912 1) Mary Bruskin 2) Abe and Kate Bruskin Wolpin, Frances Gershwin 3) Kate Bruskin Wolpin, Frances Gershwin 4) Abe Wolpin, Frances Gershwin
BOX-FOLDER 105/IV-26	Frances Gershwin Godowsky
BOX-FOLDER 105/IV-27	Frances Gershwin Godowsky
BOX-FOLDER 105/IV-28	Arthur Gershwin and Frances Gershwin Godowsky, 1963
BOX-FOLDER 105/IV-29	Sixty-fifth anniversary of George Gershwin's birth, Brooklyn, NY, 1963 September 26
BOX-FOLDER 105/IV-30	New York Times article for George Gershwin's birthday, 1963 September 23
BOX-FOLDER 105/IV-31	Rose Gershwin, Annie Botkin, early 1890s
BOX-FOLDER 105/IV-32	Rose Gershwin, 1894
BOX-FOLDER 105/IV-33	Morris and Rose Gershwin, circa 1895
BOX-FOLDER 136/82	Rose and Morris Gershwin and unidentified people, 1932 February 14
BOX-FOLDER 105/IV-34	Rose Gershwin, 1948
BOX-FOLDER 136/83	Rose Gershwin, unidentified people

Iconography, 1894-1991

Container

Contents

BOX-FOLDER 105/IV-35	Bernard Bruskin, 1907 <i>Note:</i> Inscribed to Albert Botkin
BOX-FOLDER 105/IV-36	Kate Wolpin (4), Bernard Bruskin, 1907
BOX-FOLDER 105/IV-37	Bernard "Barney" Bruskin
BOX-FOLDER 105/IV-38	Grandfather Bruskin
BOX-FOLDER 105/IV-39	Mary Bruskin
BOX-FOLDER 105/IV-40	Leonore S. Gershwin, 1943 April 22
BOX-FOLDER 105/IV-41	Leonore S. Gershwin, 1955 April
BOX-FOLDER 105/IV-42	Leonore S. Gershwin, 1984 August 4
BOX-FOLDER 105/IV-43	Leonore S. Gershwin, Michael Strunsky, James H. Billington, 1991 March 19 Photographs belonging to George Gershwin Autographed or inscribed to George Gershwin unless otherwise noted.
BOX-FOLDER 106/V-1	Adele Astaire
BOX-FOLDER 106/V-2	Fred and Adele Astaire
BOX-FOLDER 106/V-3	Alban Berg
BOX-FOLDER 106/V-4	Estelle Brody
BOX-FOLDER 106/V-5	Maurice Chevalier
BOX-FOLDER 106/V-6	June Clayworth
BOX-FOLDER 106/V-7	Albert Coates
BOX-FOLDER 106/V-8	William Merrigan Daly
BOX-FOLDER 106/V-9	Walter Damrosch
BOX-FOLDER 106/V-10	Jack Dempsey
BOX-FOLDER 106/V-11	Eva Gauthier
BOX-FOLDER 106/V-12	Vladimir Golschmann
BOX-FOLDER 106/V-13	Ann K. Graham
BOX-FOLDER 106/V-14	David Wark Griffith <i>Note:</i> Not inscribed
BOX-FOLDER 106/V-15	DuBose Heyward
BOX-FOLDER 106/V-16	Josef Hofmann
BOX-FOLDER 106/V-17	Ernest Hutcheson
BOX-FOLDER 106/V-18	Fritz Kreisler
BOX-FOLDER 106/V-19	Alexander Lambert
BOX-FOLDER 106/V-20	Ferenc Lehár
BOX-FOLDER 106/V-21	Ferenc Lehár
BOX-FOLDER 107/VI-1	Charles Martin Loeffler
BOX-FOLDER 107/VI-2	Rouben Mamoulian
BOX-FOLDER 107/VI-3	Elsa Maxwell
BOX-FOLDER 107/VI-4	Marilyn Miller
BOX-FOLDER 107/VI-5	Ferenc Molnár
BOX-FOLDER 107/VI-6	Edwina Mountbatten
BOX-FOLDER 107/VI-7	Edwina Mountbatten
BOX-FOLDER 107/VI-8	Edwina Mountbatten Photographer: Dorothy Wilding
BOX-FOLDER 107/VI-8a	Luigi Pirandello
BOX-FOLDER 107/VI-9	Aileen Pringle
BOX-FOLDER 107/VI-10	Ann Ronell
BOX-FOLDER 107/VI-11	Josefa (Josie) Rosanska

