Helen Hopekirk Collection

Music Division, Library of Congress
Washington, D.C.
2021

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

Catalog Record: https://lccn.loc.gov/2006569279

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu021036

Prepared by the Music Division of the Library of Congress

Finding aid encoded by Melissa Capozio Jones, 2021
Collection Summary

Title: Helen Hopekirk Collection
Inclusive Dates: 1875-1954
Bulk Dates: 1880-1940
Call No.: ML31.H68
Creator: Hopekirk, Helen
Extent: approximately 450 items
Extent: 13 containers
Extent: 4.75 linear feet
Language: Collection material in English and German
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2006569279

Summary: Helen Hopekirk (1856-1945) was a Scottish-born American composer, pianist, and educator of the late nineteenth and early twentieth centuries. During her lifetime she maintained a rigorous performance schedule throughout Europe and the United States and studied under numerous artists. Her compositions were often inspired by traditional Scottish and Gaelic folk-songs and the works of poets and other authors. This collection contains music manuscripts by Hopekirk and other composers, biographical materials, writings by and about Hopekirk, scrapbooks, and other items that document her life and career.

Acquisition Information

Purchased from Constance Huntington Hall in 1954. Additional music manuscripts were gifted by Helen Hopekirk and cataloged in ML96.H81.

Custodial History

The music and biographical materials in the collection were compiled by Mrs. Rodney Warner (maiden name unknown), a former student of Helen Hopekirk in Massachusetts. These items were gifted to Constance H. Hall for her personal research on Hopekirk, and alongside additional materials collected by Hall, were used to publish a biography on the composer. The Library of Congress purchased Hall's initial materials and Warner's items from Hall in 1954.

Accruals

No further accruals are expected.

Processing History

Music Division staff processed the Helen Hopekirk Collection prior to 1980. Melissa Capozio Jones completed the processing and coded the finding aid in 2021.

Other Repositories

Additional materials on Helen Hopekirk can be found in the University Library Special Collections of the University of Arizona.

Related Material

The A.P. Schmidt Company Archives contains a small quantity of correspondence from Hopekirk, as well as a music manuscript by Hopekirk. Other Music Division collections with pertinent correspondence include the: Elizabeth Sprague
Coolidge Foundation Collection; Serge Koussevitzky Archive; and the Arnold T. Schwab Collection on Marian Nevins MacDowell. The Helen Hopekirk Papers in the Manuscript Division of the Library of Congress contains 17 letters from poet Oliver Wendell Holmes to Hopekirk.

Copyright Status

Materials from the Helen Hopekirk 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 Helen Hopekirk 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 on using or copying materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container or reel or digital ID number], Helen Hopekirk Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1856 May 20</td>
<td>Born in Edinburgh, Scotland</td>
</tr>
<tr>
<td>circa 1865</td>
<td>Began to study piano</td>
</tr>
<tr>
<td>1876-1878</td>
<td>Attended the Leipzig Conservatory and studied under Dr. Louis Maas,</td>
</tr>
<tr>
<td></td>
<td>Carl Reinecke, Salomon Jadassohn, and Ernst Richter</td>
</tr>
<tr>
<td>1878 November 28</td>
<td>Performance debut at the Gewandhaus in Leipzig, Germany</td>
</tr>
<tr>
<td>1879 March 15</td>
<td>London debut at the Crystal Palace</td>
</tr>
<tr>
<td>1882 August 4</td>
<td>Married William A. Wilson</td>
</tr>
<tr>
<td>1883 December 7</td>
<td>United States debut with the Boston Symphony Orchestra</td>
</tr>
<tr>
<td>1887 March</td>
<td>Moved to Vienna to study under Theodor Leschetitzky</td>
</tr>
<tr>
<td>1890-1892</td>
<td>Toured the United States and Canada during the fall and winter concert</td>
</tr>
<tr>
<td></td>
<td>concerts, returning to Vienna between tours</td>
</tr>
<tr>
<td>1892</td>
<td>Moved to Paris to study composition and orchestration with Richard</td>
</tr>
<tr>
<td></td>
<td>Mandl</td>
</tr>
<tr>
<td>1894 November</td>
<td>Performed Concertstück for the first time with the Scottish Orchestra</td>
</tr>
<tr>
<td></td>
<td>in Edinburgh and Dundee</td>
</tr>
<tr>
<td>circa 1895</td>
<td>Moved to London</td>
</tr>
<tr>
<td>1897</td>
<td>William Wilson was struck by a car in London, which resulted in</td>
</tr>
<tr>
<td></td>
<td>Hopekirk's return to teaching to financially support them both</td>
</tr>
<tr>
<td></td>
<td>Moved to Boston to teach at the New England Conservatory of Music</td>
</tr>
<tr>
<td></td>
<td>per the request of George Whitfield Chadwick</td>
</tr>
<tr>
<td>1897-1901</td>
<td>Taught at the New England Conservatory of Music</td>
</tr>
<tr>
<td>circa 1899</td>
<td>Moved to Brookline, Massachusetts</td>
</tr>
<tr>
<td>1900 December</td>
<td>Performed Concerto in D major for the first time with the Boston</td>
</tr>
<tr>
<td></td>
<td>Symphony Orchestra in Cambridge, Massachusetts</td>
</tr>
<tr>
<td>1901</td>
<td>Began teaching privately in her home</td>
</tr>
<tr>
<td>1904 April</td>
<td>Performed Concert Piece in D minor for the first time in the United</td>
</tr>
<tr>
<td></td>
<td>States with the Boston Symphony Orchestra</td>
</tr>
<tr>
<td>1918 March 12</td>
<td>Hopekirk and William Wilson became United States citizens</td>
</tr>
</tbody>
</table>
1919 Moved to Edinburgh, Scotland
1920 Returned to the United States permanently
1926 William Wilson died in Brookline, Massachusetts
1939 April Final concert performance with the Pianoforte Teachers' Society of Boston
1945 August Moved to Cambridge, Massachusetts, to live with a close friend
1945 November 19 Died in Cambridge, Massachusetts

