Collection Summary
Title: Rose Marie and Harold Spivacke Fund Collection
Span Dates: 1615-1994
Bulk Dates: (1880-1978)
Call No.: ML30.S65
Creator: Library of Congress. Spivacke Fund (Rose Marie and Harold Spivacke)
Extent: approximately 305 items
Extent: 9 containers
Extent: 4 linear feet
Language: Collection material mostly in English, with some items in Latin
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2006572314
Summary: The Rose Marie and Harold Spivacke Fund Collection consists of materials purchased through an endowment that Rose Marie Spivacke established in 1982 at the behest of her husband, Harold Spivacke, who was chief of the Music Division at the Library of Congress from 1937 to 1972. The collection includes music manuscripts, printed scores, correspondence, clippings, and iconography.

Provenance
Purchases through the endowment fund established by Rose Marie Spivacke in 1982

Custodial History
In 1998, the Rose Marie and Harold Spivacke Fund purchased a collection of letters and papers from Lion Heart Autographs, Inc. in New York City. These materials were previously in the possession of Hans Heinsheimer, who was a prominent American music publisher and writer.

Accruals
Further accruals expected.

Processing History

Other Repositories
The Rose Marie Grentzer Papers are located at the University of Maryland's Special Collections in Performing Arts.

Related Material
The Charles Mingus Collection was partially purchased through the Spivacke Fund from 1992 to 1995. This collection is housed and described separately from other purchases made through the fund.

The Rose Marie and Harold Spivacke Fund Collection is also separate and distinct from the personal papers of Harold Spivacke, which are housed in the Harold Spivacke Collection in the Music Division.

More correspondence of Hans Heinsheimer can be found in the Hans Heinsheimer Papers.
Copyright Status

Materials from the Rose Marie and Harold Spivacke Fund Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number or call number], Rose Marie and Harold Spivacke Fund Collection, Music Division, Library of Congress, Washington, D.C.

Historical Note

Rose Marie Grentzer Spivacke (1914-1985) was a music educator who helped raise awareness about and fostered scholarship on audio-visual aids, international music education, and American music. After leading and enhancing music education programs at Juilliard, the University of Michigan, and Oberlin, she developed the graduate program in music education at the University of Maryland. In 1982, she established the Rose Marie and Harold Spivacke Fund Collection in the Music Division at the Library of Congress in honor of her husband, Harold Spivacke (July 18, 1904 - May 19, 1977), who was a musicologist, music librarian, and head of the Music Division from 1937 to 1972. The fund's purpose is to assist the Library in expanding the Music Division collections through the acquisition of music manuscripts, books, papers, and other related materials.

Scope and Content Note

Materials in the Rose Marie and Harold Spivacke Fund Collection span the years 1615 through 1994, with the majority of the items dating between 1880 and 1978. The Music Manuscripts and Printed Music series consist of both popular and classical works, including holograph and copyist manuscripts for the works of Irving Berlin, Samuel Barber, Hugo Felix, Franz Liszt, Richard Rodgers, Victor Herbert, and Fats Waller. The Papers series is comprised of correspondence, clippings, and programs related to composers and other musicians represented in other Music Division collections. Alban Berg, Leonard Bernstein, Johannes Brahms, George and Ira Gershwin, Oscar Hammerstein, Victor Herbert, Franz Liszt, Cole Porter, Arnold Schoenberg, and Igor Stravinsky are some of the prominent figures represented in this series. The Iconography series includes portraits and photographs of Alban Berg, Billie Burke, Victor Herbert, and Mary Martin.

Arrangement

The Rose Marie and Harold Spivacke Fund Collection is organized in four series:

- Music Manuscripts, 1880-1943
- Printed Music, 1615-1954
- Papers, 1874-1994
- Iconography, circa 1900-circa 1960

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
Barber, Samuel, 1910-1981.
Berg, Alban, 1885-1935--Correspondence.
Bernstein, Leonard, 1918-1990--Correspondence.
Brahms, Johannes, 1833-1897--Correspondence.
Felix, Hugo, 1866-1934.
Gershwin, George, 1898-1937--Correspondence.
Gershwin, Ira, 1896-1983--Correspondence.
Grentzer, Rose Marie.
Hammerstein, Oscar, II, 1895-1960--Correspondence.
Heinsheimer, Hans W., 1900-1993.
Herbert, Victor, 1859-1924--Correspondence.
Herbert, Victor, 1859-1924.
Liszt, Franz, 1811-1886--Correspondence.
Porter, Cole, 1891-1964--Correspondence.
Schoenberg, Arnold, 1874-1951--Correspondence.
Stravinsky, Igor, 1882-1971--Correspondence.
Waller, Fats, 1904-1943.

