Collection Summary

Title: Vernon Duke Collection
Span Dates: 1918-1968
Call No.: ML31.D98
Creator: Duke, Vernon, 1903-1969
Extent: around 17,500 items ; 146 boxes ; 52 linear feet
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
Summary: Vernon Duke (born Vladimir Dukelsky) was an American composer and songwriter. He rose to success in the 1930s with hit songs such as "April in Paris" and "Autumn in New York" and later collaborated with many leading composers and lyricists of the period, including George and Ira Gershwin, Sergei Prokofiev, and Serge Koussevitzky. The collection contains manuscript and printed music, correspondence, subject files, photographs, and other materials related to his career.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

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

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

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

Form/Genre
Clippings (Information artifacts)
Correspondence.
Photographic prints.
Programs (Documents)
Scores.
Scrapbooks.
Scripts (Documents)
Writings.

Administrative Information

Provenance

Accruals
Further accruals are expected.

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

Sound recordings were transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division.

Related Material

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

Copyright Status

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

Access and Restrictions

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

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

Electronic Format

Signature for the High-low concerts / Aaron Copland

Preferred Citation

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

Biographical Sketch

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1903, Oct. 10</td>
<td>Born Vladimir Alexandrovitch Dukelsky, Parafianove, Minsk</td>
</tr>
<tr>
<td>1916-1919</td>
<td>Studied composition with Reinhold Glière and Marian Dombrovsky at the Kiev Conservatory</td>
</tr>
<tr>
<td>1920</td>
<td>Fled the Revolution with his family, settling first in Constantinople</td>
</tr>
<tr>
<td>1921, autumn</td>
<td>Sailed for New York</td>
</tr>
<tr>
<td>1924</td>
<td>Sailed to Paris at the behest of Artur Rubinstein</td>
</tr>
<tr>
<td>1925, Feb. 21</td>
<td><em>Katja the Dancer</em> opened in London, two songs by Duke added to score</td>
</tr>
<tr>
<td>1925</td>
<td><em>Zephyr and Flora</em> performed (Diaghilev Ballets Russes, Kochno-Braque-Chanel-Massine)</td>
</tr>
<tr>
<td>1926, May 22</td>
<td><em>Yvonne</em> opened in London, half of the score by Duke</td>
</tr>
</tbody>
</table>

Vernon Duke Collection 4
1927 Apr.  
*Two Little Girls in Blue* closed during pre-London tryout, one song by Duke

1927, Oct. 12  
*Bow-Wows* opened in London, one song by Duke

1928, Feb. 8  
*Yellow Mask* opened in London

1928, June 14  
*First Symphony* premiered by Koussevitzky and the Boston Symphony

1929 Aug.  
*Open Your Eyes* closed during pre-London tryout

1930, June 4  
*Garrick Gaieties (Third Edition)* opened in New York, partial score by Duke

1930, Oct. 15  
*Three's A Crowd* opened in New York, one song by Duke

1930  
Duke contributed songs or instrumentals to the films: *Follow the Leader, Follow Thru, Heads Up, Hold Your Man, Laughter* and *The Sap from Syracuse*

1931, July 21  
*Shoot the Works* opened in New York, one song by Duke

1931  
*Epitaph* premiered in Boston; July 31st, *Shoot the Works* opened, which included one song by Duke

1932, Oct. 5  
*Americana (1932)* opened in New York, one song by Duke

1932, Dec. 7  
*Walk a Little Faster* opened in New York, Duke's first complete Broadway score, which included his most famous song "April in Paris"

1933, May 31  
"Composers' manifesto" published in the *New York Times*

1934, Jan. 4  
*Ziegfeld Follies of 1934* opened in New York, music mostly by Duke

1934, Dec. 27  
*Thumbs Up* opened in New York, one song by Duke--"Autumn in New York"

1934-1935  
Duke studied orchestration with Joseph Schillinger

1935, Mar. 8  
*Public Gardens* ballet premiered in Chicago

1936, Jan. 30  
*Ziegfeld Follies of 1936* opened in New York, score included "I Can't Get Started"

1936 Apr.  
Revised ballet *Jardin* presented at the N.Y. Metropolitan Opera House, then Covent Garden (London) in June

1936, Dec. 25  
*The Show Is On* opened in New York, partial score by Duke

1937  
*Second Symphony* in Paris, conducted by Albert Wolff

1937, July 11  
George Gershwin died; Duke was pallbearer at the funeral

1937-1938  
Duke completed Gershwin's score for the film *The Goldwyn Follies*

1938, Jan. 12  
*The End of St. Petersburg* premiered at Carnegie Hall
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1938</td>
<td>Duke organized High-Low Concerts in New York</td>
</tr>
<tr>
<td>1939, Mar. 7</td>
<td>Vladimir Dukelsky became American citizen and took Vernon Duke as his legal name</td>
</tr>
<tr>
<td>1939, Dec. 26</td>
<td><em>The White Plume</em> retitled <em>A Vagabond Hero</em> opened and closed in Washington, D.C., during pre-Broadway tryout, partial score by Duke</td>
</tr>
<tr>
<td>1940, May 23</td>
<td><em>Keep Off the Grass</em> opened in New York with Duke's contribution, the ballet &quot;Raffles,&quot; choreographed by George Balanchine for Ray Bolger</td>
</tr>
<tr>
<td>1940, Oct. 25</td>
<td><em>Cabin in the Sky</em> opened in New York, score included &quot;Takin' a Chance on Love&quot;</td>
</tr>
<tr>
<td>1940</td>
<td>Duke wrote songs for the Seymour Felix-staged <em>Midnight Frolics</em>, and composed &quot;New York Nocturne,&quot; to become Charlie Barnet's theme song</td>
</tr>
<tr>
<td>1940-1941</td>
<td>Duke contributed songs to the shows: <em>Crazy With the Heat, Ice-Capades of 1941</em> and <em>It Happens on Ice</em></td>
</tr>
<tr>
<td>1941, Dec. 25</td>
<td><em>Banjo Eyes</em> opened in New York</td>
</tr>
<tr>
<td>1942, Jan. 9</td>
<td><em>The Lady Comes Across</em> opened in New York</td>
</tr>
<tr>
<td>1942, Apr.</td>
<td>Duke's mother died</td>
</tr>
<tr>
<td>1942</td>
<td>Duke contributed a song to the film <em>White Catgo</em>; he was drafted and entered the Coast Guard for two and one half years; composed Cello Concerto for Gregor Piatigorsky</td>
</tr>
<tr>
<td>1943, Mar.</td>
<td><em>Cabin in the Sky</em> (film) opened</td>
</tr>
<tr>
<td>1943, Mar. 18</td>
<td>Violin Concerto premiered by Koussevitzky in Boston</td>
</tr>
<tr>
<td>1943, Mar. 22</td>
<td><em>Dancing in the Streets</em> opened and closed in Boston during pre-Broadway tryout</td>
</tr>
<tr>
<td>1944, Jan. 13</td>
<td><em>Jackpot</em> opened in New York</td>
</tr>
<tr>
<td>1944, May 5</td>
<td><em>Tars and Spars</em> opened in New York and toured the country</td>
</tr>
<tr>
<td>1944, Nov. 16</td>
<td><em>Sadie Thompson</em> opened in New York</td>
</tr>
<tr>
<td>1946, Jan. 4</td>
<td>Cello Concerto premiered in Boston with Piatigorsky, conducted by Koussevitzky</td>
</tr>
<tr>
<td>1946, Oct. 10</td>
<td><em>Sweet Bye and Bye</em> opened and closed in New Haven during its pre-Broadway tryout</td>
</tr>
<tr>
<td>1946, Nov. 18</td>
<td>&quot;Ode to the Milky Way&quot; premiered at City Center in New York, conducted by Leonard Bernstein</td>
</tr>
<tr>
<td>1946, Dec. 19</td>
<td><em>Le Bal des Blanchisseuses</em> (Ballets des Champs Elysées, Kochmo-Stanislaw Lepri-Roland Petit)</td>
</tr>
<tr>
<td>1948, Feb.</td>
<td><em>Paris Aller et Retour</em> broadcast on French radio</td>
</tr>
<tr>
<td>1948</td>
<td>Harpsichord Sonata composed for Fernando Valenti; Duke founded the Society for Forgotten Music</td>
</tr>
</tbody>
</table>
1952, Dec. 15  Two's Company opened in New York
1955  Duke's autobiography--Passport to Paris-- published
1956, May 22  The Littlest Revue opened in New York (Off-Broadway,) score mostly by Duke
1957, Nov. 12  Time Remembered opened in New York, a play with two songs by Duke
1957  Married Kay McCracken
1959, Oct. 14  The Pink Jungle opened and closed in San Francisco during its pre-Broadway tryout
1963, Aug. 5  Zenda opened and closed in San Francisco during its pre-Broadway tryout
1963  Listen Here!: a Critical Essay on Music Depreciation published. Zenda performed on the west coast
1964, Jan. 21  Cabin in the Sky revival opened in New York
1969, Jan. 16  Died, Santa Monica, California

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

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

- 1. Stage Music: music for musicals, operas, operettas, ballets, films and background music and songs for plays.
- 4. Instrumental Music, which includes works for solo instruments.
- 5. Sketchbooks.
- 6. Music by Other Composers.
- 7. Lyric Sheets.

When a page count appears within square brackets, the pages are not numbered and the count was supplied by the author of this Guide. When an item is described as manuscript as opposed to Copyist's manuscript, the hand is believed to be that of an orchestrator or arranger. Ozalids, unless otherwise noted, are typically believed to have been prepared from a copyist's manuscript. Numbers in parentheses are item counts. When there were multiple copies of a musical item, we always retained at least two. If there were variant annotations, more than two copies of an item may have been retained.

When a song title in the Stage Music subseries is followed by "#" and a number or combination of numbers and letters, that designation appears on all or most of the items listed below that title, indicating its position in the running order of the stage work. These numbers are supplied here for purposes of differentiating multiple versions of the same song title or to indicate
songs that at least appear to have made it into the rehearsal process for a production of the show. When a portion of a song title is crossed through on the music, it is also crossed through in the Guide.

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

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

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

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

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

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

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

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

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

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

Mark Eden Horowitz, September 1994

Organization of the Vernon Duke Collection

The Vernon Duke Collection is organized into eight series:

- Music
- Writings
- Correspondence
- Subject Files
- Programs
- Photographs
- Miscellany
- Scrapbooks

Vernon Duke Collection
Description of Series

**Container**  **Series**

**BOX** 1-89, 99-103, 146  **Music**
Chiefly manuscript and printed scores, parts, sketches, and lyric sheets for works by Duke. Also includes related scripts, notes, and other miscellaneous materials, as well as a small amount of music by other composers. Organized in seven subseries.

**BOX** 1-72, 102  **Show Music**
Show music of Vernon Duke consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.

**BOX** 73-75, 99  **Vocal Music**
Vocal Music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.

**BOX** 75-81, 100, 103, 146  **Choral Music**
Choral music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.

**BOX** 82-87, 100-101  **Instrumental Music**
Instrumental music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.

**BOX** 88  **Sketchbooks**

**BOX** 88-89, 101  **Music by Other Composers**

**BOX** 104  **Lyric Sheets**

**BOX** 105-108  **Writings**
Writings by Vernon Duke, including draft materials for his autobiography, *Passport to Paris*. Arranged alphabetically by title.

**BOX** 109-122  **Correspondence**
Correspondence of the Vernon Duke Collection. Arranged alphabetically by correspondent.

**BOX** 123-130  **Subject Files**
Subject files of the Vernon Duke Collection. Arranged alphabetically by subject.
BOX 131-132  Programs
Programs of the Vernon Duke Collection.
Arranged chronologically.

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

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

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

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<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</thead>
<tbody>
<tr>
<td><strong>BOX 1-89, 99-103, 146</strong></td>
<td><strong>Music</strong></td>
</tr>
<tr>
<td></td>
<td>Chiefly manuscript and printed scores, parts, sketches, and lyric sheets for works by Duke. Also includes related scripts, notes, and other miscellaneous materials, as well as a small amount of music by other composers. Organized in seven subseries.</td>
</tr>
<tr>
<td><strong>BOX 1-72, 102</strong></td>
<td><strong>Show Music</strong></td>
</tr>
<tr>
<td></td>
<td>Show music of Vernon Duke consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title.</td>
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<tr>
<td><strong>BOX-FOLDER 1/1</strong></td>
<td>Aupres de Ma Blonde</td>
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<td>Ozalid piano-vocal score ; 2 p. Arr. by Vernon Duke</td>
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<tr>
<td><strong>BOX-FOLDER 1/2</strong></td>
<td>I ask you</td>
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<td>Ozalid piano-vocal score ; 4 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/3</strong></td>
<td>I don't know what I've got</td>
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<td>Ozalid piano-vocal score ; 3 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/4</strong></td>
<td>It must be good</td>
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<tr>
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<td>Ozalid piano-vocal score ; 5 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/5</strong></td>
<td>Life is such a pleasure</td>
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<tr>
<td></td>
<td>Ozalid piano-vocal score ; 3 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/5</strong></td>
<td>Life is such a pleasure (Ray Bolger)</td>
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<td>Ozalid piano-vocal score ; 5 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/6</strong></td>
<td>Only once</td>
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<td>Ozalid piano-vocal score ; 3 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/7</strong></td>
<td>Sur le Pont d'Avignon</td>
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<td>Ozalid piano-vocal score ; 1 p. Arr. by Vernon Duke</td>
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<tr>
<td><strong>BOX-FOLDER 1/8</strong></td>
<td>That's what makes Paris, Paree</td>
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<td></td>
<td>Ozalid piano-vocal score ; 6 p.</td>
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<td><strong>BOX-FOLDER 1/9</strong></td>
<td>Who needs it?</td>
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<td></td>
<td>Ozalid piano-vocal score ; 4 p.</td>
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_Le bal des blanchisseuses, [The washerwomen's ball], ballet suite for orchestra, 1946-47_
**Music**

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</thead>
</table>
| BOX-FOLDER 90/1 | Le bal des blanchisseuses  
Ozalid of holograph full score ; 104 p. |

*Cabin in the sky*, 1940 musical; revival, 1964. Lyrics by John Latouche

| BOX-FOLDER 1/10 | Cabin in the sky  
Eric W. Knight manuscript short score arrangements for 1964 revival ; [108] p. |
|----------------|---------------------------------------------------------------|
| Contents:      | • Overture # 1  
• We'll live all over again # 3  
• Little poppa Satan (Devil's entrance) #4  
• Incidental music (act I scene I) #5A  
• The man upstairs # 6  
• Taking a chance on love # 7  
• Cabin in the sky #8  
• Do what you wanna do # 10  
• Taking a chance on love - reprise # 11  
• Entr'acte # 12  
• Not a care in the world # 13  
• Vision ballet # 14  
• It's not so bad to be good # 15  
• Love me tomorrow # 16  
• Petunia's entrance (act II, scene I) # 16A  
• Love turned the light out # 17  
• Cross-over # 18  
• Livin' it up # 19  
• Savannah # 21  
• Storm music # 22  
• Incidental music - act II, scene II # 23  
• Cabin finale #24 |

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

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<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
<tr>
<td>BOX-FOLDER 2/1</td>
<td><strong>Fugue</strong>&lt;br&gt;Photocopy of holograph piano-vocal score with annotations ; 5 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 2/2</td>
<td><strong>General's entrance</strong>&lt;br&gt;Holograph piano-vocal score ; 2 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 2/13</td>
<td><strong>Honey in the honeycomb</strong>&lt;br&gt;Typed lyric sheet ; 1 p</td>
</tr>
<tr>
<td>BOX-FOLDER 2/3</td>
<td><strong>It's not so bad to be good</strong>&lt;br&gt;Holograph piano-vocal sketch in pencil ; 4 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 2/4</td>
<td><strong>It's not so bad to be good</strong>&lt;br&gt;Photocopy of manuscript piano-vocal score ; 4 p.&lt;br&gt;Same as above (waxed transparencies)</td>
</tr>
<tr>
<td>BOX-FOLDER 2/5</td>
<td><strong>Jazz fugue ; Scotch jingle</strong>&lt;br&gt;Holograph piano-vocal sketch in pencil ; 2 p.</td>
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<td>BOX-FOLDER 2/6</td>
<td><strong>Little poppa Satan</strong>&lt;br&gt;Photocopy of holograph + manuscript piano-vocal score ; 4 p.</td>
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<td>BOX-FOLDER 2/6</td>
<td><strong>Little poppa Satan</strong>&lt;br&gt;Typed lyric sheet + carbon ; 2 p. each&lt;br&gt;Same as above (waxed transparencies)</td>
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<td><strong>Livin' it up</strong>&lt;br&gt;Photocopy of copyist's manuscript piano-vocal score ; 3 p.&lt;br&gt; Typed lyric sheet ; 2 p.&lt;br&gt;Lyric by Vernon Duke</td>
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| BOX-FOLDER 3/3 | We're alone in the world  
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| BOX-FOLDER 3/4 | With a man on first  
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| BOX-FOLDER 3/5 | With a man on first  
Ozalid piano-vocal score ; 10 p.  
Typed lyric sheets (7) various versions |
| BOX-FOLDER 3/6 | *Casey Jones*  
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| BOX-FOLDER 3/7 | *Casey Jones*  
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| BOX-FOLDER 3/8 | *Casey Jones*  
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| BOX-FOLDER 3/9 | *Casey Jones*  
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| BOX-FOLDER 3/10 | *Dancing in the streets*, 1943 (film?) musical. Lyrics by Howard Dietz  
Bay of Botany  
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| BOX-FOLDER 3/11 | Boys, boys  
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Manuscript (holograph?) piano-vocal score ; 7 p. |
| BOX-FOLDER 3/15 | Hip! (the girls are marching)  
| BOX-FOLDER 3/16 | In my dreams  
Typed lyric sheets (2), 1 with additions |
Keep your amateur standing

Kiss your baby goodbye

We've been through the mill

Unidentified

_Dancing in the streets_. 1943 ; or, _Jackpot_, 1943-4 musical. Lyrics by Howard Dietz. (see also listings under _Jackpot_)

Below the equator
Copyist manuscript piano-vocal score, no lyric (transparencies) ; 4 p.

Honeypie's dance

I'm in love with a dame (with a muscular frame) ; Ella the elephant ; Arm-in-arm ; Farewell for a while

I'm in love with a dame/with a muscular frame

Swattin' the fly
Copyist manuscript piano-vocal score, no lyric (transparencies) ; 3 p.

This particular party
Manuscript (holograph?) piano-vocal score ; 4 p.