Scope and Content Note

Materials in the Helen Hopekirk Collection span from 1875 to 1954, the bulk of which date from 1880 to 1940. These consist of music manuscripts in Hopekirk's hand, published and unpublished solo piano and vocal music by others, writings by Hopekirk, scrapbooks containing newspaper clippings and programs, and a small assortment of biographical items and other documents representative of Hopekirk's career as a performer.

The Music series is the largest in the collection and consists of six subseries. The first five of these encompass Hopekirk's manuscripts and are organized by genre respectively: Orchestral; Solo Piano; Chamber; Vocal; and Sketchbooks and Sketches. Approximately eighty titled works plus various sketch materials comprise Hopekirk's music manuscripts, which reflect the breadth of her output and her appreciation for Scottish folk-songs and musical settings of poetry and literary works. Writers referenced in Hopekirk's settings include Walt Whitman, Heinrich Heine, Johann Wolfgang von Goethe, and Fiona Macleod, a pseudonym for Scottish writer William Sharp. The final subseries, Works by Others, contains scores from Hopekirk's personal collection, many of which are inscribed to her by the composers.

The Biographical Materials series provides a detailed look at Hopekirk's life from her early years in Leipzig until her death in 1945. Included is Constance H. Hall's biography of Hopekirk, as well as a residence schedule initially kept by Hopekirk's husband and manager, William Wilson, that covers approximately five decades of Hopekirk's career.

Five volumes comprise the Scrapbooks series, providing a comprehensive look at Hopekirk's performance schedule through hundreds of newspaper clippings and programs dating from 1875 through 1939. The clippings are chiefly from American, British, and German publications, while the programs are primarily from performances in the United States and Great Britain.

Writings by Hopekirk comprise the bulk of the Miscellany series. These include pieces on the importance of Scottish folk-songs and her thoughts on a variety of musical learning techniques and concepts. Also included is a small amount of correspondence and other assorted documents collected by both Hopekirk and Constance H. Hall.

Organization of the Helen Hopekirk Collection

The collection is arranged in four series:

- Music, 1892-1943
- Biographical Materials, 1882-1954
- Scrapbooks, 1875-1939
- Miscellany, 1878-1934

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
Chadwick, G. W. (George Whitefield), 1854-1931.
Foote, Arthur, 1853-1937.
Goethe, Johann Wolfgang von, 1749-1832.
Heine, Heinrich, 1797-1856.
Hopekirk, Helen--Archives.
Hopekirk, Helen.
Leschetizky, Theodor, 1830-1915.
Macleod, Fiona, 1855-1905.
Whitman, Walt, 1819-1892.

**Subjects**
Folk songs, Scots.
Musical sketches.
Orchestral music--Scores.
Pianists--Biography.
Piano music (Pianos (2))
Piano music, Arranged.
Piano music.
Songs with piano.

**Form/Genre**
Arrangements (Music)
Art music.
Autographs (Manuscripts)
Biographies.
Concert programs.
Folk music.
Musical settings.
Musical sketches.
Parts (Music)
Promotional materials.
Scores.
Songs.
Description of Series

Container

Box 1-8

Series

Music, 1892-1943

This series is the largest in the collection, consisting of six subseries. The first five subseries encompass Hopekirk's manuscripts and are organized by genre. Made up of approximately eighty titled works as well as additional sketches and sketchbooks, Hopekirk's music manuscripts depict the breadth of compositional work she completed during her lifetime, including an appreciation of Scottish folk-songs and musical settings for poetry and literature. The final subseries, Works by Others, contains manuscript and printed works from Hopekirk's personal collection with many of the titles inscribed to Hopekirk by the composers. Materials include holograph full scores, scores for piano, piano-vocal scores, parts, and lyric sheets.

