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

Date | Event
--- | ---
1856 May 20 | Born in Edinburgh, Scotland
circa 1865 | Began to study piano
1876-1878 | Attended the Leipzig Conservatory and studied under Dr. Louis Maas, Carl Reinecke, Salomon Jadassohn, and Ernst Richter
1878 November 28 | Performance debut at the Gewandhaus in Leipzig, Germany
1879 March 15 | London debut at the Crystal Palace
1882 August 4 | Married William A. Wilson
1883 December 7 | United States debut with the Boston Symphony Orchestra
1887 March | Moved to Vienna to study under Theodor Leschetizky
1890-1892 | Toured the United States and Canada during the fall and winter concert seasons, returning to Vienna between tours
1892 | Moved to Paris to study composition and orchestration with Richard Mandl
1894 November | Performed Concertstück for the first time with the Scottish Orchestra in Edinburgh and Dundee
circa 1895 | Moved to London
1897 | William Wilson was struck by a car in London, which resulted in Hopekirk's return to teaching to financially support them both
| Moved to Boston to teach at the New England Conservatory of Music per the request of George Whitfield Chadwick
1897-1901 | Taught at the New England Conservatory of Music
circa 1899 | Moved to Brookline, Massachusetts
1900 December | Performed Concerto in D major for the first time with the Boston Symphony Orchestra in Cambridge, Massachusetts
1901 | Began teaching privately in her home
1904 April | Performed Concert Piece in D minor for the first time in the United States with the Boston Symphony Orchestra
1918 March 12 | Hopekirk and William Wilson became United States citizens
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.
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 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 facsimile copies of the originals.  
Arranged by format and chronologically therein.

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.
Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX 1-8   | **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. |
| BOX-FOLDER 1/1 | Concertstück, 1894  
Full score |
| BOX-FOLDER 1/2 | Concertstück, 1894  
Full score |
| BOX-FOLDER 1/3 | Concertstück, 1894?  
Score for two pianos |
| BOX-FOLDER 1/4 | Concertstück, 1894  
String parts |
| BOX-FOLDER 1/5 | Concertstück, 1894  
Brass, woodwind, and percussion parts |
| BOX-FOLDER 2/1 | Cronan (Hushing Song), undated  
Full score |
| BOX-FOLDER 2/2 | Cronan (from Iona Memories), undated  
Full score |
| BOX-FOLDER 2/3 | Cronan, undated  
Parts |
| BOX-FOLDER 2/4 | Elegiac March, undated  
Full score |
| BOX-FOLDER 2/5 | Legend, undated  
Full score |
| BOX-FOLDER 2/6 | Legend, undated  
Full score |
| BOX-FOLDER 2/7-8 | Legend, undated  
String parts |
| BOX-FOLDER 2/9 | Legend, undated  
Brass, woodwind, and percussion parts |
### 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>
</table>
| BOX-FOLDER 4/1 | Aria, undated  
By Johann Sebastian Bach  
Score for piano |
| BOX-FOLDER 4/2 | Brocade, undated  
Score for piano |
| BOX-FOLDER 4/3 | Echo, undated  
By Johann Sebastian Bach  
Score for piano |
| BOX-FOLDER 4/4 | Dance, undated  
Score for piano |
| LCCN: [2013570819](https://lccn.loc.gov/2013570819) | Dance, undated  
Score for piano |
| BOX-FOLDER 4/5 | Dance to Your Shadow, undated  
By Marjory Kennedy-Fraser, from Songs of the Hebrides  
Score for piano |
| BOX-FOLDER 4/6 | In Memory "Ticonderoga", undated  
Score for piano |
| BOX-FOLDER 4/7 | In the Fields, 1892  
Score for piano |
| BOX-FOLDER 4/8 | Pastoral, 1892  
Score for piano |
| BOX-FOLDER 4/9 | Pastorale, undated  
By Johann Sebastian Bach  
Score for piano |
| LCCN: [2013570825](https://lccn.loc.gov/2013570825) | Prelude, undated  
Score for piano |
| LCCN: [unk84070547](https://lccn.loc.gov/unk84070547) | A Revery (All Soul's Day), undated  
Score for piano |
Music, 1892-1943

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 Fitful 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 |
A Summer Idyll, 1893  
Text by Edwin Charles MacKinnon Liebert  
Piano-vocal score

Take Off  
Text by Mildred Whitney Hillman  
Piano-vocal scores

Ueber allen Gipfeln ist Ruh', undated  
Text by Johann Wolfgang von Goethe  
Piano-vocal scores