Under my umbrella

"Jackpot" and "Dancing in the streets"

Where did you come from
Typed lyric and manuscript lyric sketch ; [1 sheet]

Unidentified
Manuscript lyric sketch

_Diamond in the rough_ (the Mark Twain musical), 1964-68 unproduced. Lyrics by John Everest
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| BOX-FOLDER 4/10 | I may never get well again  
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| BOX-FOLDER 4/11 | I'm not his sister anymore  
| BOX-FOLDER 4/12 | Jumpin' frog  
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| BOX-FOLDER 4/14 | Live and love a lot # 2  
Holograph piano-vocal score ; 12 p. + 12a-12b |
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Music

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BOX-FOLDER 4/19 | A new year filled with love # 6
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BOX-FOLDER 4/20 | A new year filled with love # 6
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BOX-FOLDER 4/21 | The perfect chaperone # 8
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BOX-FOLDER 4/22 | Please be patient with me

BOX-FOLDER 4/23 | The quadrille (act I) from *The Right Guy*
       | Holograph with ozalids pasted in piano score ; 9 p.

BOX-FOLDER 4/24 | The quadrille (act I) from *The Right Guy*
       | Copyist's manuscript with holograph piano score (waxed transparencies) ; 9 p.
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BOX-FOLDER 4/25 | Safe little world # 3
       | Holograph piano-vocal score ; 5 p.

BOX-FOLDER 4/26 | Safe little world # 3
       | Holograph piano-vocal score (transparencies) ; 5 p.
       | Ozalid

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       | Holograph piano-vocal score ; 4 p.

BOX-FOLDER 4/28 | She has to be the right girl # 4
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| BOX-FOLDER 5/3 | You are youth # 13  
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| BOX-FOLDER 5/6 | *Diamond in the rough* ; the Mark Twain musical  
Typed script, act I only ; 61 p. |
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| BOX-FOLDER 6/2 | Bachelorhood  
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| BOX-FOLDER 6/4 | Dilly  
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| BOX-FOLDER 6/5 | Don'tcha hate it (when they sing a love song)  
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| BOX-FOLDER 6/6 | Farewell to New York ; II.ii  
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| BOX-FOLDER 6/21 | Roses in the rain ; I.7  
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| BOX-FOLDER 6/22 | Since yesterday ; I.4  
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| BOX-FOLDER 6/23 | Small world  
| BOX-FOLDER 6/24 | The story conference # 6  
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| BOX-FOLDER 6/25 | Take the money (finale act I) ; I.11  
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| BOX-FOLDER 6/26 | There's nothing like an this old fashioned waltz ; II.8  
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| BOX-FOLDER 7/1  | What if you're not ; Small talk, verse: ; In our chateau in Brooklyn  
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| BOX-FOLDER 7/1  | What if you're not ; II.4A  
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| BOX-FOLDER 7/2  | Who's excited? ; II.6A  
| BOX-FOLDER 7/3  | Dilly  
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<td>Typed script book by Jerome Lawrence and Robert E. Lee based on the novel &quot;Miss Dilly says no&quot; by Theodore Pratt ; 84 p. + 58 p.</td>
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| 11/3-7     | *Entr'acte*  
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| 11/8       | *Entr'acte* ballet en 1 acte de George Balanchine; partition de piano, New York 1947-1950  
  Holograph piano score (waxed transparencies); 52 p.  
  On p. 52: 1938-1947-1951 |
| 12/1       | *Entr'acte* ballet en 1 acte de George Balanchine; partition de piano, New York 1947-1950  
  Ozalids (2) of above  
  One copy, numbered to p. 50, includes a holograph "codetta" laid in; p. 51-52 |
| 12/2       | *Gondla* prelude pour le drame de N. Gumileff; op. 4; pour grand orchestre; partition  
  1922, New York  
  Holograph full score; 29 p.  
  Cover signed by Serge Lifar |
| 12/3       | *Gondla*  
  Parts (50) |
| 13/1       | Finale (act I)  
| 13/2       | Finale - act I  
  Ozalids (2) of copyist's manuscript piano-vocal score; 34 p. |
| 13/3-4     | I'm called the king # II  
  Holograph piano-vocal score, no lyric; 2 p.  
  Ozalids (2) of copyist's manuscript piano-vocal score; 4 p. |
| 13/5       | Invocation to Venus # V  
  Ozalids (2) of copyist's manuscript piano-vocal score; 4 p. |
| 13/6       | The judgement of Paris # III  
  Ozalids (2) of copyist's manuscript piano-vocal score; 10 p. |
| 13/7-8     | No one is perfect # I  
  Holograph piano-vocal score, sans most of lyric; 13 p.  
  Ozalids (2) of copyist's manuscript piano-vocal score; 19 p. |
| 13/9       | No one is perfect; No. 15 duo  
  Printed Offenbach piano-vocal score with new lyric written in; p. 135-152 |
| 14/1-2     | A queen is always on display # IV  
  Holograph piano-vocal score, no lyric; 6 p.  
  Ozalids (2) of copyist's manuscript piano-vocal score; 6 p. |
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| | Jardin public  
*see: Public gardens* |
| | Kings and cabbages  
*see: Zenda* |
| BOX-FOLDER 90/4-5 | *Lady Blue* ballet de Roland Petit paroles pour la chanson "Lady Blue" de Bernard Dimey, 1961  
*Lady Blue*  
Holograph full score (transparencies) ; 20 p. + 12 p. + 8 p.  
Ozalids (2) of above |
| BOX-FOLDER 15/1 | *Lady Blue*  
Holograph piano score (transparencies) ; 54 p.  
Ozalid of above |
| BOX-FOLDER 15/2 | *Lady Blue*  
Copyist manuscript piano-vocal score (transparencies) ; 5 p.  
Ozalid of above |
| BOX-FOLDER 16/1 | *Mistress into maid* (opera in two acts) based on Pushkin's tale, libretto by the composer,  
english version by Gregory Golubeff, May 1928-August 1958, revised: September 1967,  
London/Pacific Palisades, Calif. ; to the memory of Serge de Diaghilev  
*Mistress into maid* ; act I  
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| BOX-FOLDER 16/2 | *Mistress into maid* ; act II  
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| BOX-FOLDER 16/3 | *Mistress into maid* ; Demoiselle-Paysanne  
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Ozalid of holograph piano-vocal score ; 162 p. |
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Ozalid of holograph piano-vocal score ; 162 p. + 2 p. holograph laid in + "duet (Liza,  
Miss Jackson)" ozalid ; 11 p. |
| BOX-FOLDER 17/3 | *Mistress into maid* [copy 3]  
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| BOX-FOLDER 19/1 | *Mistress into maid* [corrected copy] [copy 7]  
Ozalid and holograph piano-vocal score ; 193 p. |
| BOX-FOLDER 19/2 | *Mistress into maid* [copy 8]  
Ozalid piano-vocal score (corrected copy) ; 193 p. |
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| BOX-FOLDER 20/1 | *Mistress into maid* [copy 10]  
Ozalid piano-vocal score (corrected copy) ; 193 p. |
| BOX-FOLDER 20/2 | *Mistress into maid* [Duet (by Wm. Jackson of Exeter)]  
Copyist’s manuscript piano-vocal score (transparencies) ; 11 p.  
Ozalids (2) of above |
| BOX-FOLDER 20/3 | *Mistress into maid*  
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Typed librettos (2) ; 23 p. |
| BOX-FOLDER 21/1 | *Alone* (the whaling widows) # 1  
Holograph piano-vocal score ; 4 p. |
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| BOX-FOLDER 21/3 | *I knew you well* # 4  
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| BOX-FOLDER 21/4 | *Je t'aime-I love you* # 6  
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| BOX-FOLDER 21/9 | Opening (act I)  
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| BOX-FOLDER 21/19 | When it's love # 8  
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| BOX-FOLDER 22/3 | It's been pleasant, pleasant  
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Ozalid of copyist's manuscript lead sheet ; 2 p. |
| BOX-FOLDER 22/5 | The language of love  
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Ozalids (2) copyist's manuscript piano score ; 2 p. |
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| BOX-FOLDER 22/9 | All the luck in the world # V  
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Ozalid copyist's manuscript piano score ; [1] p. |
| BOX-FOLDER 22/11 | Brian  
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| BOX-FOLDER 22/14 | Don't you ever cross me path  
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Ozalid copyist's manuscript piano score ; 1 p. |
| BOX-FOLDER 22/16 | Free as the air  
Ozalid copyist's manuscript piano-vocal score ; 5 p. |
| BOX-FOLDER 22/17 | Funeral # 7-B  
Ozalid copyist's manuscript piano score ; 1 p. |
| BOX-FOLDER 22/18 | Funeral music # 7  
Ozalids (3) copyist's manuscript piano-vocal score ; 2 p. |
| BOX-FOLDER 22/19 | Ghost music  
Ozalid copyist's manuscript piano score ; 2 p. |
| BOX-FOLDER 22/20 | Harvey's theme  
Ozalid copyist's manuscript piano score ; 1 p. |
| BOX-FOLDER 22/21 | A hundred women in one  
Ozalid copyist's manuscript piano-vocal score ; 6 p. |
| BOX-FOLDER 22/22 | It's tough to be a girl  
Ozalids (2) copyist's manuscript piano-vocal score ; 6 p. |
| BOX-FOLDER 22/23 | Love for sure  
Ozalids (2) copyist's manuscript piano-vocal score ; [2] p. |
| BOX-FOLDER 22/24 | M-10  
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| BOX-FOLDER 22/26 | Nobody but Tess  
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| BOX-FOLDER 22/29 | Plaza music  
Ozalid copyist's manuscript piano score ; 2 p. |
| BOX-FOLDER 22/30-31 | Prelude  
Ozalid copyist's manuscript piano score ; 2 p. |
| BOX-FOLDER 22/32 | Same old love  
Ozalid copyist's manuscript piano-vocal score ; 3 p. |
| BOX-FOLDER 22/33 | Tess mambo  
Ozalid copyist's manuscript piano score ; 6 p. |
| BOX-FOLDER 22/34 | There was I (and where were you?)  
Ozalids (2) copyist's manuscript piano-vocal score ; 4 p.  
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| BOX-FOLDER 22/35 | Where do you go when you arrive?  
Ozalid copyist's manuscript piano-vocal score ; 5 p. |
| BOX-FOLDER 22/36 | Where do you go when you're on top?  
Ozalids (2) copyist's manuscript piano-vocal score ; 5 p. |
| BOX-FOLDER 23/1 | The pink jungle  
Typed lyric sheets, some carbons ; [33] p.  
Includes "Just like children," "My sky without a star," "Paris in New York" not found elsewhere |
| BOX-FOLDER 23/2 | The pink jungle ; third draft  
Typed script, book by Leslie Stevens ; 101 p. (incomplete) |
| BOX-FOLDER 23/3 | The pink jungle ; fourth draft  
Typed script (bound), book by Leslie Stevens ; 123 p. |
| BOX-FOLDER 23/4 | The pink jungle ; fourth draft  
1st act of above (2), (2nd copy incomplete) |
| BOX-FOLDER 23/5 | The pink jungle ; act two  
Typed script, p. 69-123 + 11-113b (4 p.) |
| BOX-FOLDER 23/6 | The pink jungle  
Public garden; Jardin public, ballet, 1934-35 (revised 1945-54). Argument d'apres Andre Gide, decor et costumes de Alice Halicka, choregraphie de Leonide Massine

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<td>Rich girl, peasant girl; [Baryshnia - Krest'ianka], &quot;opera in two acts, after Pushkin/(May 1928 - February 1931.)/.../scenario by the composer; text by the composer (apart from excerpts from the original).&quot;&lt;br&gt;Holograph piano-vocal score ; 137 p.&lt;br&gt;Dedication: to the memory of S.P. Diaghilev.&lt;br&gt;Cover signed by Serge Lifar</td>
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My handsome
Swattin' the fly

*She's working her way through college*, film musical, 1952. Lyrics by Sammy Cahn

**BOX-FOLDER 27/1**
I'll be loving you
Ozalid copyist's manuscript piano-vocal score; 5 p.

**BOX-FOLDER 27/2**
Love is still for free
Ozalid copyist's manuscript piano-vocal score; 9 p.

**BOX-FOLDER 27/3**
Stuff that dreams are made of, The
Ozalid copyist's manuscript piano-vocal score; 5 p.

**BOX-FOLDER 27/4**
Who can tell?
Ozalid copyist's manuscript piano-vocal score; 3 p.

**BOX-FOLDER 27/5**
*She's working her way through college*

**BOX-FOLDER 27/6-7**
*Songe d'une nuit d'hiver (midwinter's night dream)*, ballet en 1 acte, argument de Vernon Duke, décors et costumes de André Beaurepaire, New York 1949
Holograph piano score (transparencies); 47 p.
Ozalids (2); 47 p.

*Sweet bye and bye*, musical, 1946-1948. Lyrics by Ogden Nash

**BOX-FOLDER 27/8**
Chase music
Ozalid of manuscript piano score; 2 p.

**BOX-FOLDER 27/9**
I says to him
Ozalids (2) of manuscript piano-vocal score; 5 p.

**BOX-FOLDER 27/10**
Let's be young
Ozalid copyist's manuscript piano-vocal score; 6 p.

**BOX-FOLDER 27/11**
My broker told me so
Ozalid copyist's manuscript piano-vocal score; 3 p.

**BOX-FOLDER 27/12**
Opening-act I
Ozalid of copyist's manuscript piano score; 2 p.

**BOX-FOLDER 27/13**
Singing commercial
Ozalid copyist's manuscript piano-vocal score; [1] p.

**BOX-FOLDER 27/14**
Sweet bye and bye
Ozalid copyist's manuscript piano-vocal score; 4 p.

**BOX-FOLDER 27/15**
Utility bridge
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Ages ago  
Holograph full score ; 17 p.                                                                 |
| BOX-FOLDER 102/4 | Time remembered  
Manuscript full score ; 14 p.                                                                                               |
| BOX-FOLDER 91/1  | Overture  
Holograph full score ; 32 p.                                                                                                       |
| BOX-FOLDER 91/2  | I time remembered  
Holograph full score ; 12 p. + p. 5A-6A                                                                                   |
| BOX-FOLDER 91/3  | II lunch music  
Holograph full score ; p. 13-22                                                                                              |
| BOX-FOLDER 91/4  | II-A time remembered  
| BOX-FOLDER 91/5  | III (Amanda opens the window)  
Holograph full score ; p. 23-35                                                                                                    |
| BOX-FOLDER 91/6  | IV Leocadia  
Holograph full score ; p. 35-49 + p. 38a-39b                                                                                  |
| BOX-FOLDER 91/7  | V last scene ; VI Amabile (Albert)  
Holograph full score ; 28 p. + p. A-M laid in                                                                                  |
| BOX-FOLDER 91/8  | VIII coda (act I)  
Holograph full score ; 9 p.                                                                                                        |
| BOX-FOLDER 91/9  | IX act II (opening)  
Holograph full score ; 5 p.                                                                                                        |
| BOX-FOLDER 91/10 | X tango  
Holograph full score ; 9 p.                                                                                                       |
| BOX-FOLDER 91/11 | XI waltz codetta (act II)  
Holograph full score ; 6 p.                                                                                                           |
| BOX-FOLDER 91/12 | Entr’acte act III  
Holograph full score ; p. 5-[26]                                                                                                 |
| BOX-FOLDER 91/13 | XII tango (music on stage) act III  
Holograph full score ; 8 p.                                                                                                           |
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Holograph full score ; 15 p. |
| BOX-FOLDER 91/15 | XIV polka (act III)  
Holograph full score 9 p. |
| BOX-FOLDER 91/16 | XV ages ago (act III) ; (out)  
Holograph full score ; 11 p. |
| BOX-FOLDER 91/17 | XVII transformation scene (act III)  
Holograph full score ; 12 p. |
| BOX-FOLDER 91/18 | XVIII Dawn music  
Holograph full score ; 10 p. |
| BOX-FOLDER 91/19 | XIX final scene (act III)  
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The washerwomen's ball

*see: Le bal des Blanchisseuse*

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

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| BOX-FOLDER 60/6 | The elusive Mr. Rassendyl girls dance & vocal # 27  
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| BOX-FOLDER 36/6 | The elusive Mr. Rassendyl # 24  
Holograph piano-vocal score ; 6 p. |