Orchestral, 1892-1894

This subseries contains holograph full scores and parts for seven of Hopekirk's orchestral works. Several titles include multiple versions of the full score. Of note is the full orchestration of Concertstück with instrumental parts as well as an arrangement of the work for two pianos.

Arranged alphabetically by title.

Solo Piano, 1877-1924

This subseries contains holograph scores for original compositions by Hopekirk, as well as arrangements of four works by Johann Sebastian Bach. Also included is an arrangement of "Dance to Your Shadow," a traditional Gaelic folk-song from the Hebrides originally transcribed by Marjory Kennedy-Fraser.

Arranged alphabetically by title.

Chamber, 1890-1891

This subseries contains five works and includes both holograph scores and parts.

Arranged alphabetically by title.

Vocal, 1888-1915

This subseries consists of holograph choral scores and piano-vocal scores. Included are scores for both traditional Scottish folk-songs and musical settings for the poetry of Heinrich Heine, Johann Wolfgang von Goethe, Walt Whitman, and Fiona Macleod (pseudonym for Scottish writer William Sharp).

Arranged alphabetically by title.

Sketchbooks and Sketches, undated

This subseries contains four small, untitled music sketchbooks, as well as loose sketches by Hopekirk. The sketches include both titled and unidentified works, all in Hopekirk's hand.

Arranged numerically, with loose materials placed at the end.

Music by Others, 1891-1943

This subseries consists chiefly of printed scores for piano, piano-vocal scores, and choral scores. Many of the titles are inscribed by the composer to Hopekirk. Of note are works by Edward Ballentine, Amy Beach, George Whitfield Chadwick, Arthur Foote, and Heinrich Gibhard. All scores are printed unless otherwise noted.

Arranged alphabetically by composer and title therein.
**Biographical Materials, 1882-1954**

This series contains numerous biographical sketches, both published and in Hopekirk's hand, as well as a published copy of *Helen Hopekirk, 1856-1945* by Constance H. Hall, photographs of Hopekirk and others, and details related to Hopekirk's death. Also included is a residence schedule initially kept by Hopekirk's husband, William Wilson, and then by Hopekirk herself that notes the dates and location of summer and winter residences from 1882 to 1932.

Arranged alphabetically by subject.

**Scrapbooks, 1875-1939**

This series includes five scrapbooks, of which three volumes are entirely performance programs and two are newspaper clippings. The newspaper clipping volumes are facsimile copies of the originals.

Arranged by format and chronologically therein.

**Miscellany, 1878-1934**

This series contains writings by and about Hopekirk, newspaper clippings, a handwritten list of published works, correspondence, and tickets to the reinternment of Ludwig van Beethoven. Writings by Hopekirk include both manuscript and published writings. Correspondence consists of four letters to Hopekirk, including a letter from the concert director of the Leipzig Gewandhaus Orchestra.

Arranged alphabetically by subject.
## Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX 1-8</td>
<td><strong>Music, 1892-1943</strong>&lt;br&gt;This series is the largest in the collection, consisting of six subseries. The first five subseries encompass Hopekirk's manuscripts and are organized by genre. Made up of approximately eighty titled works as well as additional sketches and sketchbooks, Hopekirk's music manuscripts depict the breadth of compositional work she completed during her lifetime, including an appreciation of Scottish folk-songs and musical settings for poetry and literature. The final subseries, Works by Others, contains manuscript and printed works from Hopekirk's personal collection with many of the titles inscribed to Hopekirk by the composers. Materials include holograph full scores, scores for piano, piano-vocal scores, parts, and lyric sheets.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/1</td>
<td>Concertstück, 1894&lt;br&gt;Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 1/2</td>
<td>Concertstück, 1894&lt;br&gt;Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 1/3</td>
<td>Concertstück, 1894?&lt;br&gt;Score for two pianos</td>
</tr>
<tr>
<td>BOX-FOLDER 1/4</td>
<td>Concertstück, 1894&lt;br&gt;String parts</td>
</tr>
<tr>
<td>BOX-FOLDER 1/5</td>
<td>Concertstück, 1894&lt;br&gt;Brass, woodwind, and percussion parts</td>
</tr>
<tr>
<td>BOX-FOLDER 2/1</td>
<td>Cronan (Hushing Song), undated&lt;br&gt;Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 2/2</td>
<td>Cronan (from Iona Memories), undated&lt;br&gt;Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 2/3</td>
<td>Cronan, undated&lt;br&gt;Parts</td>
</tr>
<tr>
<td>BOX-FOLDER 2/4</td>
<td>Elegiac March, undated&lt;br&gt;Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 2/5</td>
<td>Legend, undated&lt;br&gt;Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 2/6</td>
<td>Legend, undated&lt;br&gt;Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 2/7-8</td>
<td>Legend, undated&lt;br&gt;String parts</td>
</tr>
<tr>
<td>BOX-FOLDER 2/9</td>
<td>Legend, undated&lt;br&gt;Brass, woodwind, and percussion parts</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>BOX-FOLDER 3/1</td>
<td>Minuet, undated</td>
</tr>
<tr>
<td></td>
<td>Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 3/2</td>
<td>Pastoral, 1892</td>
</tr>
<tr>
<td></td>
<td>Full score</td>
</tr>
<tr>
<td>BOX-FOLDER 3/3</td>
<td>Pastoral, 1892</td>
</tr>
<tr>
<td></td>
<td>Parts</td>
</tr>
<tr>
<td>BOX-FOLDER 3/4</td>
<td>Sundown, undated</td>
</tr>
<tr>
<td></td>
<td>Full score</td>
</tr>
<tr>
<td></td>
<td>Note: Final version</td>
</tr>
<tr>
<td>BOX-FOLDER 3/5-6</td>
<td>Sundown, undated</td>
</tr>
<tr>
<td></td>
<td>Full scores</td>
</tr>
<tr>
<td>BOX-FOLDER 3/7</td>
<td>Sundown, undated</td>
</tr>
<tr>
<td></td>
<td>Parts</td>
</tr>
</tbody>
</table>