Subjects
Composers--Correspondence.
Music--History and criticism.
Popular music--United States--History and criticism.

Titles
Rose Marie and Harold Spivacke Fund collection
Spivacke fund (Rose Marie and Harold Spivacke) collection

Form/Genre
Art music.
Autographs (Manuscripts)
Business correspondence.
Clippings (Information artifacts)
Personal correspondence.
Popular music.
Programs (Publications)
Scores.
Description of Series

**Container**  **Series**

**BOX A1, C1**

**Music Manuscripts, 1880-1943 (bulk 1880-1920)**

This series consists of holograph and copyist manuscripts, the majority of which is music for Fats Waller's musical *Early to Bed* (1943), piano works, libretti, and numerous unidentified sketches and lead sheets. The series also contains music from other musicals, including Victor Herbert's *My Golden Girl* (1920) and *Oui Madame* (1920), as well as Hugo Felix's *Sweetheart Shop* (1920). In addition, there are scores for early versions of Samuel Barber's *Canzone*, Op. 38a, manuscript scores for Franz Liszt's "Zum Grabe and Von der Wiege bis zum Grabe," and a holograph transcription of Samuel Francis Smith's hymn "America." Irving Berlin, Ferde Grofé, and Andy Razaf are among the other composers whose works are represented in this series.

Arranged alphabetically by composer and title therein.

**BOX B1-B2**

**Printed Music, 1615-1954**

The printed music series contains compositions by Bach, Blitzstein, Severi, and Stravinsky, most of which are annotated.

Arranged alphabetically by composer.

**BOX D1-D4**

**Papers, 1874-1994 (bulk 1912-1978)**

The papers consist of correspondence, clippings, and other documents concerning prominent composers and musicians. Of special note are letters between George Gershwin and Albert ("Doc") Sirmay, several postcards from Johannes Brahms to music publisher Fritz Simrock, and correspondence between Franz Liszt and Eduard Liszt. This series also contains materials for the Theatre Guild’s production of Rodgers and Hammerstein’s *Allegro*, including legal papers, libretti, light plots, programs, and production notes. Alban Berg, Irving Berlin, Leonard Bernstein, Ernest Bloch, Carlos Chávez, Aaron Copland, Oscar Hammerstein II, Victor Herbert, André Kostelanetz, Ernst Krenek, Cole Porter, Richard Rodgers, Gunther Schuller, Igor Stravinsky, and Edgard Varèse are among the many other eminent figures represented in this series. The items in Box D2 were previously owned by Hans Heinsheimer.

Arranged in three file units then alphabetically therein.

**BOX E1**

**Iconography, circa 1900-circa 1960**

This series includes several portraits and photographs of Alban Berg and Helene Berg, as well as inscribed portraits of Billie Burke, Herbert Victor, and Mary Martin.