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Ozalids (6 + one p. [1]) piano-vocal scores  
Lyric by Leonard Adelson |
| BOX-FOLDER 36/8 | The elusive Mr. Rassendyl (Rassendyl and girls) part 1 # 24  
Copyist's manuscript (transparencies) ; 6 p. + [1] p. with 4 m. marked: old-intro ; and  
Addelson listed as lyricist  
Ozalids (4)  
Lyric by Sid Kuller |
| BOX-FOLDER 36/9 | The elusive Mr. Rassendyl part 2 (Rassendyl and girls) # 25  
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Lyric by Leonard Adelson |
| BOX-FOLDER 36/10 | The elusive Mr. Rassendyl intro  
Holograph piano score ; 1 p. |
| BOX-FOLDER 36/10 | The elusive Mr. Rassendyl/(added verse)  
Lyric by Sid Kuller |
| BOX-FOLDER 94/2 | The elusive Mr. Rassendyl patter # 27A  
Manuscript full score ; 6 p. |
| BOX-FOLDER 36/11 | The elusive Mr. Rassendyl patter # 27A  
Copyist's manuscript piano cond. score (transparencies) ; [2] p. with 4 m. marked: old-intro  
Ozalids (2) |
| BOX-FOLDER 60/7 | The elusive Mr. Rassendyl patter # 27A  
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| BOX-FOLDER 36/12 | The elusive Mr. Rassendyl # 21, # 22  
Ozalid (various sections) and 1 p. of manuscript piano-vocal score ; [6] p. |
| BOX-FOLDER 36/13 | Enchanting girls  
| BOX-FOLDER 36/14 | Enchanting girls  
Ozalids (6) ; 4 p.  
Ozalids (2) lead sheet marked: (-2nd chorus-) ; [1] p.  
Typed lyric sheet ; 1 p.  
Lyric by Sid Kuller  
See later versions under titles: Girls... |
| BOX-FOLDER 36/15 | Entre acte ; pno. cond.  
Ozalids (3) ; 2 copies are 6 p., 1 copy is 9 p.  
On t.p.: Overture fine to train station ; on 2 copies: "19" ; on 1 copy: "18-A" |
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Copyist's manuscript choral parts SATBBa (transparencies) ; 1 p. each, Baritone and Bass together, for a total of 4 p.  
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Lyric by Martin Charnin |
| BOX-FOLDER 37/9 | A gift of time ; (vocal)  
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| BOX-FOLDER 37/9 | A gift of time ; duet version (verse wedded to chorus)  
Ozalid (2) piano-vocal score ; p. 7-11 |
| BOX-FOLDER 37/9 | A gift of time ; Life/Time and place (music under dialogue)  
Ozalid piano score ; 2 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 37/10 | A girl for every day of the week # 2  
Holograph piano-vocal score ; 4 p. |
| BOX-FOLDER 37/11 | A girl for every day of the week # 2  
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Lyric by Leonard Addelson and Sid Kuller |
| BOX-FOLDER 37/12 | Girls  
| BOX-FOLDER 37/13 | Girls  
Ozalids (2) piano-vocal score ; 4 p. |
| BOX-FOLDER 94/6 | Girls and Rassendyl # 29  
Manuscript full score ; 16 p. |
| BOX-FOLDER 37/14 | Girls and Rassendyl # 29  
Copyist's manuscript piano conductor score (transparencies) ; 11 p.  
Ozalids (2) |
| BOX-FOLDER 61/3 | Girls and Rassendyl # 29  
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| BOX-FOLDER 94/7 | Girls exit # 32  
Manuscript full score ; 7 p. + 1 p. crossed out |
| BOX-FOLDER 37/15 | Girls exit # 32  
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Copyist's manuscript piano conductor score (transparencies) ; 1 p.  
Ozalids (2), 1 copy attached to "Girls exit" as above |
| BOX-FOLDER 37/17 | Girls exit - new intro # 32  
Manuscript short scores, alternate from above (2) ; 1 p. + attached to: "Girls exit ; pno. cond." ; 3 p. |
| BOX-FOLDER 38/1 | Happy horns and merry bells # 4  
Copyist's manuscript piano-vocal score (transparencies) ; 7 p.  
Ozalids (3)  
Lyric by Leonard Adelson and Sid Kuller |
| BOX-FOLDER 38/2 | He wouldn't dare # 32  
Ozalids (2) piano-vocal scores ; 5 p.  
Lyric by Martin Charnin  
Became, with new lyrics "Here and there", see below |
| BOX-FOLDER 38/3 | Hello, must do a show, goodbye!  
Holograph piano-vocal score ; 11 p.  
Lyric by Leonard Adelson and Sid Kuller |
| BOX-FOLDER 38/4 | Hello, must do a show, goodbye!  
Copyist's manuscript (transparencies) ; 14 p.  
Ozalid |
| BOX-FOLDER 38/5 | Here and there # 11  
Copyist's manuscript piano conductor score (transparencies) ; 13 p.  
Ozalids (5) ; 1 copy marked : out  
Lyric by Martin Charnin  
The same music was used previously as "He wouldn't dare", see above |
| BOX-FOLDER 61/5 | Here and there # 11  
Parts (20) |
| BOX-FOLDER 38/6 | Here and there # 32  
Ozalids (6) piano-vocal scores ; 11 p. |
| BOX-FOLDER 38/7 | I wonder what he meant by that  
Holograph piano-vocal score ; 8 p. + an original 1st p. that is crossed out  
Lyric by Leonard Adelson |
| BOX-FOLDER 38/8 | I wonder what he meant by that  
Copyist's manuscript (transparencies) ; 12 p. + alternate p. 10 with different lyric at the bottom |
| BOX-FOLDER 39/1 | I wonder what he meant by that # 15  
Ozalids (10) (various) ; 12 p. ; some copies have laid in "new ending" and/or "vocal" |

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Music

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Manuscript full score ; 26 p. + additional internal pages stapled or taped together |
| BOX-FOLDER 39/2 | I wonder what he meant by that / vocal # 15A  
Ozalids (5), cut and paste sections, and "new endings" etc. taped at end |
| BOX-FOLDER 62/1 | I wonder what he meant by that / vocal # 15A  
Parts (26) |
| BOX-FOLDER 39/3 | I wonder what he meant by that choir  
| BOX-FOLDER 39/4 | I wonder what he meant by that ; vocal  
Copyist's manuscript choral score (transparencies) ; 2 p.  
Ozalids (2) |
| BOX-FOLDER 40/1 | New end - meant by that  
Manuscript piano-vocal sketch ; 1 p.  
Uniform title: I wonder what he meant by that |
| BOX-FOLDER 40/1 | End-meant  
Manuscript piano-vocal sketch ; 1 p.  
Uniform title: I wonder what he meant by that |
| BOX-FOLDER 40/2 | "Meant by that" ; new ending  
Copyist's manuscript piano-vocal score (transparencies) ; 1 p.  
Uniform title: I wonder what he meant by that  
Ozalids (2) |
| BOX-FOLDER 94/9 | I wonder what he meant by that/cerem. dance # 15  
Manuscript full score ; 10 p. + p. "a" at front |
| BOX-FOLDER 40/3 | I wonder what he meant by that/cerem. dance # 15  
Copyist's manuscript piano-conductor score (transparencies) ; 4 p.  
Ozalids (2) |
| BOX-FOLDER 62/2 | I wonder what he meant by that/cerem. dance # 15  
Parts (22) |
| BOX-FOLDER 62/3 | I wonder [what he meant by that]/insert (utility)  
Parts (17) |
| BOX-FOLDER 40/4 | I won't stand in your way # 7  
Photocopy of holograph piano-vocal score with annotations ; 5 p. (pages taped vertically and horizontally)  
Lyric by Martin Charnin |
**Music**

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Photocopy of holograph piano-vocal score with annotations ; 5 p. (pages taped vertically and horizontally)  
Lyric by Martin Charnin |
| BOX-FOLDER 40/6 | It does not # 17, # 23  
Holograph piano-vocal score ; 7 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 40/7 | It does not # 17, # 23  
Ozalids (7) piano-vocal scores (with pasteovers) ; 9 p.  
Incomplete ozalid marked "obsolete master" on the outside, containing p. 2, 3, 4, 6 & 7 of copyist's manuscript (transparencies included) |
| BOX-FOLDER 40/8 | It does not why not  
Ozalids (2) piano-vocal scores (later alternate version than above) ; 8 p.  
Uniform title: It does not  
1 copy has laid in typed script revisions with lyrics ; p. II-3-4A-II-3-4B (2 p.) |
| BOX-FOLDER 40/8 | It does not why not  
Manuscript listing of productions staff telephone numbers ; 1 p.  
Uniform title: It does not |
| BOX-FOLDER 40/9 | It's a quaint little custom # 10  
Holograph piano-vocal score ; verse p. 1-3, refrain p. 1-5  
In folder marked: out/replaced with # 10 A whole lot of happy  
Lyric by Leonard Adelson |
| BOX-FOLDER 40/10 | It's a quaint little custom # 10  
Ozalids (2) piano-vocal scores ; 8 p.  
Ozalids (2) (alternate from above) including verse ; 11 p. ; on t.p.: 10  
Ozalids (2) verse only ; 3 p. |
| BOX-FOLDER 41/1 | Kings and cabbages # 8  
Holograph melody sketch with some chord indications ; [1] p.  
| BOX-FOLDER 41/1 | Kings and cabbages # 8  
Lyric by Martin Charnin |
| BOX-FOLDER 94/10 | Let her not be beautiful # 17  
Manuscript full score ; 16 p. |
| BOX-FOLDER 41/2 | Let her not be beautiful # 17  
Copyist's manuscript piano conductor score (transparencies) ; 8 p. + "Fix on let her not be beautiful" ; [1] p.  
Ozalids (3)  
Ozalids (2) ; "corrected" version |
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<td>Ozalids (5) ; 4 p.</td>
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**BOX-FOLDER 41/11**

Love is the worst possible thing # 25
Copyist's manuscript piano conductor score (transparencies); 11 p. + old p. 11
Ozalids (2) with various annotations

Page - 9 - new (love is the worst)
Copyist's manuscript (transparency); 1 p.
Ozalid

**BOX-FOLDER 41/12**

Love is the worst possible thing
Copyist's manuscript piano vocal score (transparencies); 6 p.
Ozalids (4) with various annotations
Dated: 8/19/63

**BOX-FOLDER 41/13**

Love is the worst possible thing
Copyist's manuscript piano-vocal score (transparencies); 4 p.
Ozalid + holograph attached; p. 4
Dated: 8/17/63
Lyric by Martin Charnin

**BOX-FOLDER 63/2**

Love is the worst possible thing
Parts (23)

**BOX-FOLDER 41/14**

Love is [the worst possible thing] (counter melody)

**BOX-FOLDER 94/13**

Love is the worst possible thing reprise
Manuscript full score; 2 p. + note attached to front

**BOX-FOLDER 42/1**

Love [is the worst possible thing] reprise # 34; pno. cond.
Ozalids (2); 6 p.

**BOX-FOLDER 42/1**

Fix 8/22/63 Love [is the worst possible thing] reprise
Copyist's manuscript short score (transparencies); [1] p.

**BOX-FOLDER 63/3**

Love [is the worst possible thing] reprise new # 34
Parts (20)

**BOX-FOLDER 42/2**

Loveless you and hateful me # 13
Holograph piano-vocal score; 6 p. + [1] p. crossed out piano score for "National anthem"
Lyric by Sid Kuller

**BOX-FOLDER 42/3**

Loveless you and hateful me # 13
Copyist's manuscript piano-vocal score (transparencies); 8 p.
Ozalid, alternate version; 6 p.
Ozalids (2)
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Manuscript full score ; 6 p. |
| BOX-FOLDER 42/4 | Magic music # 28  
Photocopy |
| BOX-FOLDER 42/5 | Magic music # 28  
Copyist's manuscript piano conductor score (transparencies) ; 2 p.  
Ozalids (4) |
| BOX-FOLDER 63/4 | Magic music # 28  
Parts (23) |
| BOX-FOLDER 63/5 | Magic music # 31  
Parts |
| BOX-FOLDER 42/6 | Mazurka # 12  
| BOX-FOLDER 42/7 | Mazurka # 12  
Copyist's manuscript in ink on (transparencies) ; 3 p.  
Ozalids (3) ; 2 copies 4 p., 1 copy 2 p. |
| BOX-FOLDER 42/8 | Montage poster # 26A ; train  
Copyist's manuscript short score (transparencies) ; [2] p. ; on first p. "old pg. 8", from:  
Overture fine to train station  
Ozalids (2) ; [4] p. (?, 9, 5, 6) |
| BOX-FOLDER 63/6 | Montage poster # 26A ; train  
Parts (20) |
| BOX-FOLDER 42/9 | The morning you were born  
Lyric by Martin Charnin |
| BOX-FOLDER 95/2 | My heart has come a tumblin' down # 24  
Manuscript full score ; 15 p. |
| BOX-FOLDER 42/10 | My heart has come a tumblin' down # 24  
Copyist's manuscript piano conductor score (transparencies) ; 8 p.  
Ozalids (2)  
Typed lyric sheet with annotations ; 1 p.  
Lyric by Martin Charnin |
| BOX-FOLDER 64/1 | My heart has come a tumblin' down # 24  
Parts (20) |
| BOX-FOLDER 42/11 | My heart has come a-tumblin-down ; new verse  
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Copyist's manuscript (transparencies); 2 p.  
Ozalids (3) with various annotations |
| 42/13     | My heart [has come a tumblin' down] - rehearsal; change master bars 8 + 9  
Manuscript (2) sketches; [1] p. each |
| 42/14     | My heart has come-a-tumbling-down (refrain - beguine version)  
Manuscript piano-vocal score; 2 p. |
| 42/15     | My heart has come-a-tumbling-down (refrain - beguine version)  
Copyist's manuscript piano-vocal score (transparencies); 3 p.  
Ozalids (2) |
| 95/3      | My heart has come a tumblin' down / vocal tag # 24A  
Manuscript full score; 7 p. |
| 42/16     | My heart has come a tumblin' down / vocal tag # 24A  
Copyist's manuscript piano conductor score (transparencies); 4 p.  
Ozalids (2) |
| 64/2      | My heart has come a tumblin' down / vocal tag # 24A  
Parts (21) |
| 95/4      | My heart has come a tumbling down - opt. end  
Manuscript full score; p. 10-12 + title p. attached |
| 42/17     | My heart has come a tumbling down - opt. end  
Manuscript piano conductor score (transparencies); 2 p.  
Ozalids (2) |
| 64/3      | My heart has come a tumbling down - opt. end  
Parts (19) |
| 95/5      | My heart has come a tumbling down / march int. # 23  
Manuscript full score; 13 p. |
| 42/18     | My heart has come a tumbling down / march int. # 23  
Copyist's manuscript piano conductor score (transparencies); 4 p.  
Ozalids (2) |
| 64/4      | My heart has come a tumbling down / march int. # 23  
Parts (22) |
| 95/6      | My royal majesty # 3  
| 43/1      | My royal majesty # 3  
Copyist's manuscript piano conductor score (transparencies); 13 p. |
Ozalids (5) (with pasteovers), 1 copy has laid in manuscript: #3A ; [1] p.

My royal majesty # 3

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

My royal majesty # 3
Parts (25)

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

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

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

My royal majesty ; 10/16/63 (new revised) ; coda
Copyist's manuscript piano-vocal score (transparencies) ; p. 17-18

My royal majesty ; 10/15/63 (revised) ; coda
Copyist's manuscript piano-vocal score (transparencies) ; p. 17-18
Ozalids (2)

My royal majesty/B.G. # 14
Manuscript full score ; 4 p.

My royal majesty/B.G. # 14
Copyist's manuscript piano conductor score (transparencies) ; 2 p.
Ozalids (2)

My royal majesty/B.G. # 14
Parts (23)

National anthem
Copyist's manuscript piano-vocal (transparencies), no lyric ; 2 p. ; note attached
Ozalids (2)
Lyric by Martin Charnin
The night is filled with wonderful sounds

1. **BOX-FOLDER 44/2**
   - Never let them know what's going on

2. **BOX-FOLDER 95/9**
   - The night is filled with wonderful sounds # 4
   - Manuscript full score; 32 p. + [2] p. of sketch material attached at p. 16

3. **BOX-FOLDER 44/3**
   - The night is filled with wonderful sounds # 4
   - Ozalids (4) (pasteovers)
   - Lyric by Martin Charnin

4. **BOX-FOLDER 44/4**
   - The night is filled with wonderful sounds # 4

5. **BOX-FOLDER 44/5**
   - The night is filled with wonderful sounds # 4
   - Ozalids (2) piano-vocal scores; 2 p.

6. **BOX-FOLDER 65/1**
   - The night is filled with wonderful sounds # 4
   - Parts (22)

7. **BOX-FOLDER 44/6**
   - The night is filled with wonderful sounds # 4
   - Copyist's manuscript piano-vocal score (transparencies); 7 p.
   - The night is filled with wonderful sounds # 4 (pages 3-4 in Ab)

8. **BOX-FOLDER 44/7**
   - The night is filled with wonderful sounds # 4
   - Ozalids (alternate version from above) (5) piano-vocal score; 7 p.; 1 copy only p. 3-5

9. **BOX-FOLDER 44/8**
   - The night is filled with wonderful sounds
   - Copyist's manuscript (transparencies); p. 3-4; marked "obsolete"
   - Ozalid
   - Includes:
     - Insert on "sounds" bar 70A. Manuscript sketch; [1] p.

10. **BOX-FOLDER 44/9**
    - The night is filled with wonderful sounds intro; choir

11. **BOX-FOLDER 44/10**
    - The night is filled with wonderful sounds intro; choir
    - Copyist's manuscript (transparency); [1] p.
    - Ozalids (6), 1 copy attached to ozalid piano-vocal score; 7 p.

12. **BOX-FOLDER 44/11**
    - The night is filled with wonderful sounds - last choir chorus