**Solo Piano, 1877-1924**

This subseries contains holograph scores for original compositions by Hopekirk, as well as arrangements of four works by Johann Sebastian Bach. Also included is an arrangement of "Dance to Your Shadow," a traditional Gaelic folk-song from the Hebrides originally transcribed by Marjory Kennedy-Fraser.

Arranged alphabetically by title.

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 4/1</td>
<td>Aria, undated</td>
</tr>
<tr>
<td></td>
<td>By Johann Sebastian Bach</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/2</td>
<td>Brocade, undated</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/3</td>
<td>Echo, undated</td>
</tr>
<tr>
<td></td>
<td>By Johann Sebastian Bach</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/4</td>
<td>Dance, undated</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>LCCN: 2013570819</td>
<td>Dance, undated</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/5</td>
<td>Dance to Your Shadow, undated</td>
</tr>
<tr>
<td></td>
<td>By Marjory Kennedy-Fraser, from Songs of the Hebrides</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/6</td>
<td>In Memory &quot;Ticonderoga&quot;, undated</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/7</td>
<td>In the Fields, 1892</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/8</td>
<td>Pastoral, 1892</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 4/9</td>
<td>Pastorale, undated</td>
</tr>
<tr>
<td></td>
<td>By Johann Sebastian Bach</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>LCCN: 2013570825</td>
<td>Prelude, undated</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>LCCN: unk84070547</td>
<td>A Revery (All Soul's Day), undated</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
</tbody>
</table>
Music, 1892-1943

Container  Contents

BOX-FOLDER 4/10  Siciliano, undated
               By Johann Sebastian Bach
               Score for piano

BOX-FOLDER 4/11  Spring Voices, undated
               Score for piano

BOX-FOLDER 4/12  The Valley of White Poppies, undated
               Score for piano

BOX-FOLDER 4/13  Waltz, undated
               Score for piano

BOX-FOLDER 4/14  Unidentified, 1877
               Score for piano
               Note: "Leipzig 1877"

LCCN: 2013570829  Unidentified, 1924
               Score for piano

Chamber, 1890-1891

This subseries contains five works and includes both holograph scores and parts.
Arranged alphabetically by title.

BOX-FOLDER 4/15  Aria for Violincello, 1890
               Cello and piano parts

BOX-FOLDER 4/16  Rigaudon, undated
               Cello part

BOX-FOLDER 4/17  Sonata in D major, undated
               Score (incomplete)

BOX-FOLDER 4/18  Sonata in D major (Moor and Mountain), undated
               Score; violin part

BOX-FOLDER 4/19  Sonata in E minor, 1891
               Score; violin part

BOX-FOLDER 4/20  Sundown: Trio for Violin, Cello, and Piano, undated
               Score; parts

BOX-FOLDER 4/21  Trio for violin, cello, and piano, undated
               Score (incomplete)

BOX-FOLDER 4/22  Twilight Idyll, undated
               Score
               Note: Possibly from Sonata in D major

BOX-FOLDER 4/23  Unidentified, undated
               Melody line/part

Vocal, 1888-1915

This subseries consists of holograph choral scores and piano-vocal scores. Included are
scores for both traditional Scottish folk-songs and musical settings for the poetry of
Heinrich Heine, Johann Wolfgang von Goethe, Walt Whitman, and Fiona Macleod
(pseudonym for Scottish writer William Sharp).
Arranged alphabetically by title.