Arranged alphabetically by name.
**Container List**

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<tr>
<th>Container</th>
<th>Contents</th>
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<tr>
<td>BOX A1, C1</td>
<td><strong>Music Manuscripts, 1880-1943 (bulk 1880-1920)</strong>&lt;br&gt;This series consists of holograph and copyist manuscripts, the majority of which is music for Fats Waller's musical <em>Early to Bed</em> (1943), piano works, libretti, and numerous unidentified sketches and lead sheets. The series also contains music from other musicals, including Victor Herbert’s <em>My Golden Girl</em> (1920) and <em>Oui Madame</em> (1920), as well as Hugo Felix’s <em>Sweetheart Shop</em> (1920). In addition, there are scores for early versions of Samuel Barber's <em>Canzone</em>, Op. 38a, manuscript scores for Franz Liszt's &quot;Zum Grabe and Von der Wiege bis zum Grabe,&quot; and a holograph transcription of Samuel Francis Smith's hymn &quot;America.&quot; Irving Berlin, Ferde Grofé, and Andy Razaf are among the other composers whose works are represented in this series.&lt;br&gt;Arranged alphabetically by composer and title therein.</td>
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<tr>
<td>BOX OVS 1</td>
<td>Barber, Samuel&lt;br&gt;<strong>Antony and Cleopatra</strong>&lt;br&gt;Photocopy of copyist score with holograph annotations; 3 volumes&lt;br&gt;&lt;strong&gt;LCCN:&lt;/strong&gt; 2016561844</td>
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<td>BOX-FOLDER C1/2</td>
<td>Barber, Samuel&lt;br&gt;<strong>Antony and Cleopatra. Act 2</strong>&lt;br&gt;Typescript libretto with autograph amendations&lt;br&gt;&lt;strong&gt;Includes:&lt;/strong&gt; Andrew Chiappe's &quot;Notes on libretto of Antony and Cleopatra&quot;&lt;br&gt;&lt;strong&gt;LCCN:&lt;/strong&gt; 2016561843</td>
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<td>BOX OVS 1</td>
<td>Barber, Samuel&lt;br&gt;<strong>For Manfredi</strong>&lt;br&gt;Holograph manuscript score for solo flute&lt;br&gt;&lt;strong&gt;LCCN:&lt;/strong&gt; 2016561842</td>
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<td>BOX-FOLDER C1/1</td>
<td>German, Edward&lt;br&gt;<strong>Arranged by Franz Liszt</strong>&lt;br&gt;<strong>Archduke Trio, op. 97. Andante cantabile</strong>&lt;br&gt;Arranger's holograph manuscript score for piano&lt;br&gt;&lt;strong&gt;LCCN:&lt;/strong&gt; 2008561483</td>
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<td>BOX-FOLDER A1/9</td>
<td>Berlin, Irving&lt;br&gt;<strong>My House Was on Fire</strong>&lt;br&gt;Manuscript song fragment in an unidentified hand&lt;br&gt;&lt;strong&gt;LCCN:&lt;/strong&gt; 00528031</td>
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<td>BOX-FOLDER A1/8</td>
<td>Grofé, Ferde&lt;br&gt;<strong>Who’ll Buy My Lavender?</strong>&lt;br&gt;Holograph manuscript orchestral parts&lt;br&gt;&lt;strong&gt;LCCN:&lt;/strong&gt; 99479530</td>
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<td>LCCN: 2004560078</td>
<td>Grofé, Ferde&lt;br&gt;<strong>Hollywood Suite</strong>&lt;br&gt;Holograph manuscript score for piano&lt;br&gt;<strong>LCCN:</strong> 2004560078</td>
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<td>BOX-FOLDER A1/11</td>
<td>The Century Girl</td>
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<td>BOX-FOLDER A2/6</td>
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<td><strong>Note</strong>: From Ziegfeld Follies of 1920</td>
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<td><em>My Golden Girl</em></td>
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<td><strong>Entr'acte</strong></td>
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<td>BOX-FOLDER A2/10</td>
<td>Fifty-Fifty</td>
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<td>BOX-FOLDER A2/8</td>
<td>Finale, 1st Scene</td>
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<td>BOX-FOLDER A2/9</td>
<td>I Want You</td>
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<td>Saxophone solo</td>
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<td>BOX-FOLDER A2/2</td>
<td>Just a Hobby, That's All</td>
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<td>BOX-FOLDER A2/5</td>
<td>That Matrimonial Glide</td>
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<td>BOX-FOLDER A2/7</td>
<td>New Opening Chorus, 1st Act</td>
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<td>BOX-FOLDER A2/12</td>
<td>Opening, 2nd Scene</td>
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<td>Think it Over</td>
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<td>Variety (Mr. and Mrs. Mitchell)</td>
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<td>BOX-FOLDER A2/14</td>
<td>What Shall We Do if the Moon Goes Out</td>
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<td><em>Oui Madame</em></td>
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<td>BOX-FOLDER A2/15</td>
<td>Every Hour Away from You Is Sixty Minutes Lost</td>
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<td>BOX-FOLDER A2/16</td>
<td>If That's Not Love What Do You Call It</td>
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<td>BOX-FOLDER A2/17</td>
<td>Over the Garden Wall</td>
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<td><strong>Note</strong>: Signed by Herbert</td>
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<td><strong>Note</strong>: Includes miscellaneous sketches on page 4</td>
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<td>BOX-FOLDER A2/18</td>
<td>When You Know Me Better</td>
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<td>BOX-FOLDER A1/7</td>
<td>Sunset</td>
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<td>Holograph manuscript orchestral parts</td>
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<td><em>Hugo, Felix</em></td>
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<td><em>Sweetheart Shop</em></td>