Iconography, 1894-1991

Container	Contents
BOX-FOLDER 107/VI-12	Arnold Schoenberg
BOX-FOLDER 107/VI-13	Arnold Schoenberg Photographer: Edward Weston
BOX-FOLDER 107/VI-14	Bill Seeman
BOX-FOLDER 107/VI-15	Andres Segovia
BOX-FOLDER 107/VI-16	Oscar Shaw
BOX-FOLDER 107/VI-17	Gloria Swanson
BOX-FOLDER 107/VI-18	Alexander Tansman
BOX-FOLDER 107/VI-19	Lawrence Tibbett
BOX-FOLDER 107/VI-20	Ernst Toch
BOX-FOLDER 1017/VI-21	Unidentified girl <i>Note:</i> Inscribed but not autographed
BOX-FOLDER 107/VI-22	Herman Wasserman Miscellaneous photographs
BOX-FOLDER 108/1	33 Riverside Drive
BOX-FOLDER 108/2	33 Riverside Drive
BOX-FOLDER 108/3	33 Riverside Drive, George Gershwin's bedroom
BOX-FOLDER 108/4	33 Riverside Drive
BOX-FOLDER 137/46	Emanuel Alexandre, Nelson Rockefeller, Menachem Mendel Schneerson, unidentified (2)
BOX-FOLDER 108/6	Raymond Brossard: Interpretation of George Gershwin's <i>Rhapsody in Blue</i>
BOX-FOLDER 108/7	John W. Bubbles (5) Photographer: Carl Van Vechten
BOX-FOLDER 108/8	Ruby Elzy Photographer: Carl Van Vechten
BOX-FOLDER 137/42	George Gershwin's cadillac and piano <i>Note:</i> Includes clipping re: Emanuel Alexandre
BOX-FOLDER 137/43	George Gershwin's furniture and <i>American in Paris</i> partition screen Six color photographs <i>Note:</i> Photographs taken in Emanuel Alexandre's barn. Screen designed and painted by Henry Botkin
BOX-FOLDER 108/9	Gershwin family mausoleum
BOX-FOLDER 137/7	<i>Girl Crazy</i> , 1930 61 photographs <i>Note:</i> Original cast during out-of-town tryout outside the Shubert Theatre, Philadelphia <i>Laid in:</i> Hotel flyer
BOX-FOLDER 108/22	"Portrait of George Gershwin" By Isamu Noguchi
BOX-FOLDER 108/12	Playbill <i>Porgy and Bess</i>
BOX-FOLDER 108/15	Boston, 1935 October 10
BOX-FOLDER 137/5	Todd Duncan, 1935
BOX-FOLDER 136/5	J. Rosamond Johnson, Todd Duncan, Anne Brown, 1935
BOX-FOLDER 137/35	George Gershwin, Alexander Smallens with cast at curtain call, 1935
BOX-FOLDER 139/16	Avon Long as "Sportin' Life" in Act II, Scene 2, 1942 <i>Laid in:</i> Avon Long autograph "To Charles," 1943 October 16
BOX-FOLDER 108/14	Berlin rehearsal (2), 1952 September 16

Iconography, 1894-1991

Container	Contents
BOX-FOLDER 108/13	European tour (2), 1952 Gift of Albert Sirmay?
BOX-FOLDER 108/16	Leontyne Price, William Warfield, 1952 September
BOX-FOLDER 139/17	Montevideo, Uruguay (2), 1955 July
BOX-FOLDER 108/17	Vienna, Act I, scene I (2)
BOX-FOLDER 108/18	Vienna, Act III, scene 3
BOX-FOLDER 108/19	Vienna, Cast candid (8)
BOX-FOLDER 108/20	Vienna, Miscellaneous (6)
BOX-FOLDER 108/21	Metropolitan Opera production (7), 1985
BOX-FOLDER 136/6	J. Rosamond Johnson, undated
BOX-FOLDER 108/10	New York premiere of film <i>Rhapsody in Blue</i>
BOX-FOLDER 108/23	Albert Sirmay
BOX-FOLDER 108/11	David Alfaro Siquieros: Picture of "George in a Concert Hall"
BOX-FOLDER 137/6	<i>Song of the Flame</i> (film), 1930 L: Bernice Claire; R: Alexander Gray
BOX-FOLDER 108/24	<i>Strike Up the Band</i> , 1930 L: Bobby Clark; R: Paul McCullough <i>Note</i> : Inscribed to Doris Carson from Bobby Clark
BOX-FOLDER 139/18	<i>Strike Up the Band</i> , 1930 Four contact sheets <i>Note</i> : Includes typescript identification list; [3] p.
BOX-FOLDER 108/25	Lillian Taz, 1952 September 14 Inscribed to R.W. Tirana
BOX-FOLDER 108/5	Envelope from photographs by Carl Van Vechten

Paintings and drawings

The paintings and drawings are arranged alphabetically by artist, and then by subject.