BOX-FOLDER 5/1  Abendlied
               Text by Edwin Charles Mackinnon Liebert
               Piano-vocal scores
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 5/2 | Ach, du weisst dass ich dich Liebe, 1898  
Piano-vocal score |
| BOX-FOLDER 5/3 | Am Kreuzweg, 1893?  
Text by Heinrich Heine  
Piano-vocal scores |
| BOX-FOLDER 5/4 | Angels of Sleep [?], undated  
Choral score |
| LCCN: 2013570818 | Blows the Wind Today, undated  
Piano-vocal score |
| BOX-FOLDER 5/5 | Das Bächlein rauscht in der Tiefe, undated  
Piano-vocal score |
| BOX-FOLDER 5/6 | Blessed are the Dead / Yea, Saith the Spirit [?], undated  
Piano-vocal score (incomplete) |
| BOX-FOLDER 5/7 | By the Bivouac's Fitfull Flame, 1915  
Piano-vocal score  
*Note: From Walt Whitman's "Drum Taps"* |
| BOX-FOLDER 5/8 | Coronach, 1914  
Text by Kate R. Archer  
Choral score |
| BOX-FOLDER 5/9 | Coronach, 1915  
Text by Kate R. Archer  
Piano-vocal score |
| BOX-FOLDER 5/10 | Dirge for Two Veterans, undated  
Text by Walt Whitman  
Piano-vocal scores |
| BOX-FOLDER 5/11 | Eilidh My Fawn, undated  
Text by Fiona Macleod  
Piano-vocal score |
| LCCN: 2013570820 | Eilidh My Fawn, undated  
Text by Fiona Macleod  
Piano-vocal score |
| BOX-FOLDER 5/12 | Es Fien ein reif in Der Frühlingsnacht, 1893  
Piano-vocal score |
| BOX-FOLDER 5/13 | Es hat die Nachtigall, 1892  
Text by Luise von Ploennies  
Piano-vocal score |
| BOX-FOLDER 5/14 | The Fountain, undated  
Piano-vocal score |
| BOX-FOLDER 5/15 | Gib' mir dein Glück, 1898  
Piano-vocal score; viola and piano parts |
| LCCN: 2013570821 | Highland Balon, undated  
Piano-vocal score |
| BOX-FOLDER 5/16 | Hymn in Distress, undated  
Text by Mildred Whitney Hillman  
Piano-vocal score (incomplete) |
| BOX-FOLDER 5/17 | Ich will meine Seele tauchen, undated  
Piano-vocal score (incomplete) |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 5/18 | Leise zieht durch mein Gemüt (Spring Song), 1895  
Text by Heinrich Heine  
Piano-vocal score |
| BOX-FOLDER 5/19 | Leuchtend geht der Tag zur Neige, undated  
Piano-vocal score |
| BOX-FOLDER 5/20 | The Lord Is My Light, undated  
Piano-vocal score (incomplete) |
| LCCN: 2013570822 | The Lord Is My Shepherd, undated  
Piano-vocal score |
| BOX-FOLDER 5/21 | Love unto My Heart Is Near, 1908  
Text by Lawrence Alma-Tadema  
Piano-vocal score |
| BOX-FOLDER 5/22 | Mein Liebster kommt ganz leise, 1893  
Text by Otto Roquette  
Piano-vocal score |
| LCCN: 2013570823 | Mo-lennav-a-chree, undated  
Text by Fiona Macleod  
Piano-vocal score |
| BOX-FOLDER 5/23 | Night Prayer, undated  
Text by Mildred Whitney Hillman  
Piano-vocal score |
| BOX-FOLDER 5/24 | Nordsee Lieder, undated  
Text by Heinrich Heine  
Piano-vocal scores  
Contents: Das Meer hat seine Perlen; An die blaue Himmelsdecke; Aus den Himmelsaugen droben; Eingewiegt von Meerswellen; An die bretterne Schiffswand; Es traumete mir von einer weiten Heide |
| BOX-FOLDER 5/25 | O Mutter, gute Nacht!, 1888  
Piano-vocal score |
| BOX-FOLDER 5/26 | Oh, Baby Christ, So Dear to Me, undated  
Text by Fiona Macleod  
Piano-vocal score |
| LCCN: 2013570824 | Out Over the Forth, undated  
Piano-vocal score |
| LCCN: 2013570826 | Reconciliation, undated  
Piano-vocal score  
Note: From Walt Whitman's "Drum Taps" |
| BOX-FOLDER 5/27 | Schlummerlied, undated  
Piano-vocal score |
| BOX-FOLDER 5/28 | Sie liebten sich beide, 1896  
Text by Heinrich Heine  
Piano-vocal score |
| BOX-FOLDER 5/29 | Der Sommer ging durchs Zimmer, 1893  
Text by Edwin Charles MacKinnon Liebert  
Piano-vocal score; lyric sheet |
| LCCN: 2013570828 | The Song of Glen Dun, undated  
Piano-vocal score |
### Music, 1892-1943