13. **BOX-FOLDER 44/12**
    - The night is filled with wonderful sounds - last choir chorus
    - Copyist's manuscript (transparencies); 2 p.
    - Ozalids (6)
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| BOX-FOLDER 95/10 | The night is filled with wonderful sounds (utility)  
Manuscript full score ; 8 p. + p. 47 laid in |
| BOX-FOLDER 44/13 | The night is filled with wonderful sounds (utility)  
Copyist's manuscript piano conductor score (transparencies) ; 4 p.  
Ozalids (2) with "born/insert" attached ; [7] p.  
Ozalids (5) |
| BOX-FOLDER 65/2 | The night is filled with wonderful sounds (utility)  
Parts (37) |
| BOX-FOLDER 95/11 | No ifs - no ands - no buts # 22  
| BOX-FOLDER 45/1 | No ifs - no ands - no buts # 22  
Copyist's manuscript piano conductor score (transparencies) ; 7 p.  
Ozalids (3), inserts and pasteovers  
Lyric by Martin Charnin |
| BOX-FOLDER 65/3 | No ifs - no ands - no buts # 22  
Parts (20) |
| BOX-FOLDER 45/2 | No buts! no ifs! no ands! # 33  
Ozalids (6) piano-vocal score ; 6 p. ; 1 copy has laid in revision ; p. 3-9  
Uniform title: No ifs - no ands - no buts |
| BOX-FOLDER 45/3 | "No buts! no ifs! no ands!" 10/15/63 (revised)  
Copyist's manuscript piano-vocal score (transparencies) ; p. 3-9  
Uniform title: No ifs - no ands - no buts  
Ozalid  
Includes:  
• 10/17/63 "revised" (no buts) ; insert page. Copyist's manuscript (transparencies) ; m. 53-58G, 1 p. Ozalid.  
• 10/17/63 (no buts!) ; insert page. Copyist's manuscript (transparencies) ; m. 93-100, 1 p. Ozalid. |
| BOX-FOLDER 95/12 | No more love # 2  
Manuscript full score ; 32 p. + "new intro" attached at front ; p. a |
| BOX-FOLDER 45/4 | No more love # 2  
Copyist's manuscript piano conductor score (transparencies) ; 16 p.  
Ozalids (4), 1 copy has "no more love intro" attached ; [1] p. |
| BOX-FOLDER 45/5 | No more love # 2  
Dated: 7/12  
Lyric by Martin Charnin |
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| BOX-FOLDER 45/6 | No more love # 2  
Copyist's manuscript piano-vocal score (transparencies) ; 10 p.  
Ozalids (6) ; 12 p. ; 1 copy has "interlude (1), (2) & (3)" laid in ; [3] p. ; 1 copy has holograph 3 m. sketch laid in ; [1] p. ; 1 copy has "pno. cond." attached, and holograph sketch of "interludes" laid in ; [1] p. each  
Dated: 7/1/63 |
| BOX-FOLDER 65/4 | No more love # 2  
Parts (20) |
| BOX-FOLDER 96/1 | No more love new intro # 2  
Manuscript full score ; 5 p. |
| BOX-FOLDER 65/5 | No more love new intro # 2  
Parts (5) |
| BOX-FOLDER 46/1 | No more love new intro # 2  
Copyist's manuscript piano conductor score (transparencies) ; 2 p.  
Ozalids (2) with various annotations |
| BOX-FOLDER 46/1 | No more love intro # 2 ; pno-cond ; 8/1/63  
Copyist's manuscript (transparencies) ; [1] p.  
Ozalids (2) |
| BOX-FOLDER 46/2 | No more love ; vocal  
Copyist's manuscript choral score (transparencies) ; 4 p.  
Ozalids (2) |
| BOX-FOLDER 46/3 | No more love interlude (1) 7/16 ; No more love interlude (2) 7/16 ; No more love interlude (3) 7/16  
Manuscript piano-vocal sketches (3) ; [1] p. each  
Copyist's manuscript (3) (transparencies) ; [1 p]. each  
Ozalids (6) (2 copies of each) |
| BOX-FOLDER 46/4 | New end no more love  
Uniform title: No more love |
| BOX-FOLDER 46/4 | No more love/new (new ending) ; pno. choir ; 7/27/63  
Copyist's manuscript (transparencies) ; 2 p.  
Uniform title: No more love  
Ozalids (2)  
Above items were found in a folder marked: out |
| BOX-FOLDER 46/5 | No one owns tomorrow  
Copyist's manuscript piano-vocal score (transparencies) ; 5 p. + note attached  
Ozalids (4), 1 copy missing p. 5  
Lyric by Leonard Addelson |
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| BOX-FOLDER 46/5 | "Tomorrow" ; 7/1/63  
Manuscript 3 m. piano-vocal sketch ; [1] p.  
Became "Yesterday's forgotten" with new lyric |
| BOX-FOLDER 46/6 | No one owns tomorrow # 17  
Ozalids (4) piano-vocal scores, various versions ; 5 p. |
| BOX-FOLDER 46/7 | No two ways about love  
Lyric by Martin Charnin |
| BOX-FOLDER 46/8 | Old friend  
Copyist's manuscript piano-vocal (transparencies) ; 4 p.  
Ozalids (2)  
Lyric by Leonard Adelson |
| BOX-FOLDER 46/9 | One night ago  
Holograph piano-vocal score ; 8 p. ; on cover: (instrumental in act I; sung in act II) |
| BOX-FOLDER 46/10 | One night ago # 19  
Copyist's manuscript (transparencies) ; 11 p.  
Ozalids (4), 1 copy has typed lyric sketch laid in ; [1] p., 1 copy is 5 p. long with an  
alternate p. 5, and missing measure numbers on p. 2-5  
Lyric by Leonard Adelson |
| BOX-FOLDER 46/11 | One night ago (dance interlude)  
| BOX-FOLDER 46/12 | Opening act I  
Holograph piano score ; 1 p. |
| BOX-FOLDER 46/12 | Act one opening # 1  
Copyist's manuscript piano-vocal score (transparencies) ; 4 p.  
Ozalids (2)  
Lyric by Leonard Adelson and Sid Kuller |
| BOX-FOLDER 96/2 | Opening act II  
Manuscript full score ; 5 p. |
| BOX-FOLDER 47/1 | Opening act II # 19  
Copyist's manuscript piano conductor score (transparencies) ; 3 p.  
Ozalids (2) |
| BOX-FOLDER 47/1 | Opening/act II # 35  
Ozalids (2) piano-vocal scores, 1 copy leads into "Artists" ; 9 p., the other copy is 2 p.  
Lyric by Sid Kuller |
| BOX-FOLDER 66/1 | Opening act II # 19  
Parts (22) |
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| BOX-FOLDER 47/2 | Organization ; (act II) opening # 14  
Holograph piano-vocal score ; 15 p. + taped on extension on p. 5  
Lyric by Leonard Adelson |
| BOX-FOLDER 47/3 | Organization  
Ozalid piano-vocal score ; 19 p. |
| BOX-FOLDER 47/4 | Overture ; pno. cond.  
Copyist's manuscript (transparencies) ; 10 p.  
Ozalids (2), "insert" attached ; 17 p. (approx.) |
| BOX-FOLDER 66/2 | Overture # 1 ; overture insert ; born/rescore ; born/insert  
Parts (23) |
| BOX-FOLDER 47/5 | Overture (insert)  
Copyist's manuscript piano conductor score (transparencies) ; p. 11-17  
Ozalid |
| BOX-FOLDER 66/3 | Overture (insert)  
Parts (17) (transparencies) |
| BOX-FOLDER 96/3 | New overture # 2  
Manuscript full score ; 36 p.  
Uniform title: Overture |
| BOX-FOLDER 96/4 | Overture # 2  
Manuscript full score ; [34] p., p. 1, 3-4, 7-8, 18-46  
Dated: 8/22/63 |
| BOX-FOLDER 66/4 | Overture # 2  
Parts (26) |
| BOX-FOLDER 47/6 | Overture # 2 ; 8/23/63  
Copyist's manuscript piano cond. score (transparencies) ; [16] p. 1-13 + 8A-8C  
Ozalids (3)  
Note: "Overture # 1 end 8/26/63", "Overture # 2 8/23/63", "Overture #2", "Overture # 2 fix 8/23/63", Overture # 2 fix 8/23/63", "Overture # 2 8/23/63" |
| BOX-FOLDER 96/5 | Overture fine to train station # 1C  
Manuscript full score ; 18 p. |
| BOX-FOLDER 47/7 | Overture fine to train station # 1C  
Copyist's manuscript piano conductor score (transparencies) ; 7 p.  
Ozalids (3) ; 9 p. |
| BOX-FOLDER 67/1 | Overture fine to train station # 1C  
Parts (35) |
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| BOX-FOLDER 47/8 | Orland national anthem  
Holograph piano score ; 1 p. ; on t.p.: Kings and cabbages                                                                 |
| BOX-FOLDER 48/1 | Patroness of art (opening act II)  
Holograph piano-vocal score ; 9 p. + 2-A and 2 crossed out p. including sketch for  
"interlude I wonder what he meant"                                                                 |
| BOX-FOLDER 48/2 | Patroness of Art # 18  
Copyist's manuscript piano-vocal score (transparencies) ; 16 p.  
Ozalids (2) ; 16 p.  
Ozalid, alternate version ; 15 p.  
Lyric by Sid Kuller |
| BOX-FOLDER 48/3 | Pull a rabbit out of the hat  
Ozalids (2) piano-vocal score ; 8 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 96/6 | Queen mother's crossover  
Manuscript full score ; 26 p. |
| BOX-FOLDER 48/4 | Queen mother's crossover  
Manuscript short score sketch ; [8] p., p. 1-3, 3A, 4-6, [unnumbered] |
| BOX-FOLDER 48/5 | Queen mother's crossover  
Copyist's manuscript piano conductor score (transparencies) ; 14 p.  
Ozalid |
| BOX-FOLDER 67/2 | Queen mother's crossover  
Parts (22) |
| BOX-FOLDER 96/7 | A royal confession # 13 ; (my son-in-law the king)  
Manuscript full score ; 19 p. |
| BOX-FOLDER 48/6 | A royal confession # 13 ; (my son-in-law the king)  
Copyist's manuscript piano conductor score (transparencies) ; 8 p.  
Ozalids (2), final corrections dated: 8/7/63  
Ozalids (2), final corrections dated: 8/5/63  
Ozalids (2), dated: 7/22/63  
Ozalids (2), undated  
Lyric by Sid Kuller |
| BOX-FOLDER 67/3 | A royal confession # 13 ; (my son-in-law the king)  
Parts (23) |
| BOX-FOLDER 48/7 | My son-in-law the king # 14  
Holograph piano-vocal score ; 4 p.  
Uniform title: A royal confession |
| BOX-FOLDER 48/8 | A royal confession ; My son-in-law the king  
Ozalids (7) piano-vocal scores ; 7 p. |
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| BOX-FOLDER 96/8 | Segue to palace # 34-A  
Manuscript full score ; [4] p., last p. crossed out |
| BOX-FOLDER 49/1 | Segue to palace # 34-A  
Copyist's manuscript piano conductor score (transparencies) ; 2 p.  
Ozalids (2) |
| BOX-FOLDER 67/4 | Segue to palace # 34-A  
Parts (20) |
| BOX-FOLDER 49/2 | Sign on the dotted line  
Lyric by Leonard Adelson |
| BOX-FOLDER 49/3 | Sign on the dotted line  
Copyist's manuscript piano-vocal score (transparencies) ; 4 p.  
Ozalid |
| BOX-FOLDER 49/4 | Sign on the dotted line (instrumental) #22A  
Copyist's manuscript (transparencies) ; 2 p.  
Ozalid |
| BOX-FOLDER 49/5 | Something new  
Holograph piano-vocal score ; 6 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 49/6 | Something new  
Ozalids (2) piano-vocal score ; 6 p. |
| BOX-FOLDER 49/7 | Thanks to love # 21  
Ozalids (2) piano-vocal scores ; 11 p. ; on t.p.: out  
Lyric by Leonard Adelson and Sidney Kuller |
| BOX-FOLDER 49/8 | That was then, Mr. Rassendyl  
Copyist's manuscript "ending of 3rd chorus" ; [1] p.  
Copyist's manuscript 3 m. of melody ; [1] p.  
Lyric by Martin Charnin |
| BOX-FOLDER 49/9 | There are girls  
Holograph piano-vocal score ; 20 p. + crossed out and unnumbered p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 49/10 | There is nothing like a wedding ; coda  
| BOX-FOLDER 49/11 | There's nothing wrong with marriage  
Holograph piano-vocal score ; 5 p. |
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<td>New title &quot;there's room for her&quot; # 11 ; here and there</td>
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<td>Manuscript full score ; 42 p. + laid in: here and there (new intro) ; 1 p.</td>
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<td>Uniform title: There's room for her</td>
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<td><strong>BOX-FOLDER 49/12</strong></td>
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<td>Copyist's manuscript piano conductor score (transparencies) ; 8 p.</td>
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<td>Ozalids (3) ; 1 copy has laid in ozalid of &quot;Here and there ; pno. cond.&quot; ; 13 p.</td>
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<td>Holograph piano score ; 3 p.</td>
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<td><strong>BOX-FOLDER 49/15</strong></td>
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<td>Holograph piano score in pencil ; 2 p.</td>
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<td><strong>BOX-FOLDER 49/17</strong></td>
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<td>Copyist's manuscript (transparencies) ; 2 p.</td>
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<td>Ozalids (2)</td>
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<td><strong>BOX-FOLDER 49/18</strong></td>
<td>Trust in me</td>
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<td>Lyric by Leonard Adelson</td>
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<tr>
<td><strong>BOX-FOLDER 49/19</strong></td>
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<td>Lyric by Vernon Duke</td>
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Box-Folder 97/1:
Verdi duo
Manuscript full score ; 11 p.

Box-Folder 50/1:
Verdi duo
Copyist's manuscript piano conductor score (transparencies) ; 6 p.
Ozalids (3) 1 copy has laid in manuscript short score sketch "Command performance #3" ; [2] p.

Box-Folder 68/1:
Verdi duo
Parts (21)

Box-Folder 50/2:
Vernon Duccini
Copyist's manuscript (transparencies) ; [1] p.
Ozalid

Box-Folder 97/2:
Waltz fantasy # 15AA
Manuscript full score ; 60 p. + "Waltz fantasy new end "attached ; 2 p.

Box-Folder 50/3:
Waltz fantasy # 15AA
Copyist's manuscript piano conductor score (transparencies) ; 16 p.
Ozalids (5) (various items attached and/or laid in)
Composed by: Vernon Duke, Irv Kostal and H. Mackay

Box-Folder 50/4:
Waltz fantasy # 15AA

Box-Folder 50/5:
Waltz fantasy # 15AA
Copyist's manuscript piano score (transparencies) ; 15 p.
Ozalids (2)

Box-Folder 68/2-3:
Waltz fantasy # 15AA
Parts (11 + 28)

Box-Folder 97/3:
New new waltz/fantasy fix # 15AA
Manuscript full score ; p. 13-21
Uniform title: Waltz fantasy

Box-Folder 50/6:
Waltz fantasy ; new 9-17-63
Copyist's short score (transparencies) ; p. 4-7

Box-Folder 97/4:
Waltz fantasy rescore
Manuscript full score ; p. 13-20
Ozalids (2)

Box-Folder 50/7:
Waltz fantasy ; [new 9/1/63
Copyist's short score (transparencies) ; p. 4-6
Ozalid
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| BOX-FOLDER 50/8 | Waltz fantasy - (old)  
Ozalid short score, new ending pasted over last p. ; p. 14-16 (p. 16 pasted over) |
| BOX-FOLDER 50/8 | Waltz fantasy - (very old)  
Ozalid short score, new ending attached ; p. 14-16 + attached p. |
| BOX-FOLDER 69/1 | Waltz fantasy old  
Parts (19) |
| BOX-FOLDER 97/5 | Waltz fantasy new new end  
Manuscript full score ; p. 1-5, m. 202-221 |
| BOX-FOLDER 97/5 | Waltz fantasy new ending 8/10/63 ; 15AA cont.  
Manuscript full score ; p. a-b + a-h, m. 192-221 |
| BOX-FOLDER 50/9 | Waltz fantasy new end 9/17/63  
Copyist's manuscript short score (transparencies) ; p. 2-3, m. 200-221 |
| BOX-FOLDER 50/9 | Waltz fantasy - new end/revised 9/1/63  
Copyist's manuscript short score (transparencies) ; p. 2-4, m. 200-221 |
| BOX-FOLDER 50/9 | Waltz fantasy - new end  
Copyist's manuscript short score (transparencies) ; p. [2]-4, m. 192-221 |
| BOX-FOLDER 50/9 | Waltz fantasy (new ending)  
Ozalids (2), dated: 8/7/63 ; 1 p., m. 234-a - 238-a |
| BOX-FOLDER 51/1 | We  
Photocopy of holograph piano-vocal score with holograph lyric ; 4 p. |
| BOX-FOLDER 51/1 | Interlude  
Uniform title: We  
Lyric by Martin Charnin |
| BOX-FOLDER 51/2 | We just might # 13  
Lyric by Leonard Adelson |
| BOX-FOLDER 51/3 | Wedding march # 7  
Also on cover: Now the world begins again (wedding music)  
Wedding march |
| BOX-FOLDER 51/4 | Wedding march # 7  
Copyist's manuscript piano score (transparencies) ; 4 p.  
Ozalids (6) |
| BOX-FOLDER 69/2 | New wedding march # 7  
Parts (20)  
Uniform title: Wedding march |
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| BOX-FOLDER 51/5 | New wedding march; pno. cond.  
Copyist's manuscript (transparencies); 5 p.  
Uniform title: Wedding march |
| BOX-FOLDER 51/5 | New wedding march #7; pno. cond.  
Copyist's manuscript (transparencies); [1] p.; m. 40-42  
Uniform title: Wedding march |
| BOX-FOLDER 51/5 | New wedding march; pno. cond.; 9-4-63; **Love is the worst possible**  
Copyist's manuscript (transparency); 1 p., m. 24  
Uniform title: Wedding march |
| BOX-FOLDER 51/5 | Wedding march  
Copyist's manuscript (transparencies), 4 fragments; m. 3-10, 15-16, 19-20, 29-33 |
| BOX-FOLDER 51/5 | New wedding march #7; pno. cond.; 8/6/63  
Ozalids (3) (pasteovers); 5 p.  
Uniform title: Wedding march |
| BOX-FOLDER 97/6 | Wedding march/insert #7  
Manuscript full score; 12 p. + 1a and 6a laid in |
| BOX-FOLDER 51/6 | Wedding march/insert #7  
Ozalids (3) piano conductor score, 1 copy has note attached; 5 p. |
| BOX-FOLDER 69/3 | Wedding march/insert #7  
Parts (23) |
| BOX-FOLDER 51/7 | Wedding music  
Holograph piano-choral score, note attached; 5 p. |
| BOX-FOLDER 51/8 | Wedding music (world begins)  
Copyist's manuscript (transparencies), note attached; 5 p.  
Ozalids (2), 1 copy has note attached  
Lyric by Leonard Adelson |
| BOX-FOLDER 51/9 | Wedding music; choir; 9/20/63  
Copyist's manuscript (transparencies); [2] p.  
Ozalid |
| BOX-FOLDER 51/9 | Wedding music; choir; 7/23  
Holograph; 1 p.  
Copyist's manuscript (transparencies); 2 p.  
Ozalids (4) |
| BOX-FOLDER 51/10 | Wedding music (world begins); vocal choir; 7/5/63  
Copyist's manuscript (transparencies), note attached; 3 p.  
Ozalids (6) |
Music

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| BOX-FOLDER 97/7 | Wedding song/orch # 6  
Manuscript full score ; 4 p. |
| BOX-FOLDER 51/11 | Wedding song/orch # 6  
Copyist's manuscript piano conductor score (transparencies) ; 4 p.  
Ozalids (2) |
| BOX-FOLDER 69/4 | Wedding song/orch # 6  
Parts (21) |
| BOX-FOLDER 51/12 | Wedding song ; Wedding music  
Holograph and manuscript piano-vocal/choral sketches (4 items) ; [5] p. |
| BOX-FOLDER 51/13 | What does one do? # 4  
Photocopy of holograph piano-vocal score with holograph lyric ; 3 p.  
Lyric by Martin Charnin |
| BOX-FOLDER 97/8 | When you stop and think # 5  
Manuscript full score ; 28 p. |
| BOX-FOLDER 51/14 | When you stop and think # 5  
Copyist's manuscript piano conductor score (transparencies) ; 11 p.  
Ozalid with annotations |
| BOX-FOLDER 52/1 | When you stop and think # 5  
Holograph piano-vocal score ; 9 p. + 2nd p. 5  
Holograph piano-vocal score ; 6 p. + 1 p. laid in  
Lyric by Martin Charnin |
| BOX-FOLDER 52/2 | When you stop and think # 5  
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| BOX-FOLDER 69/5 | When you stop and think # 5  
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| BOX-FOLDER 103/1 | A whole lot of happy # 10  
Manuscript full score ; 27 p. + "added intro" attached at front ; 1 p. |
| BOX-FOLDER 52/3 | A whole lot of happy # 10  
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| BOX-FOLDER 52/4 | A whole lot of happy # 10  
Manuscript piano-vocal score ; 5 p. |
| BOX-FOLDER 52/5 | A whole lot of happy # 10  
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Copyist's manuscript piano-vocal score (transparencies) ; 13 p.  
Ozalids (4), 1 copy has 3 laid in ozalids with annotations: "new opening" ; "four bar interlude" ; and p. 1-5 (5th copy) |
| BOX-FOLDER 69/6 | A whole lot of happy # 10  
Parts (22) |
| BOX-FOLDER 52/7 | A whole lot of happy ; vocal choir  
Copyist's manuscript ; 8 p.  
Ozalid |
| BOX-FOLDER 52/8 | Intro to happy # 10  
Copyist's manuscript piano conductor score (transparency) ; [1] p.  
Uniform title: A whole lot of happy  
Ozalid |
| BOX-FOLDER 52/8 | A whole lot of happy # 10  
Copyist's manuscript piano conductor score (transparency), dated: 8/22/63 ; 1 p. |
| BOX-FOLDER 70/1 | Intro to happy # 9A, # 10  
Parts (20)  
Uniform title: A whole lot of happy |
| BOX-FOLDER 52/9 | New "happy" opening  
Uniform title: A whole lot of happy |
| BOX-FOLDER 52/9 | New opening - happy  
Copyist's manuscript short score (transparency) ; [1] p.  
Uniform title: A whole lot of happy  
Ozalid + Ozalids (2) attached to piano-vocal score (incomplete with various annotations and pasteovers) |
| BOX-FOLDER 52/10 | "Happy" opening  
Manuscript short score ; 4 p.  
Uniform title: A whole lot of happy |
| BOX-FOLDER 52/10 | Happy opening ; pno. cond.  
Copyist's manuscript (transparencies) ; 4 p.  
Uniform title: A whole lot of happy  
Ozalids (2) |
| BOX-FOLDER 52/11 | 4-bar interlude "happy" ; mod. Eb to F  
Copyist's manuscript (transparency) ; 1 p.  
Uniform title: A whole lot of happy  
Ozalid |
Music