The Voice of the Mountains, undated  
Piano-vocal score

Wie sich Rebenranken schwingen, undated  
Piano-vocal score

Willst du dein Herz mir schenken, 1893  
Piano-vocal score

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  
The House Among the Trees, 1923  
Choral score
Night-Balm, 1923  
Choral score
Song of Night, 1922  
Choral score
Song Under the Stars, undated  
Piano-vocal score
Two Lyrics for High Voice, 1921  
Piano-vocal scores  
Contents: Palazzo Paganini; Love's Creed
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 6/10</td>
<td>Two Piano Pieces, 1927</td>
</tr>
<tr>
<td></td>
<td>Scores for piano</td>
</tr>
<tr>
<td></td>
<td>Contents: The Undercurrent; Invention in A-flat major</td>
</tr>
<tr>
<td>BOX-FOLDER 6/11</td>
<td>Variations for Piano on &quot;Mary Had a Little Lamb,&quot; 1924</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 6/12</td>
<td>Variations for Piano on &quot;Mary Had a Little Lamb&quot; (second series), 1943</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 6/13</td>
<td>Unidentified, 1907</td>
</tr>
<tr>
<td></td>
<td>Manuscript score for piano</td>
</tr>
<tr>
<td></td>
<td>Barrell, E. A., Jr.</td>
</tr>
<tr>
<td>BOX-FOLDER 7/1</td>
<td>Common Sense, 1930</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td></td>
<td>Beach, Amy</td>
</tr>
<tr>
<td>BOX-FOLDER 7/2</td>
<td>Prelude and Fugue, 1919</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td></td>
<td>Chadwick, George Whitfield</td>
</tr>
<tr>
<td>BOX-FOLDER 7/3</td>
<td>A Christmas Greeting, 1924?</td>
</tr>
<tr>
<td></td>
<td>Choral score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/4</td>
<td>Five Pieces for the Pianoforte: Prelude Joyeux, 1905</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 7/5</td>
<td>A Madrigal for Christmas, 1926</td>
</tr>
<tr>
<td></td>
<td>Choral score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/6</td>
<td>This Is the Month, 1909?</td>
</tr>
<tr>
<td></td>
<td>Choral score</td>
</tr>
<tr>
<td></td>
<td>Note: Copyright date of 1929 scratched out and 1909 written underneath</td>
</tr>
<tr>
<td></td>
<td>Cox, Persis</td>
</tr>
<tr>
<td>BOX-FOLDER 7/7</td>
<td>Song of the Hunt, 1923</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td></td>
<td>Daniels, Mabel</td>
</tr>
<tr>
<td>BOX-FOLDER 7/8</td>
<td>Beyond, 1915</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/9</td>
<td>Cherry Flowers, 1925</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/10</td>
<td>Christmas in the Manger, 1934</td>
</tr>
<tr>
<td></td>
<td>Choral score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/11</td>
<td>The Desolate City, 1914</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/12</td>
<td>I Cannot Bide, 1925</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/13</td>
<td>In Springtime: A Cycle, 1910</td>
</tr>
<tr>
<td></td>
<td>Choral score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/14</td>
<td>Peace with a Sword, 1917</td>
</tr>
<tr>
<td></td>
<td>Choral score</td>
</tr>
<tr>
<td>BOX-FOLDER 7/15</td>
<td>Songs of Elfland, 1924</td>
</tr>
<tr>
<td></td>
<td>Score</td>
</tr>
<tr>
<td></td>
<td>Contents: Fairy Road; Fairy Ring</td>
</tr>
<tr>
<td></td>
<td>Drysdale, Learmont</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
</tbody>
</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>
<tbody>
<tr>
<td>BOX-FOLDER 8/5</td>
<td>Moon Children, 1928</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 8/6</td>
<td>Romance elegiaque, 1916</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 8/7</td>
<td>Voices in the Valley, 1928</td>
</tr>
<tr>
<td></td>
<td>Holograph and printed scores for piano</td>
</tr>
<tr>
<td></td>
<td>Hambourg, Mark</td>
</tr>
<tr>
<td>BOX-FOLDER 8/8</td>
<td>Gavotte moderne, 1901</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td></td>
<td>Henschel, George</td>
</tr>
<tr>
<td>BOX-FOLDER 8/9</td>
<td>Les poules, 1929</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td></td>
<td>Hinton, Arthur</td>
</tr>
<tr>
<td>BOX-FOLDER 8/10</td>
<td>Idyll: Among the Hills, 1916</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td></td>
<td>Hughes, Robert</td>
</tr>
<tr>
<td>BOX-FOLDER 8/11</td>
<td>Songs from the Hills of Vermont, 1920</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td></td>
<td>Leginska, Ethel</td>
</tr>
<tr>
<td>BOX-FOLDER 8/12</td>
<td>The Frozen Heart, 1919</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 8/13</td>
<td>The Gallows Tree, 1919</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td></td>
<td>Lippa, Kate Ockleston</td>
</tr>
<tr>
<td>BOX-FOLDER 8/14</td>
<td>Irish Folk Song, 1934</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 8/15</td>
<td>My Love I Come!, 1935</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 8/16</td>
<td>Tress and the Master, 1935</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td></td>
<td>Maas, Louis</td>
</tr>
<tr>
<td>BOX-FOLDER 8/17</td>
<td>Tarantelle, op. 10, undated</td>
</tr>
<tr>
<td></td>
<td>Copyist score for piano</td>
</tr>
<tr>
<td></td>
<td>Mandl, Richard</td>
</tr>
<tr>
<td>BOX-FOLDER 8/18</td>
<td>Legendes, d'amour, undated</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
<tr>
<td></td>
<td>Platt, Richard</td>
</tr>
<tr>
<td>BOX-FOLDER 8/19</td>
<td>Nocturne in G minor, 1913</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td></td>
<td>Rapoport, Eda</td>
</tr>
<tr>
<td>BOX-FOLDER 8/20</td>
<td>Three Pastels for Piano, 1934</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td></td>
<td>Repper, Charles</td>
</tr>
<tr>
<td>BOX-FOLDER 8/21</td>
<td>To Perdita, Dancing, 1922</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
<tr>
<td></td>
<td>Rogers, Clara Kathleen</td>
</tr>
<tr>
<td>BOX-FOLDER 8/22</td>
<td>If We But Knew, 1906</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score</td>
</tr>
</tbody>
</table>
Music, 1892-1943

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schütt, Eduard</td>
<td></td>
</tr>
<tr>
<td>BOX FOLDER 8/23</td>
<td>Präludium, no. 7: Traumerei, 1891</td>
</tr>
<tr>
<td></td>
<td>Manuscript score for piano</td>
</tr>
<tr>
<td>Steinhart, Alexander</td>
<td></td>
</tr>
<tr>
<td>BOX FOLDER 8/24</td>
<td>Danse exotique, 1923</td>
</tr>
<tr>
<td></td>
<td>Score for piano</td>
</tr>
</tbody>
</table>

**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 reinterment 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 |