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 5/30</td>
<td>A Summer Idyll, 1893&lt;br&gt; Text by Edwin Charles MacKinnon Liebert&lt;br&gt; Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 5/31</td>
<td>Take Off&lt;br&gt; Text by Mildred Whitney Hillman&lt;br&gt; Piano-vocal scores</td>
</tr>
<tr>
<td>BOX-FOLDER 5/32</td>
<td>Ueber allen Gipfeln ist Ruh', undated&lt;br&gt; Text by Johann Wolfgang von Goethe&lt;br&gt; Piano-vocal scores</td>
</tr>
<tr>
<td>LCCN: 2013570827</td>
<td>The Voice of the Mountains, undated&lt;br&gt; Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 5/33</td>
<td>Wie sich Rebenranken schwingen, undated&lt;br&gt; Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 5/34</td>
<td>Willst du dein Herz mir schenken, 1893&lt;br&gt; Piano-vocal score</td>
</tr>
</tbody>
</table>

**Sketchbooks and Sketches, undated**

This subseries contains four small, untitled music sketchbooks, as well as loose sketches by Hopekirk. The sketches include both titled and unidentified works, all in Hopekirk's hand. Arranged numerically, with loose materials placed at the end.

- Sketchbook no. 1, undated
- Sketchbook no. 2, undated
- Sketchbook no. 3, undated
- Sketchbook no. 4, undated
- Miscellaneous sketches, undated
  
  *Includes:* Aria by Bach for organ; Dance; Homecoming of the Sheep; Mary More; May Song; Oh Where, Oh Where; Sarabande; Twilight

**Music by Others, 1891-1943**

This subseries consists chiefly of printed scores for piano, piano-vocal scores, and choral scores. Many of the titles are inscribed by the composer to Hopekirk. Of note are works by Edward Ballentine, Amy Beach, George Whitfield Chadwick, Arthur Foote, and Heinrich Gibhard. All scores are printed unless otherwise noted. Arranged alphabetically by composer and title therein.

Ballantine, Edward

- BOX-FOLDER 6/5 The House Among the Trees, 1923<br> Choral score
- BOX-FOLDER 6/6 Night-Balm, 1923<br> Choral score
- BOX-FOLDER 6/7 Song of Night, 1922<br> Choral score
- BOX-FOLDER 6/8 Song Under the Stars, undated<br> Piano-vocal score
- BOX-FOLDER 6/9 Two Lyrics for High Voice, 1921<br> Piano-vocal scores
  