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<td>BOX-FOLDER 53/2</td>
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<td>Ozalids (2), 1 copy has &quot;new&quot; sections attached</td>
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<td>Happy / rock section # 10A</td>
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<td>BOX-FOLDER 53/3</td>
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<td>Manuscript lead sheet and short score in pencil ; 3 p.</td>
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<td>BOX-FOLDER 53/4</td>
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<td>BOX-FOLDER 53/5</td>
<td>Happy-rock # 10-A (old)</td>
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<td>Ozalids (2) ; p. 4-7 + 6-7</td>
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<td>BOX-FOLDER 53/5</td>
<td>Rock for whole lot of happy</td>
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<td>BOX-FOLDER 53/5</td>
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| BOX-FOLDER 98/3 | Why not # 25  
Manuscript full score ; 17 p.                             |
| BOX-FOLDER 53/6 | Why not # 25  
Copyist's manuscript piano conductor score (transparencies) ; 8 p.  
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Lyric by Martin Charnin                                      |
| BOX-FOLDER 70/4 | Why not # 25  
Parts (23)                                                  |
| BOX-FOLDER 53/7 | Why not # 25  
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| BOX-FOLDER 53/7 | Why it does not  
Ozalid piano-vocal score with new manuscript lyric, "It does not" lyric by Leonard Adelson |
| BOX-FOLDER 53/7 | Verse (abridged)  
Holograph lead sheet sketch with some piano score in pencil ; 1 p. |
| BOX-FOLDER 53/8 | Why not?  
Typed lyric sheets (4) with annotations ; 8 p. ; 1 set dated "7/1/63", 2 sets dated "7/5/63" |
| BOX-FOLDER 98/4 | Why not reprise/vocal # 34  
Manuscript full score ; 14 p.                                        |
| BOX-FOLDER 53/9 | Why not reprise (vocal-happy) # 34 ; pno. cond.  
Copyist's manuscript (transparencies) ; 7 p.  
Ozalids (3)  
Lyric by Martin Charnin                                      |
| BOX-FOLDER 70/5 | Why not reprise/vocal # 34 ; old  
Parts (22)                                                  |
| BOX-FOLDER 53/10 | The wine is mine # 3  
Holograph piano-vocal score ; 7 p.  
Lyric by Leonard Adelson                                         |
| BOX-FOLDER 53/11 | The wine is mine # 3  
Copyist's manuscript (transparencies) ; 6 p.  
Ozalids (3) with various lyric differences                     |
| BOX-FOLDER 98/5 | Words # 30  
Manuscript full score ; 42 p. ; note laid in                         |
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<td>Ozalids (6), various versions (undated) ; 15 p. ; 1 copy has laid in correction form. 17-20, manuscript ; 1 p.</td>
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<td>Copyist's manuscript piano conductor score (transparencies) ; 9 p. + &quot;tag&quot; 3 p.</td>
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<td>Ozalids (3), 2 copies with pasteovers and &quot;fix&quot; in manuscript attached ; 1 p.</td>
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<td>Lyric by Martin Charnin (written in on one ozalid)</td>
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<td>BOX-FOLDER 71/3</td>
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| BOX-FOLDER 54/7 | Yesterdays [forgotten]/orch. # 37 ; pno. cond.  
Copyist's manuscript (transparencies) ; 5 p.  
Ozalid ; on t.p.: exit |
| BOX-FOLDER 71/4 | Yesterdays [forgotten]/orch. # 37 ; pno. cond.  
Parts (51) |
| BOX-FOLDER 54/8 | New ending ; 8/8/63  
Copyist's manuscript (transparency) ; [1] p., m. 20-23  
Uniform title: Yesterday's forgotten  
Ozalid |
| BOX-FOLDER 54/9 | You're not at all like you # 9  
Lyric by Martin Charnin |
| BOX-FOLDER 54/10 | You're not old enough (waltz and tango version) # 10  
| BOX-FOLDER 54/11 | You're not old enough (waltz and tango version) # 10  
Copyist's manuscript (transparencies) ; 4 p. ; with note attached |
| BOX-FOLDER 55/1 | You're not old enough  
Ozalids (2) piano-vocal scores ; 4 p.  
Lyric by Leonard Adelson |
| BOX-FOLDER 55/2 | Zarape (Antoinette's dance)  
| BOX-FOLDER 55/3 | Zarape (Antoinette's dance)  
Copyist's manuscript (transparencies) ; 4 p.  
Ozalid |
| BOX-FOLDER 98/8 | Zenda - verse # 9  
Manuscript full score ; 36 p. + "Zenda end" ; 1 p.  
Uniform title: Zenda |
| BOX-FOLDER 55/4 | Zenda - verse # 9  
Uniform title: Zenda  
Ozalids (4)  
Lyric by Martin Charnin  
Dated: 7/22/63 |
| BOX-FOLDER 55/5 | Zenda - verse # 9  
Copyist's manuscript piano-vocal score (transparencies) ; 10 p.  
Uniform title: Zenda  
Ozalids (4), 1 copy 2 p.  
Lyric of verse by Martin Charnin, "duet" lyric by Leonard Adelson |
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Parts (22)  
Uniform title: Zenda |
| BOX-FOLDER 55/6 | Zenda (new verse)  
| BOX-FOLDER 55/7 | Zenda # 9  
Copyist's manuscript piano-vocal score (transparencies) ; 3 p.  
Ozalids (5) with various annotations ; 10 p.  
Ozalids (2) ; on t.p.: out  
Lyric by Leonard Adelson |
| BOX-FOLDER 55/8 | Zenda # 9 ; refrain II (duet) ; (verse)  
Lyric by Leonard Adelson |
| BOX-FOLDER 55/9 | Zenda  
Ozalids (2) piano-vocal score ; 1 copy 6 p., 1 copy 10 p. |
| BOX-FOLDER 55/10 | Zenda end # 36-A  
Copyist's manuscript piano conductor score (transparency) ; [1] p.  
Ozalid |
| BOX-FOLDER 72/2 | Zenda end # 36-A  
Parts (19) |
| BOX-FOLDER 55/11 | Zenda theme # 29  
Holograph piano score ; 2 p. |
| BOX-FOLDER 55/12 | Zenda theme # 29  
Copyist's manuscript piano score (transparencies) ; 2 p.  
Ozalid |
| BOX-FOLDER 72/3 | Miscellaneous fragments removed from parts |
| BOX-FOLDER 55/13 | Various titles  
Contents:  
- Flavia. Piano-vocal score (no lyric) ; p. [1-3]  
- A girl for every day of the week, A. Sketch ; [p. 4]. Lyric by Adelson and Kuller  
- Waltz. Sketch ; p. [1]  
- Calmato. Sketch ; p. [2]  
- Tunes (Autumn 1958) ; Pacific Palisades, Calif.  
- You took my breath away. Sketch ; p. [1]  
- Lively tempo. Sketch ; p. 2  
- Our usual place. Sketch with lyric ; p. 3  
- [Untitled]. Sketch ; p. 4  
- [Untitled]. Sketch ; p. 5-6 |

Multiple titles - all holographs

Vernon Duke Collection
- Waltz. Sketch ; p. 6
- Ballad. Sketch ; p. 6
- I'll marry a soldier # 5 ; verse ; intro:. Sketch with lyric; p. [1]
- You're not at all like you. Sketch ; p. [2]
- I'll marry a soldier ; refrain ; waltz version. Sketch ; p. [3]
- We ; refrain ; bridge. Sketch ; p. [4]
- Morning you were born # 5, The. Sketch ; [p. 1] ; lyric (not included) by Martin Charnin
- "Civilized people" ending. Sketch (crossed out) ; [8 m.], [p. 2]
- =de. Sketch ; [6 m.], [p. 2]
- I won't stand in your way. Sketch with lyric ; [p. 2]
- Come to me # 13. Sketch with lyric ; [p. 1]
- Tempo di tango. Sketch with lyric ; [p. 2]
- My darling, come. Sketch ; [7 m.], [p. 3]
- I won't stand in your way # 7 ; refrain:. Sketch ; [p. 4]
- That was then, Mr. Rassendyll # 7 ; refrain:. Sketch with lyric ; [p. 1]
- [Unidentified]. Sketch ; [p. 1-2]
- Never let them know what's going on # 13. Sketch ; [p. 3]
- Steady dance tempo ; refrain:. Sketch in Eb ; [1] p.
- [Unidentified]. Sketch in Eb (horizontal lines written in) ; [1] p.; on stationary:
  Nimes (Gard), Le
- Refrain:. Sketch in Bb (sections crossed out) ; [1] p.
- [Unidentified]. Sketch in Eb (crossed out) ; p. [1]
- Refrain:. Sketch for waltz in F ; p. [2-3]
- [Unidentified]. Sketch for 2/2 in C ; p. [3]
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- [Unidentified]. Ozalid of copyist's piano-vocal score, with ammendations ; [4] p.,
  m. 53-108
- (Flavia's arrival) ; Athena's entrance. Piano score ; p. 2-3

BOX-FOLDER 55/14 Unidentified, miscellaneous music, often appears to be fragments cut from parts
Copyist's manuscript (26 items)

Librettos, Script Revisions and Lyric Sheets

BOX-FOLDER 56/1
- Zenda
  Typed bound libretto
  Book by Everett Freeman
  Lyrics by Leonard Adelson, Sid Kuller, Martin Charnin

BOX-FOLDER 56/2
- Zenda ; interim working script ; May 1, 1963 ; #10
  Typed bound libretto
  Book by Everett Freeman
  Lyrics by Leonard Adelson
  Additional lyrics by Sid Kuller

BOX-FOLDER 56/3 Script revisions (most typed items appear to be either carbons, or some form of photocopy)
Zenda (lyrics); compiled by John Everest
Typed lyric sheets, some with annotations
Contents:
• Bounce!
• No more love
• My royal Majesty (+ alternate version laid in)
• When you stop and think
• Now the world begins again
• Zenda (+ alternate version laid in)
• A whole lot of happy
• He wouldn’t dare (laid in)
• The man loves me
• My son-in-law the king (laid in, 2 versions)
• A royal confession
• I wonder what he meant by that
• Yesterday’s forgotten
• Let her not be beautiful
• Breakfast for two (+ alternate version laid in)
• No ifs! no ands! no buts!
• My heart has come a-tumbling down
• Love is the worst possible thing
• Enchanting girls
• Words words words!
• You are all that’s beautiful
• A whole lot of happy (reprise)
• Let her not be beautiful (laid in)

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

Lyric sheets A-N, many with various annotations
Includes:
• Bounce. Typed; p. I-1-1 - I-1-2
• Come to me. Typed; p. 1-8-66 - 1-8-69
• Count the stars. Typed; [1] p.
• I won’t stand in your way. Typed; p. 1-6-35 - 1-6-37
• It does not. Typed; p. II-3-4A - II-3-4B
• Kings and cabbages. Typed; p. I-6-42
• Love is. Typed; p. 2-1-3, 2-1-9 - 2-1-10
• Morning you were born, The. Typed; p. 2-3-23
• Never let them know what’s going on. Typed; p. 2-2-18 - 2-2-19. Manuscript; 1 p. recto and verso


**BOX-FOLDER 56/6**

Lyric sheets O-Z, many with various annotations

Includes:

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

**BOX-FOLDER 56/7**

Unidentified lyric sheets

Includes:

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

**Miscellaneous Items**

**BOX-FOLDER 55/15**

Miscellaneous items

Includes:

- Song listing indicating dates scores were completed. Manuscript (Irv. Kostal?)
- Song listing with show numbers. Ozalids (3) ; [1] p. ; dated: 9/21/63
- Song listing with show numbers. Manuscript (transparency) ; [1] p. ; dated: 8/7/63. Ozalid
- Song listing with show numbers. Manuscript (transparency) ; [1] p. ; dated: 8/3/63
- Scene breakdown with songs and cast indicated]. Typed (2) ; 4 p.
- Song listing with show numbers. Manuscript on music paper ; [2] p. ; dated: July 24
- Los Angeles civic light opera ; subject: 50% road deduction certificate. Typed;
- Copyist's...agreement. Forms (2) with manuscript ; [1] p. each
## Music

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Includes:  
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• Unidentified. Manuscript full score ; p. 4-17  
• Unidentified. Manuscript full score ; p. 47  
• Unidentified. Manuscript full score ; p. 26A |
| BOX-FOLDER 72/3 | Fragments from parts |
| BOX-FOLDER 72/4 | Annotated folders that contained music and other materials from Zenda (55 items) |
| BOX 73-75, 99 | **Vocal Music**  
Vocal Music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc. Arranged alphabetically by title. |
| BOX-FOLDER 73/1 | Anima eroica (ode to St. Brigitte) ; for soprano solo, two flutes, oboe, clarinet and piano ;  
August 1966  
Holograph score (transparencies) ; 18 p.  
Words by Merrill Sparks |
| BOX-FOLDER 73/2 | Anima eroica (ode to St. Brigitte) ; for soprano solo, two flutes, oboe, clarinet and piano ;  
August 1966  
Ozalids (2) of above |
| BOX-FOLDER 73/3 | Anima eroica (ode to St. Brigitte) ; for soprano solo, two flutes, oboe, clarinet and piano ;  
August 1966  
Holograph parts (4) (transparencies) and (4) ozalids |
| BOX-FOLDER 73/4 | As white swans slumber ; poem for voice and orchestra (reduction for voice and piano)  
Words by Smrevskii  
Dedication: to Vitold Iosifovich Malishevsii  
Completed January 11, 1920, Odessa |
| BOX-FOLDER 73/5 | La Bohème et mon couer ; deuxième série ; New York, May 1950  
Copyist's manuscript piano-vocal score (transparencies) (French) ; 21 p.  
Includes: Sept poèmes de Francis Carco  
Contents of Carco Poems:  
• Adieu  
• Autre chanson  
• Parade  
• Le souvenir  
• Juin  
• Personages  
• Complainte |
| BOX-FOLDER 73/6 | La Bohème et mon couer ; deuxième série ; New York, May 1950  
Ozalid (bound) of above |
<table>
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| BOX-FOLDER 73/7 | Fool that I was  
Lyric by Howard Dietz |
| BOX-FOLDER 73/8 | Free as the air  
Ozalids (2) of copyist's manuscript piano-vocal score ; 5 p.  
Lyric by Vernon Duke |
| BOX-FOLDER 73/9 | I touched a leaf of eucalyptus ; for soprano or tenor [and piano]  
Holograph piano-vocal score (transparencies) (Russian) ; 5 p.  
Ozalid  
Words by Nikolai Zabolotskii  
On cover: Pacific Palisades, Calif. 1967 |
| BOX-FOLDER 73/10 | I'm mad about a man about town  
| BOX-FOLDER 73/11 | In this life ; 1964  
Ozalid of holograph piano-vocal score with holograph lyric (Russian) ; 3p.  
Lyric by Vernon Duke |
| BOX-FOLDER 73/12 | Journey to Italy (suite for voice and piano) ; April 1932  
Holograph piano-vocal score (incomplete) (Russian) ; [8] p.  
Ozalids (2) ; 18 p.  
Contents:  
• I. Invitation  
• II. Morning in Florence  
• III. Trip to Assisi  
• IV. Venetian moon  
Words by Mikhail Kuzmin |
| BOX-FOLDER 99/1 | Let me match my private life with yours  
Printed piano-vocal score from November 5, 1932 "Daily Mirror" ; p. 6  
From the revue Americana  
Lyric by E. Y. Harburg |
| BOX-FOLDER 73/13 | Little boy ("Colgate")  
Lyric by Ogden Nash |
| BOX-FOLDER 73/14 | Little girl ("Colgate")  
Lyric by Ogden Nash |
| BOX-FOLDER 73/15 | Lover's song, The  
Holograph piano-vocal score ; [4 p.] + [2] p. sketches (unidentified, crossed out)  
Holograph piano-vocal score (transparencies) ; 6 p. |
<table>
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| BOX-FOLDER 73/16 | Six mélodies sur les paroles de Tristan L’Hermite ; 1951-1953  
Holograph piano-vocal score (transparencies) ; 21 p.  
Uniform title: Mélodies sur les paroles de Tristan L’Hermite  
Contents:  
  • 1. L’amour  
  • 2. Sur Lui-Même  
  • 3. Le testament  
  • 4. Le soupir ambigu  
  • 5. Epitaphe d’un petit chien  
  • 6. La belle Crêpusculaire |
| BOX-FOLDER 73/17 | Six mélodies sur les paroles de Tristan L’Hermite ; 1951-1953  
Uniform title: Mélodies sur les paroles de Tristan L’Hermite  
Ozalid of above (bound) |
| BOX-FOLDER 73/18 | My, what a rainy day  
| BOX-FOLDER 99/2 | Park avenue lyrics ; twelve songs for parlor use ; 1945  
Copyist's manuscript piano-vocal score (transparencies) ; [17] p.  
Contents:  
  • 1. Third avenue laughs at fourth  
  • 2. Chicken salad  
  • 3. Another wedding  
  • 4. Globe Wernicke  
  • 5. Travelling men  
  • 6. Corporation counsellor  
  • 7. Equal quality  
  • 8. Hello darling  
  • 9. Once a month  
  • 10. Inch worms  
  • 11. Park avenue busts  
  • 12. Liebestod  
Words by Alfred Kreymbourg |
| BOX-FOLDER 99/3 | Park avenue lyrics ; twelve songs for parlor use ; 1945  
Ozalid (bound) of above |
| BOX-FOLDER 74/1 | Quatre poèmes de Ch. Cros  
Copyist's manuscript piano-vocal score ; 18 p.  
Uniform title: Poèmes de Ch. Cros  
Contents:  
  • Chanson de la côte  
  • Berceuse  
  • Tableau  
  • Noceur |
| BOX-FOLDER 74/2 | Two poems of Baron A. Delvig ; for high voice and piano  
Holograph piano-vocal score (Russian) ; [12] p.  
Uniform title: Poems of Baron A. Delvig  
Contents: |
I. First meeting
II. Home
Dedication: To Irina Polevitskaia
October-November 1929
In folder marked: Early songs 1919-1932