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<td>Didn't You? no. 12</td>
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<td>BOX-FOLDER A2/26</td>
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**LCCN:** [2008561635](#) |
| BOX-FOLDER A2/4 | I Want to Be a Bride  
Manuscript piano-vocal score  
**LCCN:** [2008561640](#) |
| BOX-FOLDER A2/1 | I Want to Be a Bride  
*Note:* For celeste  
**LCCN:** [2008561683](#) |
| BOX-FOLDER A2/3 | I Want to Be a Bride, no. 6  
Manuscript piano-vocal score  
**LCCN:** [2008561641](#) |
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| BOX-FOLDER A2/19 | My Caravan, no. 12  
*Note:* Duet  
**LCCN:** [2008561633](#) |
| BOX-FOLDER A2/23 | Plum Blossom  
**LCCN:** [2008561636](#) |
| BOX-FOLDER A2/25 | Ring those June Bells  
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| BOX-FOLDER A2/24 | The World Is a Caroussel [sic]  
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Liszt, Franz  
**LCCN:** [2018570866](#)  
Cantico del sol di San Francisco d’Assisi  
Holograph sketches; copyist manuscript full score with holograph annotations  
**LCCN:** [967049168](#)  
Von der Wiege bis zum Grabe  
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Rachmaninoff, Sergei  
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Symphonic Dances, op. 45  
Holograph score for two pianos  
Razaf, Andy and Fats Waller  
**LCCN:** [2017569448](#)  
I'm About to Fall  
Rodgers, Richard  
**LCCN:** [2013563252](#)  
*America: An Autographic Transcript of Our National Hymn*  
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Waller, Fats
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<td>Lead sheet in F major; 32 measures</td>
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<td>Lead sheet in F major; 32 measures</td>
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<td><em>Note:</em> &quot;I was told&quot; in parentheses appears between staves 10 and 11</td>
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<td>Do it All Over Again</td>
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<td>Holograph score for piano (incomplete)</td>
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<td>At the hi-de-ho-high; Where--</td>
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<td>BOX-FOLDER A4/9</td>
<td>Early to Bed</td>
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<td>BOX-FOLDER A4/10</td>
<td>Get Away, Young Man, Get Away</td>
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<td>BOX-FOLDER A4/10</td>
<td>Long Time No Song; That Does It</td>
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<td>Martinique</td>
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<td>Me and My Old World Charm</td>
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<td>New Latin Song; There's Yes in the Air in Martinique</td>
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<td>BOX-FOLDER A4/5</td>
<td>Slightly Less than Wonderful; Horse in Blue</td>
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<td>BOX-FOLDER A4/3</td>
<td>There's a Man in My Life</td>
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<td>BOX-FOLDER A4/6</td>
<td>This is So Nice it Must Be Illegal</td>
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<td>BOX-FOLDER A4/12</td>
<td>When the Nylons Bloom Again</td>
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<td>BOX-FOLDER A3/2</td>
<td>Flowers-Water</td>
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<td>BOX-FOLDER A4/13</td>
<td>Give it Everything You Got</td>
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<td>Copyist's manuscript vocal and trumpet parts</td>
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<td>BOX-FOLDER A3/3</td>
<td>I'm Dreaming</td>
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<td>Lead sheet</td>
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<td>BOX-FOLDER A3/4</td>
<td>I'm Dreaming 1-1A 2-2A</td>
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<td>BOX-FOLDER A3/3</td>
<td>Jessica Torch - Edit</td>
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<td>Lead sheet</td>
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<td>BOX-FOLDER A4/13</td>
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<td>Jitterbug Waltz&lt;br&gt;Parts for 3rd alto saxophone, 1st and 2nd tenor saxophone, 1st, 2nd, and 3rd trumpet, 1st and 2nd trombone, and bass</td>
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<td>BOX-FOLDER A3/3</td>
<td>Jump No. 1&lt;br&gt;Lead sheet</td>
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<td>Melody fragments</td>
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<td>BOX-FOLDER A3/9</td>
<td>Melody sketch&lt;br&gt;E-flat major; 12 measures</td>
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<tr>
<td>BOX-FOLDER A3/10</td>
<td>Melody sketch&lt;br&gt;E-flat major; 16 measures</td>
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<tr>
<td>BOX-FOLDER A4/1</td>
<td>Miscellaneous lead sheets, drafts, and sketches&lt;br&gt;Contents: 1st one-two; 3rd one-two; I'm getting nowhere; Make a little bet with me; That does it (&quot;Nylons bloom&quot; crossed out); Untitled (&quot;That does it&quot;); Take it from here; Long time no song (&quot;Twilight&quot; crossed out); Twilight</td>
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<td>BOX-FOLDER A3/3</td>
<td>No. 2 Torch - Jessica/Dreaming&lt;br&gt;Lead sheet</td>
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<td>BOX-FOLDER A3/3</td>
<td>Onion Time - Jump No. 1&lt;br&gt;Lead sheet</td>
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<td>BOX-FOLDER A3/5</td>
<td>P 4-40&lt;br&gt;Holograph sketch in pencil</td>
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<td>Russian Rhythm&lt;br&gt;Copyist's manuscript alto saxophone part</td>
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<td>BOX-FOLDER A3/3</td>
<td>Walk-a-Thon&lt;br&gt;Lead sheet</td>
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Where