  *Contents:* Palazzo Paganini; Love's Creed
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 6/10 | Two Piano Pieces, 1927  
Scores for piano  
Contents: The Undercurrent; Invention in A-flat major |
| BOX-FOLDER 6/11 | Variations for Piano on "Mary Had a Little Lamb," 1924  
Score for piano |
| BOX-FOLDER 6/12 | Variations for Piano on "Mary Had a Little Lamb" (second series), 1943  
Score for piano |
| BOX-FOLDER 6/13 | Unidentified, 1907  
Manuscript score for piano  
Barrell, E. A., Jr. |
| BOX-FOLDER 7/1 | Common Sense, 1930  
Piano-vocal score  
Beach, Amy |
| BOX-FOLDER 7/2 | Prelude and Fugue, 1919  
Score for piano  
Chadwick, George Whitfield |
| BOX-FOLDER 7/3 | A Christmas Greeting, 1924?  
Choral score |
| BOX-FOLDER 7/4 | Five Pieces for the Pianoforte: Prelude Joyeux, 1905  
Score for piano |
| BOX-FOLDER 7/5 | A Madrigal for Christmas, 1926  
Choral score |
| BOX-FOLDER 7/6 | This Is the Month, 1909?  
Choral score  
Note: Copyright date of 1929 scratched out and 1909 written underneath  
Cox, Persis |
| BOX-FOLDER 7/7 | Song of the Hunt, 1923  
Piano-vocal score  
Daniels, Mabel |
| BOX-FOLDER 7/8 | Beyond, 1915  
Piano-vocal score |
| BOX-FOLDER 7/9 | Cherry Flowers, 1925  
Piano-vocal score |
| BOX-FOLDER 7/10 | Christmas in the Manger, 1934  
Choral score |
| BOX-FOLDER 7/11 | The Desolate City, 1914  
Piano-vocal score |
| BOX-FOLDER 7/12 | I Cannot Bide, 1925  
Piano-vocal score |
| BOX-FOLDER 7/13 | In Springtime: A Cycle, 1910  
Choral score |
| BOX-FOLDER 7/14 | Peace with a Sword, 1917  
Choral score |
| BOX-FOLDER 7/15 | Songs of Elfland, 1924  
Score  
Contents: Fairy Road; Fairy Ring  
Drysdale, Learmont |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 7/16 | Ballade: The Spirit of the Glen, undated  
Manuscript piano-vocal score  
Engel, Carl |
| BOX-FOLDER 7/17 | Christmas Call, 1916  
Piano-vocal score |
| BOX-FOLDER 7/18 | Lecture du soir, 1910  
Piano-vocal score |
| BOX-FOLDER 7/19 | The Never-Lonely Child, 1919  
Piano-vocal score |
| BOX-FOLDER 7/20 | Trois epigrammes, 1916  
Piano-vocal score  
Foote, Arthur |
| BOX-FOLDER 7/21 | 5 Poems (after Omar Khayyam), 1899  
Score for piano |
| BOX-FOLDER 7/22 | 5 Silhouettes for the Pianoforte, 1913  
Score for piano |
| BOX-FOLDER 7/23 | Compositions for the Organ: Christmas, 1919  
Score for organ |
| BOX-FOLDER 7/24 | Kleine Caprice, Op. 27, no. 9, 1892  
Holograph score for piano; printed score for piano |
| BOX-FOLDER 7/25 | Lilac Time Song, 1917  
Piano-vocal score |
| BOX-FOLDER 7/26 | Once at the Angelus, 1913  
Piano-vocal score |
| BOX-FOLDER 7/27 | Prelude - Etude, 1930  
Score for piano |
| BOX-FOLDER 7/28 | Recessional, 1914  
Choral score |
| BOX-FOLDER 7/29 | Sleep, 1929  
Choral score |
| BOX-FOLDER 7/30 | Three Songs: 1914-1918, 1919  
Holograph piano-vocal scores; printed piano-vocal score  
Contents: In Flanders Field; The Soldier; Oh, Red Is the English Rose |
| BOX-FOLDER 7/31 | Tranquility, 1935  
Piano-vocal score |
| BOX-FOLDER 7/32 | Vita Nostra Plena Bellis (Mortal Life Is Full of Battle), 1902  
Choral score  
Foote, George |
| BOX-FOLDER 8/1 | Impromptu, undated  
Copyist score for piano |
| BOX-FOLDER 8/2 | Mists, undated  
Copyist score for piano |
| BOX-FOLDER 8/3 | Prelude, undated  
Copyist score for piano  
Gebhard, Heinrich |
| BOX-FOLDER 8/4 | Love Poem, 1908  
Score for piano |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 8/5 | Moon Children, 1928  
Score for piano                                                                 |
| BOX-FOLDER 8/6 | Romance elegiaque, 1916  
Score for piano                                                                 |
| BOX-FOLDER 8/7 | Voices in the Valley, 1928  
Holograph and printed scores for piano  
Hambourg, Mark                                                                 |
| BOX-FOLDER 8/8 | Gavotte moderne, 1901  
Score for piano  
Henschel, George                                                                 |
| BOX-FOLDER 8/9 | Les poules, 1929  
Score for piano  
Hinton, Arthur                                                                 |
| BOX-FOLDER 8/10 | Idyll: Among the Hills, 1916  
Score for piano  
Hughes, Robert                                                                 |
| BOX-FOLDER 8/11 | Songs from the Hills of Vermont, 1920  
Piano-vocal score  
Leginska, Ethel                                                                 |
| BOX-FOLDER 8/12 | The Frozen Heart, 1919  
Piano-vocal score                                                                 |
| BOX-FOLDER 8/13 | The Gallows Tree, 1919  
Piano-vocal score  
Lippa, Kate Ockleston                                                                 |
| BOX-FOLDER 8/14 | Irish Folk Song, 1934  
Piano-vocal score                                                                 |
| BOX-FOLDER 8/15 | My Love I Come!, 1935  
Piano-vocal score                                                                 |
| BOX-FOLDER 8/16 | Tress and the Master, 1935  
Piano-vocal score  
Maas, Louis                                                                 |
| BOX-FOLDER 8/17 | Tarantelle, op. 10, undated  
Copyist score for piano  
Mandl, Richard                                                                 |
| BOX-FOLDER 8/18 | Legendes, d'amour, undated  
Piano-vocal score  
Platt, Richard                                                                 |
| BOX-FOLDER 8/19 | Nocturne in G minor, 1913  
Score for piano  
Rapoport, Eda                                                                 |
| BOX-FOLDER 8/20 | Three Pastels for Piano, 1934  
Score for piano  
Repper, Charles                                                                 |
| BOX-FOLDER 8/21 | To Perdita, Dancing, 1922  
Score for piano  
Rogers, Clara Kathleen                                                                 |
| BOX-FOLDER 8/22 | If We But Knew, 1906  
Piano-vocal score                                                                 |
Music, 1892-1943