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

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

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

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

Six romances; 1964
Holograph piano-vocal score (transparencies) "To a foolish beauty"; 4 p.
Uniform title: Romances
Lyrics by Mikhail Lermontov
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| BOX-FOLDER 74/7 | Six romances ; 1964  
Uniform title: Romances  
Ozalid of above (bound) |
| BOX-FOLDER 74/8 | Two romances on lyrics of Dimitrii Klenovskii ; 1965-66  
Holograph piano-vocal score (transparencies) (Russian) ; 7 p.  
Uniform title: Romances on lyrics of Dimitrii Klenovskii  
Ozalid  
Contents:  
• 1. Lines from highschool  
• 2. It is she, my beloved |
| BOX-FOLDER 74/9 | Two romances on lyrics of Mikhail Kuzmin ; 1930  
Holograph piano-vocal score (transparencies) (Russian) ; 8 p.  
Uniform title: Romances on lyrics of Mikhail Kuzmin  
Ozalid  
Contents:  
• 1. Far from the sounds of home  
• 2. Chodowiecki [i.e. Daniel Nikolaus Chodowiecki (1726-1801), German painter] |
| BOX-FOLDER 74/10 | Six songs (1919-1921) ; newly edited in 1930, New York  
Holograph piano-vocal score (Russian with English versions by André Skalski) ; [18] p.  
Uniform title: Songs  
Contents:  
• I. Refrain (words by Anna Akhmatova)  
• II. Days, like colorful marbles (words by Vladimir Dukelsky)  
• II. Wooden church (words by Riourik Ivnev)  
• IV. My Phyllis (words by Fedor Sologoub)  
• V. For this serenity (words by Nicolai Goumilev)  
• VI. My attic window (words by Marina Tsvietaeva)  
In folder marked: Early songs 1919-1932 |
| BOX-FOLDER 74/11 | Six songs (1919-1921) ; newly edited in 1930, New York  
Manuscript piano-vocal score (transparencies) ; 20 p.  
Uniform title: Songs  
Ozalid  
In folder marked: Early songs 1919-1932 |
| BOX-FOLDER 74/12 | Piêsen; op. 4, no. 5. ; September 1919 Kiev  
Holograph piano-vocal score (Russian) ; [1] p.  
Uniform title: Songs |
| BOX-FOLDER 74/13 | II. Morning in Florence (incomplete) ; IV. The Venice Moon  
Uniform title: Songs dedicated to Rieti  
In folder marked: Early songs 1919-1932 |
| BOX-FOLDER 74/14 | II. Morning in Florence (incomplete) ; IV. The Venice Moon  
Photocopy of manuscript piano-vocal score (Russian w/ manuscript English text) ; 18 p.  
Uniform title: Songs dedicated to Rieti |
Contents:
• I. An invitation
• II. Morning in Florence
• III. A trip to Assisi
• IV. The Venice moon
English text by Merril Sparks
In folder marked: Early songs 1919-1932

BOX-FOLDER 74/15
Three songs for tenor solo, three women's voices and piano accompaniment
Ozalids (2) of holograph piano-vocal score ; 19 p.
Uniform title: Songs for tenor solo, three women's voices and piano accompaniment
Contents:
• I. Apollo to the Graces (John Keats)
• II. A night-rain in summer (Leigh Hunt)
• III. Blow, blow thou winter wind (William Shakespeare)

BOX-FOLDER 75/1
Six songs from a Shropshire lad by A.E. Housman ; 1945-49
Holograph full score ; 34 p.
Uniform title: Songs from a Shropshire lad
Contents:
• I. Into my heart
• II. With rue my heart is laden
• III. When I watch the living
• IV. Loveliest of trees
• V. Oh, when I was in love
• VI. Now hollow fires

BOX-FOLDER 75/2
Six songs from a Shropshire lad by A.E. Housman ; 1945-49
Uniform title: Songs from a Shropshire lad
Parts (19)

BOX-FOLDER 75/3
Ten songs to words by Robert Hillyer and Charles Henri Ford ; 1936-1943
Copyist's manuscript piano-vocal score (transparencies) ; 52 p.
Uniform title: Songs to words by Robert Hillyer and Charles Henri Ford
Contents:
• I. A month too late
• II. Against my wall
• II. Now on the idle pond
• IV. Paris was the comeliest man
• V. A sudden chime
• VI. Piping Anne and husky Paul
• VII. You cannot hear me
• VIII. The grapes are ripe
• IX. Slender Naiad of stone
• X. Song of the muse

BOX-FOLDER 99/4
Ten songs to words by Robert Hillyer and Charles Henri Ford ; 1936-1943
Uniform title: Songs to words by Robert Hillyer and Charles Henri Ford
Ozalid (bound) of above

BOX-FOLDER 75/4
Sweetheart ; duet (two female voices) with orchestral accompaniment
Holograph full score (Russian) ; 31 p.
Music

**Container**  
**Contents**

Text from poems of Ippolit Bogdanovich  
Dedication to Sergei Prokofiev

**BOX-FOLDER 75/5**  
Time to return home  
Ozalid of manuscript piano-vocal score with holograph lyric transliteration (Russian) ; 4 p.

**BOX-FOLDER 99/5**  
Victorian street ballads for women's voices and piano ; October 1943  
Ozalid (bound) of holograph piano-vocal score ; 22 p.  
Contents:
  • I. She parted with her lover  
  • II. The mulberry tree (1808)  
  • III. The dark-hair'd girl  
  • IV. The shepherd's holiday  
  • V. I won't be a nun

**BOX-FOLDER 75/6**  
Yours for keeps  
Lyric by Johnny Mercer

**BOX 75-81, 100, 103, 146**  
**Choral Music**  
Choral music of the Vernon Duke Collection consisting of manuscripts, scores, parts, etc.  
Arranged alphabetically by title.

**BOX-FOLDER 75/7**  
Ballade made in the hot weather ; for women's voices and small orchestra (or piano) ; New York, 1945  
Holograph piano-vocal score ; 12 p.  
Poem by W.E. Henley  
Dedication: à Pierre Souvtchinsky

**BOX-FOLDER 103/2-3, 146/1-2**  
The end of St. Petersburg an oratorio for soprano, tenor and baritone, mixed chorus and orchestra ; 1933-1937-1960  
Holograph full score (2); 153 p.

**BOX-FOLDER 146/3**  
The end of St. Petersburg an oratorio for three soloists (soprano, tenor, baritone), mixed chorus and orchestra ; 1933-1937-1960  
Manuscript and holograph full score (transparencies) ; 153 p.

**BOX-FOLDER 76/1**  
The end of St. Petersburg ; 1932-1937  
Ozalid (bound) of holograph score ; 101 p.

**BOX-FOLDER 76/2**  
The end of St. Petersburg ; 1932-1937  
Parts (transparencies, various) (6)

**BOX-FOLDER 76/3, 77/1-2**  
The end of St. Petersburg ; 1932-1937  
Parts, version 1 (woodwinds, brass, percussion)

**BOX-FOLDER 77/3-4, 78, 79/1**  
The end of St. Petersburg ; 1932-1937  
Parts, version 2 (woodwinds, brass, percussion, strings)
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| BOX-FOLDER 79/2 | The end of St. Petersburg; 1937-1960; oratorio (trois soloistes, choeur mixte grand orchestre)  
Ozalids (2) (bound) piano-vocal score, 1 copy with holograph annotations and p. laid in; 103 p. |
| BOX-FOLDER 80/1 | The end of St. Petersburg; mixed choir & soloists  
Manuscript condensed/chorus score (transparencies); 55 p. |
| BOX-FOLDER 80/2 | The end of St. Petersburg; mixed choir & soloists  
Holograph condensed/chorus score (transparencies); p. 7-11, 20, 41-44, 53-55, 72  
Ozalids of above |
| BOX-FOLDER 80/3 | The end of St. Petersburg  
Printed condensed/chorus scores (2); [25] p. |
| BOX-FOLDER 80/4 | The end of St. Petersburg  
Printed program from premiere, January 12, 1938 Carnegie Hall; 20 p. + [3] p. laid in, including some holograph material |
| BOX-FOLDER 80/5 | The end of St. Petersburg  
| BOX-FOLDER 80/6 | The end of St. Petersburg  
Typed lyrics (2 sets); [5] p. |
| BOX-FOLDER 80/7 | Epitaphe [sic]  
Holograph full score; 55 p. |
| BOX-FOLDER 100/1 | Epitaph for soprano solo, mixed chorus and orchestra; 1931-1962  
Holograph full score (transparencies); 75 p.  
Poem by Ossip Mandelstamen translated by Merrill Sparks |
| BOX-FOLDER 100/2 | Epitaph for soprano solo, mixed chorus and orchestra; 1931-1962  
Ozalids (bound) (2) of above |
| BOX-FOLDER 80/8 | Epitaph for soprano solo, mixed chorus and orchestra; April-May 1931  
Holograph piano-vocal score; 30 p.  
Words by Ossip Mandelstamen, translated from the Russian by Elaine de Sinçay Ross |
| BOX-FOLDER 80/9 | Epitaph for soprano solo, mixed chorus and orchestra; April-May 1931  
Holograph piano-vocal score (transparencies); 31 p.  
Ozalids (3)  
| BOX-FOLDER 81/1 | Paris aller et retour  
Ozalid of manuscript piano-vocal score; 55 p.  
Contents:  
• I. Paris aller et retour  
• II. L Homme se lève et chante  
• III. La femme se lève [à son tour] et chante |
• IV. Les enfants [nouent ronde]
• V. Le duo
• VI. Choeur final
Typed lyric sheets ; 9 p.
Photocopies of lyric sheets
Words by Paul Gilson

BOX-FOLDER 81/2
A song about myself (poem by John Keats) for mixed chorus and orchestra or piano
accompaniment ; June 1944
Manuscript piano-vocal score ; 30 p.
On cover: To Francis Poulenc

BOX-FOLDER 81/3
A song about myself (poem by John Keats) for mixed chorus and orchestra or piano
accompaniment ; June 1944
Photocopy of above
Manuscript on cover: To Robert Shaw

BOX-FOLDER 81/4
A song about myself (poem by John Keats) for mixed chorus and orchestra or piano
accompaniment ; June 1944
Negative photostat of above

BOX 82-87, 100-101
Instrumental Music
Instrumental music of the Vernon Duke Collection consisting of manuscripts, scores, parts,
etc.
Arranged alphabetically by title.

BOX-FOLDER 82/1
Ballade for piano with strings with timpani obligato
Holograph score ; 52 p.
1931 revised 1943

BOX-FOLDER 82/2-3
Ballade for piano with strings with timpani obligato
Negative photostats of above

BOX-FOLDER 82/4
Ballade for piano with strings with timpani obligato
Parts (transparencies) (7)

BOX-FOLDER 82/5
Ballade for piano with strings with timpani obligato
Parts (ozalids) (10)

BOX-FOLDER 83/1
Dance of the harlequin [Tanets Arlekina]

BOX-FOLDER 83/2
Dédicaces for piano solo, soprano obligato and orchestra
Holograph score ; 88 p.
Contents:
• Poem by Guillaume Apollinaire
• I. L’Envoi
• II. ‘A la ville
• III. ‘A la campagne
• IV. ‘A la mer épilogue
November 1937 revised version April 1965
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| BOX-FOLDER 83/3 | Dédicaces for piano solo, soprano obligato and orchestra  
Reproduction of above (waxed transparencies) |
| BOX-FOLDER 83/4 | Dédicaces for piano solo, soprano obligato and orchestra  
Holograph condensed score (transparencies) ; 63 p. |
| BOX-FOLDER 83/5 | Dédicaces for piano solo, soprano obligato and orchestra  
Ozalids (2) (bound) of above  
On cover: "two-piano-version" |
| BOX-FOLDER 84/1 | Hommage [sic] to Offenbach for violin and piano ; November 1957  
Holograph score ; 21 p.  
Contents:  
• I. Old man's polka  
• II. Bridge of sighs  
• III. America rediscovered |
| BOX-FOLDER 84/2 | Hommage [sic] to Offenbach for violin and piano ; November 1957  
Parts (8) |
| BOX-FOLDER 84/3 | Malibu elegy  
Ozalid of holograph piano score ; 6 p.  
February 1956 |
| BOX-FOLDER 84/4 | Trois morceaux pour piano, op. 1 ; 1918  
Uniform title: Morceaux pour piano, op. 1  
Contents:  
• 1. Prélude es-dur  
• 2. Nocturne fis-dur  
• 3. Étude |
| BOX-FOLDER 84/5 | Deux morceaux ; pour piano seul ; op. 5  
Holograph piano score ; 5 p.  
Uniform title: Morceaux pour piano seul, op. 5  
Contents:  
• 1. Prelude  
• 2. 'Etude  
On cover: Constantinople Mai 1921 |
| BOX-FOLDER 84/6 | Morning mist (theme)  
Holograph score ; 7 p. |
| BOX-FOLDER 84/7 | Five novellas, op. 6 for piano ; September 1919 Kiev  
Uniform title: Novellas, op. 6 for piano |
| BOX-FOLDER 84/8 | Ode to the milky way for large orchestra ; 1937-1945  
Holograph piano reduction ; 14 p. |
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<th>Container</th>
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| BOX-FOLDER 84/9 | Ode to the milky way for large orchestra ; 1937-1945  
Negative photostat of holograph full score ; 40 p. |
| BOX-FOLDER 84/10 | Our last tango for piano or orchestra ; October 1955  
Ozalids (2) of holograph piano score ; 7 p. |
| BOX-FOLDER 84/11 | Two pieces for orchestra, op. 3 ; arranged for piano - 4 hands by the author  
Holograph piano score (incomplete) ; [8] p.  
Uniform title: Pieces for orchestra, op. 3  
Contents:  
- 1. Autumn dance  
- 2. Postal dance  
Dedication: To Vladimir Nikolaevich Ilvin |
| BOX-FOLDER 84/12 | Quatre preludes, op. 9 ; Novembre 1919 Kiev  
Uniform title: Preludes, op. 9 |
| BOX-FOLDER 84/13 | Public gardens (overture) for small orchestra ; 1934, revised 1945  
Holograph score ; 31 p.  
On t.p.: Public gardens (suite) |
| BOX-FOLDER 84/14 | Public gardens (overture) for small orchestra ; 1934, revised 1945  
Negative photostat of above |
| BOX-FOLDER 84/15 | The public gardens  
| BOX-FOLDER 85/1 | Quartet in C major ; 1956  
Parts (bound) (4) |
| BOX-FOLDER 85/2 | Serenade to San Francisco ; July-September 1956  
Ozalid (bound) of holograph piano score with holograph annotations & p. laid in ; 52 p. +  
ozalid of holograph piano score for "Sailors on Market stree" laid in ; p. A-M ; +  
Contents:  
- I. Golden gate bridge  
- II. A stroll on Post street  
- III. Fog over Alcatraz  
- IV. No Russians on Russian hill  
- V. Sausalito Nocturne  
- VI. A whiff of fisherman's wharf  
- VII. Two on telegraph hill  
- Sailors on Market street  
- VIII. Chinatown promenade  
- IX. Love that cable car  
- X. Embarcadero meregue  
- XI. Romantic epilogue |
| BOX-FOLDER 85/3 | Sonata in f# minor (for piano) (unfinished) by Franz Schubert, edited by Vernon Duke 1967  
Editor's holograph piano score (transparencies) ; 24 p. |
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| BOX-FOLDER 85/4 | Sonata no. 1. in g minor, op. 1, for piano ; 1920-1921  
Holographs piano score in pencil ; 22 p.  
Holograph piano score in ink ; 18 p |
| BOX-FOLDER 85/5 | Sonate (violin et piano) ; 1948-1949  
Holograph violin part ; 13 p. |
| BOX-FOLDER 85/6 | Second symphony (in D flat major) new version (1952) ; 1928-1945  
Holograph full score ; 136 p. |
| BOX-FOLDER 100/3 | Second symphony (in D flat major) new version (1952) ; 1928-1945  
Copyist's manuscript full score (transparencies) ; 107 p. |
| BOX-FOLDER 85/7, 86/1-4 | Second symphony (in D flat major) new version (1952) ; 1928-1945  
Parts |
| BOX-FOLDER 101/1 | Symphony n. 3 (in E) ; 1946  
Ozalid (bound) of holograph full score ; 161 p.  
On verso of cover: This score (N 5) has been corrected on Jan. 17th 1950 ; check all other scores. Vladimir Dukelsky |
| BOX-FOLDER 86/5 | Symphony n. 3 (in E) ; 1946  
Parts (string) (4) |
| BOX-FOLDER 101/2 | Symphony n III in E (piano duet version)  
Ozalids (bound) (2) of copyist's manuscript two piano score ; 59 p. |
| BOX-FOLDER 87/1 | Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955  
| BOX-FOLDER 87/2 | Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955  
Holograph score (transparencies) ; 26 p. + item laid in ; [1] p. |
| BOX-FOLDER 87/3 | Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955  
Ozalids (bound) (3) of 26 p. score |
| BOX-FOLDER 101/3 | Variations on an old Russian chant (XVIIIth century) for oboe and strings ; September 1955  
Ozalids (bound) (2) of 22 p. score |
| BOX-FOLDER 87/4 | Verlainiana, little suite for large orchestra on poems of Paul Verlaine for two pianos, four hands  
Holograph two piano score ; [22] p.  
Notes: movements 1, 4 completed July 1919; movements 2, 3, 5 completed August 1919 ;  
movement 6 completed September 1919 |
| BOX-FOLDER 87/5 | Waltz anyone (piano solo) ; October 1955  
Ozalid of holograph piano score ; 8 p. |
Music

Container       Contents

BOX-FOLDER 87/6    Unidentified
                   Holograph piano score/short score (various) ; [24] p.