Lead sheet

LCCN: 2017569447

Where Has My Mother Gone

Copyist's manuscript for piano

LCCN: 2017569469

**Printed Music, 1615-1954**

The printed music series contains compositions by Bach, Blitzstein, Severi, and Stravinsky, most of which are annotated. Arranged alphabetically by composer.

- **Bach, Johann Sebastian**
  - Concerto in D minor, undated
    - Printed score for two violins and piano with annotations in the hand of Victor Herbert
    - LCCN: 00518906
  
- **Blitzstein, Marc**
  - Regina, 1954
    - Photocopy of holograph piano-vocal score with annotations in pencil
    - Note: Inscribed from Marc Blitzstein to Jane Pickens
    - Laid in: Printed proof of "The best thing of all things from Regina;" photocopy of piano-vocal score of Death scene Regina; photographs and promotional materials of Jane Pickens
  
- **Severi, Francesco**
  - Salmi passaggiati, libro 1, 1615
    - Psalm settings for one, two, and four solo voices and continuo
  
- **Stravinsky, Igor**
  - Le Sacre du printemps, 1913
    - Printed score for piano, four hands
    - Note: Annotated by Marie Rembert
    - Laid in: Typescript notes by Marie Rembert, 1967 November 24
    - LCCN: 96704646

**Papers, 1874-1994 (bulk 1912-1978)**

The papers consist of correspondence, clippings, and other documents concerning prominent composers and musicians. Of special note are letters between George Gershwin and Albert (“Doc”) Sirmay, several postcards from Johannes Brahms to music publisher Fritz Simrock, and correspondence between Franz Liszt and Eduard Liszt. This series also contains materials for the Theatre Guild’s production of Rodgers and Hammerstein’s *Allegro*, including legal papers, libretti, light plots, programs, and production notes. Alban Berg, Irving Berlin, Leonard Bernstein, Ernest Bloch, Carlos Chávez, Aaron Copland, Oscar Hammerstein II, Victor Herbert, André Kostelanetz, Ernst Krenek, Cole Porter, Richard Rodgers, Gunther Schuller, Igor Stravinsky, and Edgard Varèse are among the many other eminent figures represented in this series. The items in Box D2 were previously owned by Hans Heinsheimer. Arranged in three file units then alphabetically therein.