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 8/23 | Schütt, Eduard  
Präludium, no. 7: Traumerei, 1891  
Manuscript score for piano  
Steinhart, Alexander |
| BOX-FOLDER 8/24 |  
Danse exotique, 1923  
Score for piano |
| BOX 12 | Biographical Materials, 1882-1954  
This series contains numerous biographical sketches, both published and in Hopekirk's hand, as well as a published copy of *Helen Hopekirk, 1856-1945* by Constance H. Hall, photographs of Hopekirk and others, and details related to Hopekirk's death. Also included is a residence schedule initially kept by Hopekirk's husband, William Wilson, and then by Hopekirk herself that notes the dates and location of summer and winter residences from 1882 to 1932.  
Arranged alphabetically by subject.  
BOX-FOLDER 12/1 | Biographical sketches, 1918-1919, 1937-1941  
BOX-FOLDER 12/2 | *Helen Hopekirk, 1856-1945*, 1954  
BOX-FOLDER 12/3 | Miscellaneous, 1883, 1927  
BOX-FOLDER 12/4 | Obituary and funeral details, 1945  
BOX-FOLDER 12/5 | Photographs, 1890 and undated  
*Includes:* Clara Clemons; Helen Hopekirk; Theodor Leschtizky; George Lichenstein  
BOX-FOLDER 12/6 | Summer and winter residence schedule, 1882-1932 |
| BOX 9-11, 13 | Scrapbooks, 1875-1939  
This series includes five scrapbooks, of which three volumes are entirely performance programs and two are newspaper clippings. The newspaper clipping volumes are facsimilie copies of the originals.  
Arranged by format and chronologically therein.  
BOX-FOLDER 13/1 | Clippings, volume 1, 1875-1886  
BOX-FOLDER 13/2 | Clippings, volume 2, 1886-1921  
BOX 9 | Programs, volume 1, 1880-1887  
BOX 10 | Programs, volume 2, 1889-1905  
BOX 11 | Programs, volume 3, 1906-1939 |
| BOX 12 | Miscellany, 1878-1934  
This series contains writings by and about Hopekirk, newspaper clippings, a handwritten list of published works, correspondence, and tickets to the reinternment of Ludwig van Beethoven. Writings by Hopekirk include both manuscript and published writings. Correspondence consists of four letters to Hopekirk, including a letter from the concert director of the Leipzig Gewandhaus Orchestra.  
Arranged alphabetically by subject.  
BOX-FOLDER 12/7 | Clippings, 1894, 1910, 1919, 1925 and undated  
BOX-FOLDER 12/8 | Correspondence, 1878, 1890, 1912, 1932  
BOX-FOLDER 12/9 | List of published works, undated  
BOX-FOLDER 12/10 | Press notices, 1891, 1901-1902 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 12/11 | Tickets, 1881 June 22  
   *Note:* For the reinternment of Ludwig van Beethoven  
   Writings by Hopekirk |
| BOX-FOLDER 12/12 | Article on folk songs, undated  
   Manuscript |
| BOX-FOLDER 12/13 | "Developing a Musical Nature: Suggestions for Young Pianists," 1915 |
| BOX-FOLDER 12/14 | "Gorse-covered Hills and Fields Again Resound with Music in Scotland's Capital," 1920 November 20 |
| BOX-FOLDER 12/15-16 | Miscellaneous, undated  
   Manuscripts  
   *Note:* Includes small burgundy notebook |
| BOX-FOLDER 12/17 | Piano Playing, undated  
   Manuscript |
| BOX-FOLDER 12/18 | Piano Playing: Little Things That Work, undated |
| BOX-FOLDER 12/19 | "Professor Tovey and Scottish Music," 1920 April 3 |
| BOX-FOLDER 12/20 | "Practical Thoughts on Modern Pianoforte Study," 1917 November |
| BOX-FOLDER 12/21 | Preface to *Seventy Scottish Songs*, undated  
   Manuscript |
| BOX-FOLDER 12/22 | Reminiscences, undated  
   Manuscript |
| BOX-FOLDER 12/23 | "Scottish and Other Folksong: Part 1," 1927 October |
| BOX-FOLDER 8/25 | "Scottish and Other Folksong: Part 2," 1927 November |
| BOX-FOLDER 12/24 | "Teaching the Children Folksongs," 1915 August |
| BOX-FOLDER 12/26 | Writings by Others, 1912-1920, 1934 |