BOX 88           Sketchbooks
                   Sketchbooks of the Vernon Duke Collection.
                   Arranged chronologically.

BOX-FOLDER 88/1  Sketchbook 1. The spiral Mozart music book no. 1928
                   Holograph sketches ; [36] p. + [10] p. laid in
                   Recto of back cover torn, with holograph song listing

BOX-FOLDER 88/2  Sketchbook 2. Music writing book no. 4 standard size 60 pages
                   sheets
                   On cover: Tunes NY spring 1934 - LA 1957

BOX-FOLDER 88/3  Sketches
                   Holograph sketches ; [2] leaves (1 with torn leaf attached)
                   Two of the sketches notated: (First appearance of "Can't get started!") ; First appearance
                   of "Taking a chance on love"

BOX 88-89, 101  Music by Other Composers
                   Music by other composers in the Vernon Duke Collection.
                   Arranged alphabetically by composer and title therein.

BOX-FOLDER 88/4  Berger, Arthur
                   Garlands

BOX-FOLDER 88/4  Three poems from "words for music perhaps"

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A hundred women in one (5)

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Take me out or take me in (but take me) (4)

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Eliscu, Edward

Ask me

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It's ten to one

One tete-a-tete

Fetter, Ted

All in fun

At your feet

Baby it may be fate

Come what may

Greek to you

Hello forever

Here comes romance

I do the same old thing again

I'm delighted with you

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Kinda care for you

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BOX 105-108  

**Writings**

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

| BOX-FOLDER 105/1 | ASCAP salute                                      |
| BOX-FOLDER 105/2-3 | Articles and interviews                         |
|                | Includes materials in Russian                   |
| BOX-FOLDER 105/4 | Clippings                                        |
| BOX-FOLDER 105/5 | Conductor's conduct                              |
|                | Research material only                          |
| BOX-FOLDER 105/6 | Lectures                                        |
|                | *Listen here!*                                   |
| BOX-FOLDER 105/7 | About myself                                     |
| BOX-FOLDER 105/8-12 | Chapters 3, 6-7, 9-10 (drafts)                |
| BOX-FOLDER 105/13 | Clippings                                        |
| BOX-FOLDER 105/14 | Correspondence                                   |
| BOX-FOLDER 105/15 | Miscellany                                       |
| BOX-FOLDER 105/16 | Name index                                       |
| BOX-FOLDER 105/17 | Research materials                               |
| BOX-FOLDER 105/18 | Surveys (critics, composers, and conductors)    |
| BOX-FOLDER 105/19 | Miscellaneous writings                          |

*Passport to Paris*

| BOX-FOLDER 106/1-15 | Chapters 1-15 (drafts)                          |
| BOX-FOLDER 107/1-10 | Chapters 16-19 (drafts)                         |
| BOX-FOLDER 107/11 | Correspondence, 1955 April 22 - 1964 April 28 (13) |
| BOX-FOLDER 108/1-4 | Drafts                                           |
|                | Early title: April in Paris                     |
| BOX-FOLDER 108/5-6 | Miscellany                                       |
|                | Unused material and photo proofs                |
| BOX-FOLDER 108/7 | Schönberg, Arnold                               |
| BOX-FOLDER 108/8-9 | Stories, articles, liner notes, and book reviews |
| BOX-FOLDER 108/10-11 | Stravinsky, Igor                               |
| BOX-FOLDER 108/12 | "The surrealist suite"                         |
| BOX-FOLDER 108/13 | Thomson, Virgil                                 |

BOX 109-122  

**Correspondence**

Correspondence of the Vernon Duke Collection. Arranged alphabetically by correspondent.
| BOX 109 | A (miscellaneous)  
| | ABC-Paramount Records, Inc., (undated) [1]  
| | ASCAP, (1948-68) [6]  
| | Abbott, George, (1940-48) [2]  
| | Abravanel, Maurice, (1956 & undated) [4]  
| | Academy of Motion Picture Arts & Sciences, (1953) [1]  
| | Adams, Stanley, (1960-69 & undated) [3]  
| | Adamson, Harold, (1953) [1]  
| | Allen, Steve, (1959) [1]  
| | Alphand, Claude, (1948-54) [4]  
| | Altman, Leonard, (1963-66 & undated) [29]  
| | American Guild of Authors & Composers, (1958-69 & undated) [8]  
| | Atlantic Recording Corp., (1949-57) [6]  
| | Avedenskii, A., (1955 & undated) [5]  
| | Ba - Bh (miscellaneous)  
| | Bacall, Lauren, (undated) [1]  
| | Bacherac, Alexandre, (1965-67) [13]  
| | Bagley, Ben, (1964-67) [9]  
| | Baker, Dorothy Gilliam, (1955) [3]  
| | Balanchine, George, (1939-52 & undated) [6]  
| | Barati, George, (1960-62 & undated) [18]  
| | Baron, Herman, (1955-64) [5]  
| | Barraud, Henri, (1948-64 & undated) [33]  
| | Basil, Colonel Wassili de, (1935-41) [2]  
| | Bason, Fred, (1965-68) [17]  
| | Bastien, André Paul, (1953 & undated) [4]  
| | Beach, Denney, (1952-62 & undated) [73]  
| | Beamish, Elsa & Leander, (1955 & undated) [6]  
| | Beaton, Cecil, (undated) [1]  
| | Beckhard, Robert, (1955-56) [5]  
| | Behrman, S. N., (1941) [1]  
| | Bennett, Robert Russell, (1950) [1]  
| | Bermuda Trade Development Board, (1965) [6]  
| | Bernstein, Leonard, (1946-68 & undated) [8]  
| | Bertenson, Sergei, (1955-51 & undated) [63]  
| | Beucler, André, (1953 & undated) [6]  
| BOX 110 | Bi - Bz (miscellaneous)  
| | Bois, Mario, (1966) [7]  
| | Bolshukin, Yuri, (1965-67) [8]  
| | Bongartini, Serge, (1963 & undated) [5]  
| | Boosey & Hawkes, Inc., (1948-68) [17]  
| | Braggiotti, Mario, (1951-55 & undated) [4]  
| | Breyner, Charles, (1947-49) [8]  
<p>| | Bronner, Edwin |</p>
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Brown, Malcolm, (1961-65 & undated) [16]
Buchwald, Art, (1954) [2]

Ca - Cn (miscellaneous)
Cadillac Motor Car (G.M.), (undated) [1]
Caen, Herb, (undated) [1]
Cahn, Sammy, (1952 & undated) [12]
California, University of, (1956-66) [2]
Carter, Desmond, (1934) [1]
Castelli, Bertrand, (1962 & undated) [6]
Cerf, Mrs. Bennett, (1949) [1]
Champion, Gower and Marge, (undated)
Chappell & Co., Inc., (1952-69 & undated) [86]
Charchoune, Serge, (1949-65 & undated) [27]
Charnin, Martin, (1963-69 & undated) [60]
Chatman, Boris, (undated) [1]
Chautauqua Institution, (1955) [3]
Chicago Symphony Orchestra, (1946) [1]
Ciardi, John, (1964) [1]
Cincinnati Symphony Orchestra, (1948) [1]
Claiborne, Craig, (1967 & undated) [2]
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Claude, Francis, (1949-69) [29]
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Co - Cz (miscellaneous)
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Colomb de Daunant, Edmond, (1948-66 & undated) [57]
Columbia University, (1955) [1]
Condé Nast, (1951-53 & undated) [5]
Cooper Associates, Frank, (1956-57) [7]
Criterion Music Corp., (1953-66) [4]
Curcio, Armando, (1966-68) [8]

D (miscellaneous)
Dallas Symphony Orchestra, (1955) [5]
Darov, Anatole, (1967-68 & undated) [45]
Dauphin, Claude, (undated) [2]
De Casa Fuerte, Yvonne, (1963 & undated) [2]
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<td>Duncan, Todd, (1940-65) [2]</td>
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Elektra Corp., (1965) [1]
Engel, Lehman, (1955) [1]
Ertegun, Nesuhi, (1952-59 & undated) [24]
Everest, John, (undated) [3]
Everest Records, (1968) [9]
Ewen, David, (1956-58) [5]

F (miscellaneous)

Fessenko, Tatiana, (1965-68 & undated) [65]
Fischer, Inc., Carl, (1947-53) [41]
Franco, Johan & Eloise, (1950-57) [5]
Frank Music Corp., (1955-57) [50]
Frank, Sherman, (1960-68) [11]
Freedley, Vinton, (1947) [3]

G (miscellaneous)

Garland, Patrick, (1960 & undated) [13]
Gershwin, Ira, (1936-69) [13]
Goulding, Edmund, (undated) [1]
GRAM (Group Russian Youth Artists), (1967-68 & undated) [21]
Grant, George, (1965 & undated) [5]
Green, John, (1969) [1]
Gruber, John, (1964 & undated) [13]
Guild of American Composers, (1955) [2]
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Newman, Alfred, (1955) | [1] |
Newsweek, (1951-64) | [4] |
New York Herald Tribune, (1941-64) | [2] |
North, Alex, (1949) | [1] |
Northwestern University, (1949) | [1] |

O (miscellaneous)
Oakland Tribune, (1965) | [3] |
Obelensky, Serge, (1951-63) | [2] |
Oxford University Press, (1955) | [2] |

Pa - Pd (miscellaneous)
Pacific Coast Festival, (1954) | [24] |
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Pe - Pz (miscellaneous)
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<td>Sarnoff, Thomas W., (1960) [1]</td>
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- **Storyboard for Colgate soap television commercial**
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Arranged chronologically.

1921-1935 ; Ballet: Zephyr & Flora ; Symphony in F Major, Boston Symphony ; Symphony #2 ; Garrick Gaieties ; Walk a Little Faster ; Ziegfeld Follies 1934 ; Ballet: Jardin Public

1936 [1937]
Clippings on: Ziegfeld Follies 1936 ; Jardin Public (new version), The Show is On, Ballet: Field Day ; Duke hired to complete Gershwin score for: Goldwyn Follies of 1938 ; Duke as pallbearer at George Gershwin's funeral ; performance of 2 Duke Symphonies in Paris ; articles by Duke ; plans for a musical Serena Blandish
Contains: photographs, clippings, programs, letters & telegrams (including ones from: Josephine Baker, Noel Coward, Moss Hart, George and Ira Gershwin, Serge Prokofieff, Gene Buck, Paul Bowles)

1938 - Hi-Lo Concerts ; End of St. Petersburg ; 1939 - Keep Off the Grass ; 1942 - Lady Comes Across ; '43 & '44
Clippings on: Plans to musicalize "The Orchid" to be called Carousel ; High - Low Concerts ; premiere of Duke's "Dedicaces" for pianoforte, orchestra and soprano obligato in Boston ; premiere of "The End of St. Petersburg" at Carnegie Hall ; tributes to Jack Robbins ; plans for musical to be titled Little Joe (which later became Cabin in the Sky) ; performance of Symphony No. 1, in F major at Carnegie Hall ; ballet "Keep Off the Grass" ; Midnight Frolics ; plans to write musical score for adaptation of Much Ado... ; musical The Lady Comes Across ; musical Banjo Eyes ; Cello Concerto ; musical Dancing in the Streets (closed out of town) ; Letter from George Abbott

Cabin in the Sky 1940[-1943]
Clippings, programs, etc. from: Cabin in the Sky ; It Happens On Ice
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'41-'42 ; Cabin [in the Sky] ; Banjo Eyes
Clippings, programs, etc., from: Cabin in the Sky, national tour ; collaboration between Vernon Duke and John Latouche ; Banjo Eyes ; The Lady Comes Across
Letters from: Howard Dietz, John Latouche, and others

1943[-1944] ; Jackpot ; Cabin [in the Sky] (movie)
Clippings, programs, etc. from: Jackpot ; premiere of Violin Concerto in G minor, Boston Symphony. Conducted by Serge Koussevitzky 3/18/43 ; film version of Cabin in the Sky, Ted Fetter lawsuit for interests in "Taking A Chance On Love" ; announcements of
upcoming *Dancing in the Streets*; premiere of Ballade for Strings and Piano with Timpani obligato, New York Times Hall, 2/21/44 (and subsequent concerts)

**BOX 140**

*Tas and Spurs* ; 1943

Loose clippings in folder

**BOX 141**

*Tars and Spurs* ; *Sadie Thompson* ; 1st Violin Concerto ; [1944]

Clippings, programs etc., from: *Tars and Spurs* ; New York premiere of Concerto for Violin and Orchestra ; *Jackpot* ; *Sadie Thompson*

**BOX 141**

1942-1944-1948-1949 [1950] ; *Banjo Eyes* - Eddie Cantor ; Violin Sonata premiere ; Society for Forgotten Music (American founding) ; Cello Sonata ; Yado Festival - 1950 ; Dean Dixon ; Bal des Blanquisseuses ; x-tra pages in back

Clippings, programs, etc. from: premiere of "Ode to the Milky Way" conducted by Bernstein 11/46 ; 4/48 VD returns from a year in Paris, including a production of Ballet *The Washerwomen's Ball* ; 6/5/48 VD sails for Paris to meet with Society for Forgotten Music, will work on score for musical 24 Milord d'Arsonville, and a proposed series of French and American exchange radio concerts ; plans for *He and She* ; premiere of Violin Sonata in D ; N.Y. premiere of Cello Concerto with Dean Dixon conducting ; *Sweet Dreams* ; plans for French musical *Carnival* ; broadcasts in France of: Cantat "Paris Aller et Retour" and Symphony No. 3, 1948 ; "Paintings by Famous Amateurs" 11/7/49 including submission by Duke ; eighth Yaddo Music Period includes Duke's "Shropshire Lad" , 1950

**BOX 142**

1946-1947 ; French ballet performances "Le Bal des Blanchisseuses" ; Symphony #3 - Brussels performance ; x-tra pages in back

Clippings, programs, etc. from: radio premiere of Cello Concerto, conducted by Bernard Herrmann, 9/14/47 ; Les Ballets des Champs-Elysees production of Le Bal Des Blanchisseuses (Ball of Laundresses), later toured in London and in the U.S. ; Ogden Nash's Musical Zoo ; *Dancing in the Streets*, Boston 1943 ; telegram from Ogden Nash ; 2 letters from Boris Kochno

**BOX 142**

[1948-49] '50 & '52

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

**BOX 142**

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

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

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  Opening night telegrams, including ones from: Yul Brynner and Jerry Robbins; Opening night notes from: Bette Davis and Milton Rosenstock; Reviews and clippings; VD autobiography "April in Paris" sold to Little Brown; VD commissioned by Roland Petit to write new ballet score; VD score *M'Lord* optioned by Edwin Lester; *April in Paris*; *Entr'Acte*, ballet with George Balanchine; *At Home With Ethel Waters* |
| BOX 144   | 1954[1955][1957]; *Dilly*; Dean Dixon - Violin Concerto
  Clippings on: plans for *Dilly*; *The Golden Apple* (because of Latouche); performances of VD's violin concerto in Europe; American premiere of *The Washerwoman's Ball*; plans for a musical version of Moliere's *Bourgeois Gentilhomme*; recording of VD's score for ballet "Souvenir De Monte Carlo"; performances and publication of VD's "C-Major Quartet"; decision to go by one name -- Vernon Duke; score for *Time Remembered*; recording of "Souvenir De Monte Carlo"; plans for musical *Paris After Dark* |
| BOX 145   | 1955-56-57; "Passport to Paris"; 3rd Symphony; *Littlest Review*; Latouche "Obit"
  Clippings on: publication of "Passport to Paris"; *April in Paris*; US premiere of 3rd Symphony; plans for *Dilly*; letter from Alfred A. Knopf; Bobby Short recording; VD being sought to write screenplay and score for first film production of Mary Pickford's newly formed movie company; NBC-TV negotiating for rights to three unproduced VD musicals; production and recording of *The Littlest Revue* |
| BOX 145   | '62 & '63; *Zenda*, etc.
  Clippings on: San Francisco Civic Light Opera production of *Zenda*; opening night telegrams and notes; publication of VD's "Listen Here!" |
## APPENDIX I: Songs from Shows

**Song Title**  
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Show Title</th>
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<tbody>
<tr>
<td>Afternoon delightful</td>
<td><em>Diamond in the rough</em></td>
</tr>
<tr>
<td>Ages ago</td>
<td><em>Time remembered</em></td>
</tr>
<tr>
<td>All the luck in the world</td>
<td><em>The pink jungle</em></td>
</tr>
<tr>
<td>Alone at night</td>
<td><em>Zenda</em></td>
</tr>
<tr>
<td>Alone (the whaling widows)</td>
<td><em>Nantucket</em></td>
</tr>
<tr>
<td>Announcement/rehearsal</td>
<td><em>Zenda</em></td>
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<tr>
<td>Another day, another buck</td>
<td><em>Dilly</em></td>
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<tr>
<td>Any woman who is willing will do</td>
<td><em>Sadie Thompson</em></td>
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<tr>
<td>Arm-in-arm</td>
<td><em>Dancing in the streets/Jackpot</em></td>
</tr>
<tr>
<td>Artists</td>
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<tr>
<td>Athena</td>
<td><em>Zenda</em></td>
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<tr>
<td>Athena's dance</td>
<td><em>April in Paris</em></td>
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<tr>
<td>Aupres de Ma Blonde</td>
<td><em>Dilly</em></td>
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<tr>
<td>Bachelorhood</td>
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<tr>
<td>Back in circulation</td>
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</tr>
<tr>
<td>Backlot blues, The</td>
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<tr>
<td>Ban the book!</td>
<td><em>Dancing in the streets</em></td>
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<td>Bay of Botany</td>
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<tr>
<td>Below the equator</td>
<td><em>Casey Jones</em></td>
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<tr>
<td>Big towns and the small towns, The</td>
<td><em>Zenda</em></td>
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<tr>
<td>Bird that never learned to fly, A</td>
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<td>Blind date</td>
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<td>Blow the man down</td>
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<td>Born at last</td>
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<td>Bounce</td>
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<td>Boys, boys</td>
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<tr>
<td>Breakfast</td>
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<tr>
<td>Brian</td>
<td><em>Zenda</em></td>
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<tr>
<td>Business or pleasure</td>
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<tr>
<td>Cabin in the sky</td>
<td><em>Dancing in the streets</em></td>
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<tr>
<td>Cancan in the canteen</td>
<td><em>Diamond in the rough</em></td>
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<tr>
<td>Censorship</td>
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<td>Charming waltz</td>
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<td>Chic talk</td>
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<tr>
<td>Come to me</td>
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<tr>
<td>Comforts of home</td>
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<tr>
<td>Command performance</td>
<td><em>Jackpot</em></td>
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<tr>
<td>Count the stars</td>
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<tr>
<td>Dear little cottage</td>
<td><em>Diamond in the rough</em></td>
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<tr>
<td>Devil in you is strong, The</td>
<td><em>Nantucket</em></td>
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<tr>
<td>Diamond in the rough</td>
<td><em>Dilly</em></td>
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<td>Diddle-daddle</td>
<td><em>Cabin in the sky</em></td>
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<tr>
<td>Dilly</td>
<td><em>The pink jungle</em></td>
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<tr>
<td>Do what you wanna do</td>
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<tr>
<td>Don't you ever cross me path</td>
<td><em>Dancing in the streets/Jackpot</em></td>
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<tr>
<td>Don't'cha hate it (when they sing a...)</td>
<td></td>
</tr>
<tr>
<td>Ella the elephant</td>
<td></td>
</tr>
</tbody>
</table>