Papers Purchased from Hans Heinsheimer
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**LCCN:** [2018560616](https://lccn.loc.gov/2018560616) |
Legal documents with G. Schirmer  
**LCCN:** [2018560617](https://lccn.loc.gov/2018560617) |
| BOX-FOLDER D2/3 | Biggs, E. Power, 1975  
Correspondence with G. Schirmer  
**LCCN:** [2018560618](https://lccn.loc.gov/2018560618) |
| BOX-FOLDER D2/4 | Bloch, Ernest, 1917, 1941  
Agreement with G. Schirmer, Inc.  
**LCCN:** [2018560620](https://lccn.loc.gov/2018560620) |
| BOX-FOLDER D2/5 | Carter, Elliott, 1961-1964 and undated  
Correspondence to Mr. Bauer and Mr. Cooper  
**LCCN:** [2018560621](https://lccn.loc.gov/2018560621) |
| BOX-FOLDER D2/6 | Chávez, Carlos, 1961  
Correspondence to Hans Heinsheimer  
**LCCN:** [2018560622](https://lccn.loc.gov/2018560622) |
| BOX-FOLDER D2/7 | Copland, Aaron, 1965  
Correspondence with G. Schirmer  
**LCCN:** [2018560623](https://lccn.loc.gov/2018560623) |
| BOX-FOLDER D2/8 | Copland, Aaron, 1965  
Correspondence with Associated Music Publishers  
**LCCN:** [2018560649](https://lccn.loc.gov/2018560649) |
| BOX-FOLDER D2/9 | Dello Joio, Norman, 1983 and undated  
Correspondence  
**LCCN:** [2018560624](https://lccn.loc.gov/2018560624) |
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| BOX-FOLDER D2/11 | Grainger, Percy, 1946  
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**LCCN:** [2018560626](https://lccn.loc.gov/2018560626) |
| BOX-FOLDER D2/12 | Grainger, Percy, 1950, 1956-1957  
Correspondence with Hans Heinsheimer  
**LCCN:** [2018560646](https://lccn.loc.gov/2018560646) |
| BOX-FOLDER D2/13 | Herbert, Victor, 1913  
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**LCCN:** [2018560627](https://lccn.loc.gov/2018560627) |
| BOX-FOLDER D2/14 | Herbert, Victor, 1914  
Royalty agreement with G. Schirmer  
**LCCN:** [2018560647](https://lccn.loc.gov/2018560647) |
| BOX-FOLDER D2/15 | Holst, Gustav, 1924  
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| BOX-FOLDER D2/16 | Kostelanetz, André, 1969  
Correspondence with Carlos Surinach  
**LCCN:** [2018560629](https://lccn.loc.gov/2018560629) |
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| BOX-FOLDER D2/18 | Krenek, Ernst, 1969  
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| BOX-FOLDER D2/19 | Menotti, Gian Carlo to Clarice H. Mitchell, 1975-1977  
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| BOX-FOLDER D2/23 | Porter, Cole, 1944  
Assignment of copyright  
LCCN: [2018560635](https://lccn.loc.gov/2018560635) |
| BOX-FOLDER D2/24 | Rieti, Vittorio, 1963  
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| BOX-FOLDER D2/25 | Rodrigo, Joaquin, 1963  
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| BOX-FOLDER D2/26 | Schuller, Gunther A., undated  
Correspondence with George Sturm at G. Schirmer  
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| BOX-FOLDER D2/27 | Sousa, John Philip, 1917  
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| BOX-FOLDER D2/28 | Speaks, Oley, 1914 and undated  
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| BOX-FOLDER D2/29 | Stravinsky, Igor, 1944-1951  
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| BOX-FOLDER D2/30 | Surinach, Carlos, 1969 and undated  
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| BOX-FOLDER D2/31 | Thomson, Virgil, 1974-1975  
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| BOX-FOLDER D2/32 | Thomson, Virgil, 1978  
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| BOX-FOLDER D2/34 | Varèse, Edgar, 1928  
Typescript release from previous publishing agreement with J. Curwen & Sons, London  
**LCCN:** 2018560644 |
| BOX-FOLDER D2/35 | Vaughan Williams, Ralph, 1912 and undated  
Correspondence and publishing contract with J. Curwen & Sons, London  
**LCCN:** 2018560645 |
| BOX-FOLDER D1/1 | Antheil, Boris to Nikolai Malko, 1946  
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**LCCN:** 2018560652 |
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**LCCN:** 2018560653 |
| BOX-FOLDER D1/3 | Bartók, Béla to Erno Balogh, 1935 March 2  
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**LCCN:** 2018564160 |
| BOX-FOLDER D1/27 | Berg, Alban, 1935 and undated  
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**LCCN:** 2018560654 |
| BOX-FOLDER D1/26 | Berg, Alban: Gesellschaft der Musikfreunde, 1935 December 11  
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**LCCN:** 2018560668 |
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**LCCN:** 2018560669 |
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**LCCN:** 2018560670 |
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| BOX-FOLDER D3/10 | Programs, undated  
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| BOX-FOLDER D3/11 | Poster, undated |
| BOX-FOLDER D3/12 | Props inventory, undated |
| BOX-FOLDER D3/13 | Special cues, undated |
| BOX E1 | **Iconography, circa 1900-circa 1960**  
This series includes several portraits and photographs of Alban Berg and Helene Berg, as well as inscribed portraits of Billie Burke, Herbert Victor, and Mary Martin.  
Arranged alphabetically by name. |
| BOX-FOLDER E1/1 | Berg, Alban and Hélène Berg, undated  
Portraits and photographs |
| BOX-FOLDER E1/2 | Burke, Billie, 1907 March 14  
Inscribed portrait |
| BOX-FOLDER E1/3 | Herbert, Victor, undated  
Inscribed portrait |
| BOX-FOLDER E1/4 | Martin, Mary, undated  
Inscribed portrait |