BOX-FOLDER 108/26	ASCAP: George Gershwin Reproduced pencil drawing <i>Note</i> : One of a series of portraits of musicians distributed by ASCAP
BOX 145	Botkin, Henry: Another room at 1019 N. Roxbury, 1937 June Watercolor
BOX 145	Botkin, Henry: Folly Beach, South Carolina, 1934 Watercolor <i>Note</i> : Exterior of cottage
BOX 145	Botkin, Henry: Folly Beach, South Carolina, 1934 Watercolor <i>Note</i> : Interior of cottage showing George at piano
BOX-FOLDER 133/1	Ettinger, Churchill: George Gershwin Charcoal drawing
MAPCASE FOLDER 1	Gershwin, George: Henry Botkin, 1929 May Charcoal drawing
Gershwin Gallery	Gershwin, George: Self portrait, 1936 Oil painting
BOX-FOLDER 141/38	Gershwin, George: Self portrait, undated Pencil sketch <i>Note</i> : Includes GG signature from canceled check; deframed

Iconography, 1894-1991

Container	Contents
BOX 144	Gershwin, George: Frances Gershwin Godowsky, late 1920s Ink drawing
BOX-FOLDER 141/39	Gershwin, George: Leonore Strunsky Gershwin?, undated Pencil sketch
Gershwin Gallery	Gershwin, George: Jerome Kern, 1937 Oil painting
Framed	Gershwin, George: Charles Martin Loeffler Pencil drawing
BOX-FOLDER 108/28	Gershwin, George: The Merry Musician, vol. 1, no. 1 Holograph manuscript; [2] p.
BOX-FOLDER 133/5	Gershwin, George: Gregor Piatigorsky, 1931 Ink drawing
BOX-FOLDER 108/29	Gershwin, George: Aileen Pringle, 1931 January 26 Pencil drawing
Framed	Gershwin, George: Arnold Schoenberg Oil painting
BOX-FOLDER 144/12	Gershwin, George: Unknown, undated Pencil portrait
Gershwin Gallery	Gershwin, Ira: Self portrait, 1932 Oil painting
BOX-FOLDER 108/31	<i>Porgy and Bess</i> set design Two photo reproductions of sketches
BOX 109, 132-134, 139, 143-145 MAPCASE FOLDER 2-7	Publicity Materials, 1925-1984 The publicity materials are organized alphabetically by subject matter.
BOX-FOLDER 132/19	<i>An American in Paris</i> Poster, modern reproduction
BOX-FOLDER 139/22	Concerto in F Poster
BOX-FOLDER 132/20	<i>Delicious</i> Poster, modern reproduction
BOX-FOLDER 133/3	Festival di Gershwin, Venice Poster
BOX-FOLDER 132/21	<i>King of Jazz</i> Poster, modern reproduction
BOX-FOLDER 109/1	<i>Lady in the Dark</i> , 1943 June 22 Review by Bill Grady
BOX-FOLDER 145/2	Lucky Strike advertisement, 1929
BOX-FOLDER 144/11	<i>Rhapsody in Blue</i> : Hazel Scott, 1945 Film still
BOX-FOLDER 109/2	<i>Porgy</i> (play), 1927 Press packet <i>Porgy and Bess</i> Crawford production
BOX-FOLDER 109/3	Flyers, 1942

Publicity Materials, 1925-1984

Container	Contents
BOX-FOLDER 109/4	Postcard advertisement, 1942 Davis-Breen production (International tour)
BOX-FOLDER 109/16	Articles, 1942, 1955
BOX-FOLDER 109/5, 145/3	Clippings, 1952-1956
BOX-FOLDER 109/6	Flyer-tour, 1952-1955
BOX-FOLDER 109/15	Flyers, 1952-1955
BOX-FOLDER 134/1	Flyers, notices, 1952-1955
BOX-FOLDER 109/7	Overseas exhibit checklist, 1955 ?
BOX-FOLDER 109/8	<i>Porgy and Bess</i> in the cold war, 1952 Posters
BOX-FOLDER 134/2	Empire, Paris, 27 September
MAPCASE FOLDER 2	Russia, 1956
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BOX-FOLDER 132/22	Teatro alla Scala, Milan, Italy, 1955
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MAPCASE FOLDER 4	Teatro Nuovo Quattro Fontane, Rome
BOX-FOLDER 134/4	Theatre Royal de la Monnaie, Brussels
BOX-FOLDER 134/5	Vienna (2), 1952 September 9 and 25
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MAPCASE FOLDER 7	Zagreb, 1954 December 11-13
BOX-FOLDER 134/6	Hallenstadion, Zurich (2), 1955 June
BOX-FOLDER 109/9	Press notices: Lausanne, Switzerland, 1955
BOX-FOLDER 109/10	Reviews, 1955-1956
BOX-FOLDER 133/2	Teatro Comunale di Firenze, Florence, 1984 Poster Theatre Guild production
BOX-FOLDER 109/11	Flyer, 1935
BOX-FOLDER 109/12	Souvenir booklet, 1935 ?
BOX-FOLDER 109/13	<i>Porgy and Bess</i> (film), 1958 Clippings
BOX-FOLDER 109/14	<i>Tip Toes</i> , 1925 November Review by Lee Somers
BOX 110-111, 135-137, 139, 141	Programs, 1918-1988 The programs are organized alphabetically by subject matter and then chronologically.
BOX-FOLDER 110/1	<i>An American in Paris</i> (film), 1951 November New York: Radio City Music Hall Four copies
BOX-FOLDER 144/3	Louise Dresser recital in honor of Woodrow Wilson and party, 1918 March 4 B.F. Keith's Theatre
BOX-FOLDER 110/2	Eva Gauthier recital, 1923 November 1 New York: Aeolian Hall
BOX-FOLDER 110/3	An Experiment in Modern Music, 1924 February 12 New York: Aeolian Hall

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BOX-FOLDER 110/4	Hollywood Bowl, CA, 1937 September 8 Three copies <i>Laid in</i> : Hollywood Reporter review, 1937 September 9
BOX-FOLDER 110/5	Los Angeles: Wilshire-Ebell Theatre, 1938 November 14
BOX-FOLDER 110/6	Gershwin Concert-Omaha Junior League, 1934
BOX-FOLDER 110/7	The Gershwin Years, 1971 November 14 New York: Lincoln Center
BOX-FOLDER 110/8	<i>Head Over Heels</i> , 1918 July Boston: Tremont Theatre
BOX-FOLDER 110/9	Konzert der Wiener Symphoniker, 1952 November 30 Stadtheater Wiener Neustadt
BOX-FOLDER 110/10	<i>La-La Lucille!</i> , 1919 May 12-18 Colonial Theatre <i>Laid in</i> : Note from Henry Botkin to George Gershwin
BOX-FOLDER 110/11	<i>Let 'Em Eat Cake</i> , 1934 January Washington, DC: National Theatre One program and fragments of one program
BOX-FOLDER 110/12	Lewisohn Stadium Memorial Concert, 1937 August 9 New York <i>Laid in</i> : Review
BOX-FOLDER 110/13	<i>Of Thee I Sing</i> , 1932 February 29
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BOX-FOLDER 136/4	Boston: Colonial Theatre, 1935 September 30
BOX-FOLDER 110/14	Merle Armitage production, 1938 <i>Note</i> : Inscribed to Emanuel Alexandre by IG
BOX-FOLDER 135/10	Merle Armitage production, 1938 <i>Note</i> : Owned by J. Rosamond Johnson; inscribed to him by members of the cast and crew Cheryl Crawford production
BOX-FOLDER 110/15	New York, 1942 March 22
BOX-FOLDER 137/29	Columbus: Davidson Theatre, 1943 February 15
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BOX-FOLDER 144/2	Dallas, Texas, State Fair Musicals, 1952
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BOX-FOLDER 110/17	Vienna, 1952 September 7-11
BOX-FOLDER 110/18	Vienna, 1952 September
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BOX-FOLDER 110/20	London?, 1952? Two copies, slight variations
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BOX-FOLDER 110/23	Barcelona: Gran Teatro del Liceo, 1955 February
BOX-FOLDER 110/24	Paris: Théâtre de l'Empire, 1955 February 16-March 1
BOX-FOLDER 111/1	Florence, Italy, 1955 March 9-13
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BOX-FOLDER 111/3	Rome: Teatro Nuovo Quattro Fontane, 1955 April
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BOX-FOLDER 111/8	Cali, Columbia: Teatro Municipal, 1955 September 21-23 Two copies
BOX-FOLDER 111/9	Lima, Peru: Teatro Municipal, 1955 September
BOX-FOLDER 111/10	Moscow, 1955-1956
BOX-FOLDER 111/11	Moscow, 1956 Two copies
BOX-FOLDER 111/12	Munich, 1960 April 1
BOX-FOLDER 137/34	German, undated
	Rhapsody in Blue
BOX-FOLDER 111/13-14	First performance at Aeolian Hall, 1924 February 12 Two copies of general program
BOX-FOLDER 111/15	First performance at Aeolian Hall, 1924 February 12 Souvenir program <i>Laid in:</i> Ira Gershwin TLS to Benjamin Botkin, 1969 May 15
BOX-FOLDER 144/4	First performance at Aeolian Hall, 1924 February 12 Souvenir program with IG manuscript annotations
BOX-FOLDER 111/16	Biopic souvenir program, 1945
BOX-FOLDER 111/17	New Jersey: Newark Symphony Hall, 1980 March 30
BOX-FOLDER 111/18	Second Rhapsody, 1932 January 29-30 Boston: Symphony Hall
BOX-FOLDER 139/19	<i>Strike Up the Band</i> (5), 1927-1988
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