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118 Vernon Duke Collection
Show Title
Zenda
Zenda
Diamond in the rough
Paris after dark
Casey Jones
Dancing in the streets/Jackpot
Dilly
Zenda
Casey Jones
Jackpot
Sadie Thompson
Zenda
Cabin in the sky
Sadie Thompson
Zenda
The pink jungle
Dancing in the streets
Sadie Thompson
Cabin in the sky
The pink jungle
Cabin in the sky
The pink jungle
Zenda
Zenda
Zenda
Casey Jones
Zenda
Zenda
Diamond in the rough
Zenda
Sadie Thompson
The pink jungle
Zenda
Casey Jones
Sadie Thompson
Dilly
Zenda
Zenda
Dancing in the streets
Dilly
Dancing in the streets/Jackpot
Casey Jones
Jackpot
Sadie Thompson
The pink jungle
Jackpot
April in Paris
April in Paris
Zenda
**Song Title**
I wonder what he meant by that
I own a piece of a girl
I can take it or leave it
I may never get well again
I wanna go back
I may say maybe
I says to him
I think you're pretty too
I kissed my girl goodbye
I knew you well
I haven't a bean in my jeans
I sure have been in love
I'll marry a soldier
I'll be loving you
I'm about to become a lover
I'm not his sister anymore
I'm in love with my top sergeant
I'm in love with a dame (with a...)
I'm called the king
I'm goin' places
In my old Virginia home
In our chateau in Brooklyn
In my dreams
Introducing Mr. Rassendyl
Invocation to Venus
It does not
It must be good
It's tough to be a girl
It's a quaint little custom
It's been pleasant, pleasant
It's not so bad to be good
It's been done
Jackpot
Jazz fugue
Je t'aime-I love you
Jenny, Jenny (save your dreams)
Join the marines
Judgement of Paris, The
Jumpin' frog
Just lucky, I guess
Just like children
Keep your amateur standing
Key to the gates, The
Kings and cabbages
Kiss your baby goodbye
Kissing song, The
Lad for ev'ry lass, A
Lad for ev'ry lass, A
Ladies like us

**Show Title**
*Zenda*
*Jackpot*
*Casey Jones*
*Diamond in the rough*
*Jackpot*
*Casey Jones*
*Sweet bye and bye*
*Time remembered*
*Jackpot*
*Nantucket*
*Paris after dark*
*Dilly*
*Zenda*
*She's working her way through...*
*Dilly*
*Diamond in the rough*
*Jackpot*
*Dancing in the streets/Jackpot*
*Helen of Troy*
*Casey Jones*
*Cabin in the sky*
*Dilly*
*Dancing in the streets*
*Zenda*
*Helen of Troy*
*Zenda*
*April in Paris*
*The pink jungle*
*Zenda*
*Paris after dark*
*Cabin in the sky*
*Dilly*
*Jackpot*
*Cabin in the sky*
*Nantucket*
*Paris after dark*
*Sadie Thompson*
*Helen of Troy*
*Diamond in the rough*
*Dilly*
*The pink jungle*
*Dancing in the streets*
*Sadie Thompson*
*Zenda*
*Dancing in the streets*
*Dilly*
*Dilly*
*Diamond in the rough*
*Casey Jones*
**Song Title**
Language of love, The
Let her not be beautiful
Let's be young
Life
Life is such a pleasure
Life's a funny present from someone
Little marriage is a dangerous thing, A
Little Streptococcus, The
Little poppa Satan
Live and love a lot
Livin' it up
Lonely in Paris
Long last mile, The
Look at me
Love me now
Love for sure
Love turned the light out
Love me tomorrow
Love is like an elephant
Love is the worst possible thing
Love is still for free
Love put the light out
Loveless you and hateful me
Lucre, love or liquor
M-10
M-11
Made in Nantucket
Magic music
Man upstairs, The
Man loves me, The
Man my mother married, The
Man you are, The
Mazurka
Men's dance
Mister Harvey Pruitt
Mocambo mambo
Montage poster
Morning you were born, The
My broker told me so
My handsome
My heart decided
My heart has come a tumblin' down
My royal majesty
My sky without a star
My son-in-law the king
National anthem
Never let them know what's going on
New pilgrims' prayer, The
New year filled with love, A

**Show Title**
Paris after dark
Zenda
Sweet bye and bye
Zenda
April in Paris
Sadie Thompson
Jackpot
Jackpot
Cabin in the sky
Diamond in the rough
Cabin in the sky
Paris after dark
Jackpot
Dilly
Dilly
The pink jungle
Cabin in the sky
Cabin in the sky
Nantucket
Zenda
She's working her way through...
Cabin in the sky
Zenda
Dilly
The pink jungle
The pink jungle
Nantucket
Zenda
Cabin in the sky
Zenda
Casey Jones
Diamond in the rough
Zenda
Sadie Thompson
Casey Jones
Dilly
Zenda
Zenda
Sweet bye and bye
Sadie Thompson
Nantucket
Zenda
Zenda
The pink jungle
Zenda
Zenda
Zenda
Diamond in the rough
Diamond in the rough
Song Title
Night is filled with wonderful sounds
No ifs - no ands - no buts
No one is perfect
No more love
No two ways about love
No one owns tomorrow
Nobody but Tess
Not so bad to be good
Not a care in the world
Nothing is too good
Now is the time for all good men
Now the world begins again
Old friend
On my own
Once I fall
One night ago
Only once Sur le Pont d'Avignon
Organization
Orland national anthem
Our usual place
Paris in New York
Paris after dark
Parties
Patroness of art
Perfect chaperone, The
Persian room-ba
Pincus et cie
Pink jungle, The
Plaza music
Please be patient with me
Prelude
Pull a rabbit out of the hat
Quadrille, The
Queen mother's crossover
Queen is always on display, A
Railroad woman, A
Roses in the rain
Royal confession, A
Safe little world
Same old love
Same as a man
Savannah
Segue to palace
She has to be the right girl
Sign on the dotted line
Since yesterday
Since the ballet came to Shubert Alley
Singing commercial
Small world

Show Title
Zenda
Helen of Troy
Zenda
Zenda
The pink jungle
Cabin in the sky
Cabin in the sky
Nantucket
Dilly
Zenda
Zenda
Zenda
April in Paris
Zenda
Zenda
The pink jungle
Paris after dark
Casey Jones
Zenda
Diamond in the rough
The pink jungle
Diamond in the rough
The pink jungle
Zenda
Diamond in the rough
Zenda
Helen of Troy
Casey Jones
Dilly
Zenda
Diamond in the rough
The pink jungle
Casey Jones
Cabin in the sky
Zenda
Diamond in the rough
Zenda
Dilly
Jackpot
Sweet bye and bye
Dilly
**Song Title**
Small talk
Something new
Song of our love
Stayin' 'in woman
Step up and shake
Story conference, The
Stuff that dreams are made of, The
Swattin' the fly
Swattin' the fly
Sweet bye and bye
Take the money
Taking a chance on love
Tess mambo
Thanks to love
That man loves me!
That was then, Mr. Rassendyl
That's the way it goes
That's what makes Paris, Paree
There was I (and where were you?)
There you are again
There comes a time
There are gifts
There is nothing like a wedding
There's nothing wrong with marriage
There's room for her
There's nothing like this old fashioned
There's honey in the honeycomb
They never told me
This particular party
Though I said no to you yesterday
Time remembered
Too beautiful tonight
Tour de force
Train music
Trust in me
Turlututu
Under my umbrella
Unlucky Pierre
Verdi duo
Vernon Duccini
Village called Hollywood, A
Vision ballet, The
Wait till you see New York
Waltz fantasy
We
We just might
We'll live all over again
We're all going on a honeymoon
We're alone in the world

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

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

APPENDIX II: Recordings (transferred to MBRS)

Vinyl Discs

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<th>Title</th>
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<td>Brunswick</td>
<td>6484</td>
<td>*Where have we met before? by Victor Young, vocal by Smith Ballew</td>
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<tr>
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<td>You're an old smoothie by Victor Young, v: Billy Hughes &amp; Lee Wiley</td>
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<td>Victor</td>
<td>24260</td>
<td>*A penny for your thoughts by Roy Bargy and Ramona</td>
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<td>7600</td>
<td>My cousin in Milwaukee by Roy Bargy and Ramona</td>
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<td>*That moment of moments by Hal Kemp, v: Bob Allen</td>
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<td>*I can't get started by Hal Kemp, v: Skinny Ennis</td>
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<tr>
<td>Liberty Music Shop</td>
<td>L-298</td>
<td>*Who's to blame? by Cy Walter, v: Greta Keller</td>
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<tr>
<td>Liberty Music Shop</td>
<td>L-356</td>
<td>Autumn nocturne ; *Love me tomorrow ; Love for sale ; Three little words ; You're an old smoothie by Chauncey Grey and his El Morocco Orch.</td>
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<td>Love walked in ; *Spring again ; I was doing all right ; Please be kind ; Thanks for the memory ; I can dream can't I by Edgar Fairchild</td>
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<td>Coral</td>
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<td>*I'm gonna ring the bell tonight ; She looked down from her window by Lawrence Welk, v: Jack Smith</td>
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<td>Decca</td>
<td>3408</td>
<td>*The yankee doodle polka; The Swiss bellringer by Lou Holden</td>
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<tr>
<td>Columbia</td>
<td>2820-D</td>
<td>*This is romance by Ben Bernie, v: Frank Prince</td>
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<tr>
<td>Victor</td>
<td>24407</td>
<td>*This is romance by Leo Reisman, v: Arthur Wright</td>
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<td>6642</td>
<td>*This is romance ; My love by Glen Gray</td>
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<td>Vocalion</td>
<td>2546</td>
<td>Love is the sweetest thing ; *This is romance by Jack Fulton</td>
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<td>Varsity</td>
<td>8159</td>
<td>*This is romance ; The juke box jump by Georgie Auld</td>
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<td>4314</td>
<td>*We're having a baby (my baby and me) by Eddie Cantor &amp; June Clyde</td>
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<tr>
<td>Victor</td>
<td>10-1137</td>
<td>*April in Paris ; *The love I long for by Dorothy Kirsten</td>
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<tr>
<td>MGM</td>
<td>11370</td>
<td>*April in Paris ; Si petite by Johnny Desmond</td>
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<td>Schirmer</td>
<td>504</td>
<td>*April in Paris ; Don't go away, Monsieur by Mili Monti</td>
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<td>Count your blessings ; *April in Paris by Freddy Martin</td>
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<td>*April in Paris ; Dancing with you by Victor Young</td>
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<td>*Autumn in New York ; Look for the silver lining by Louanne Hogan</td>
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<td>*Autumn in New York ; (Once upon) A moonlight night by Frank Sinatra</td>
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<td>Blue Note</td>
<td>1575</td>
<td>*April in Paris; Nice Work by Theolonius Monk Trio</td>
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<td>*April in Paris ; The cherries by Percy Faith, v: Doris Day</td>
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<td>Victor</td>
<td>24478</td>
<td>*April in Paris ; Tu sais-Tango (You know) by Henry King, v: Joseph Sudy</td>
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<tr>
<td>Victor</td>
<td>20-3057</td>
<td>*April in Paris ; How strange by Coleman Hawkins</td>
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<td>*April in Paris ; London by night by Frank Sinatra</td>
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<td>Clef</td>
<td>89162</td>
<td>Roll 'em Pete by Count Basie, v: Joe Williams</td>
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<td>Clef</td>
<td>89172</td>
<td>*April in Paris by Count Basie</td>
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<td>Victor</td>
<td>E2-VB-6644</td>
<td>*April in Paris ; Moonlight on the Ganges by Sauter-Finegan Orchestra</td>
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<td>Victor</td>
<td>E2-VB-6689</td>
<td>Moonlight on the Ganges by Sauter-Finegan Orchestra</td>
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<td>Columbia</td>
<td>36401</td>
<td>*April in Paris ; Stop! and ask somebody! by Will Bradley, featuring Ray McKinley</td>
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<tr>
<td>Apollo</td>
<td>763</td>
<td>*I can't get started (part 1) *I can't get started (part 2) by Georgie Auld</td>
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<tr>
<td>MGM</td>
<td>10762</td>
<td>*I can't get started ; What a difference a day made by Sarah Vaughan</td>
</tr>
<tr>
<td>Manor</td>
<td>1042</td>
<td>*I can't get started ; Good bait by Dizzy Gillespie</td>
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<tr>
<td>Capitol</td>
<td>48015</td>
<td>*I can't get started by Benny Carter</td>
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<tr>
<td>Discovery</td>
<td>112</td>
<td>*I can't get started ; Prelude in &quot;C&quot; sharp minor (Chopin) by Calvin Jackson</td>
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<tr>
<td>Victor</td>
<td>20-5212</td>
<td>*I can't get started ; Train, train, train by Buddy Morrow</td>
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<tr>
<td>Victor</td>
<td>20-1934</td>
<td>Easy to love ; *I can't get started by Artie Shaw</td>
</tr>
<tr>
<td>Decca</td>
<td>24417</td>
<td>After you've gone ; *I can't get started by Roy Eldridge</td>
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<tr>
<td>Columbia</td>
<td>36633</td>
<td>*I can't get started ; I know that you know by Teddy Wilson</td>
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<tr>
<td>Mercury</td>
<td>1003</td>
<td>*I know that you know ; I've got you under my skin by Errol Garner</td>
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</table>

**Vernon Duke Collection**
<table>
<thead>
<tr>
<th>Label</th>
<th>No.#</th>
<th>Title</th>
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</thead>
<tbody>
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<td>3490</td>
<td>*Cabin in the sky ; *Taking a chance on love by Ella Fitzgerald</td>
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<td>11101</td>
<td>*Taking a chance on love ; You're driving me crazy! (What did I do?) by Billy Eckstine and George Shearing</td>
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<td>38838</td>
<td>*Taking a chance on love ; Turkey hop by Les Brown</td>
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<td>*Taking a chance on love ; *Cabin in the sky by Frankie Masters</td>
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<td>Decca</td>
<td>3575</td>
<td>*Taking a chance on love by Guy Lombardo; vocal trio by Carmen Lombardo, Mert Curtis &amp; Fred Higman We'll meet again by Guy Lombardo</td>
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<tr>
<td>Blue Bird</td>
<td>B-11016</td>
<td>Here's my heart ; *Taking a chance on love by Teddy Powell, v: Ruth Gaylor</td>
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<tr>
<td>Victor</td>
<td>27239</td>
<td>You and your kiss by Sammy Kaye, v: Tommy Ryan</td>
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<td>Coronet</td>
<td>3505</td>
<td>*Taking a chance on love by Sammy Kaye, v: The Three Kadets</td>
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<td>*Cabin in the sky ; You danced with dynamite by Vaughn Monroe</td>
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<td>*I can't get started with you ; I can pull a rabbit out of my hat by Red McKenzie</td>
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<td>*What is there to say[?] ; Moon about town by Emil Coleman, v: Jerry Cooper</td>
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<td>24476</td>
<td>*Suddenly ; *What is there to say? by Rudy Vallee</td>
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<td>*What is there to say[?] ; If there is someone lovelier than you by Bobby Hackett, trumpet solo: Bill Challis</td>
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<td>6721</td>
<td>*What is there to say[?] ; *Suddenly by Leo Reisman</td>
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<td>Capitol</td>
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<td>*What is there to say[?] ; Rifftide by Coleman Hawkins</td>
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<td>10000</td>
<td>*What is there to say? ; Just one of those things by Bobby Short</td>
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<td>15085-T</td>
<td>*What is there to say[?] by Teddy Walter</td>
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<td>London</td>
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<td>*What is there to say[?] ; Time alone (can heal a broken heart) by Jack Pleis</td>
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<td>37494</td>
<td>*I can't get started ; When a woman loves a man by Billie Holiday</td>
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<td>*I can't get started ; Stompin' at the Savoy by Teddy Wilson sextet</td>
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<td>*I can't get started ; I'll be with you in apple blossom time by Dick Todd</td>
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<td>20-1619</td>
<td>*The love I long for ; This heart of mine by Vaughan Monroe</td>
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<td>*The love I long for ; I'm beginning to see the light by Harry James</td>
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<td>*I'll forgive you ; The rains came down by Patty Andrews</td>
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<td>*Give me your lips ; Half a heart by Alan Dean</td>
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<td>*London in July ; Will you still be mine by Jerry Duane</td>
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<td>Atlantic</td>
<td>[]</td>
<td>What[']s with me ; Our Paris in New York</td>
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<td>Presto</td>
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<td>[untitled (2)] ; *[Paris after dark] ?</td>
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<td>Atlantic 33 1/3 rpm</td>
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<td>*This is my beloved (musical narrative) by Lehman Engel, narration: John Dall [(3) record set]</td>
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<td>[orange label] ; *I'm mad about a man about town ; *Water under the bridge by Bonnie Lake/Vernon Duke</td>
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<td>Harmony</td>
<td>4795</td>
<td>*Casey Jones. *He said ; *Big towns and small towns</td>
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<td>*Casey Jones. *We're all alone in the world ; *I'm going places</td>
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<td>*Casey Jones. *Honor me with this dance ; *Parties</td>
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<td>*Casey Jones. *Extenuating circumstance; *The girl with the prettiest legs</td>
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<td>*Casey Jones. *Fall in love again ; *Wait till you see New York</td>
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<td>*Casey Jones. *I can take it or leave it ; *Fight over me &amp; ending of I can take it or leave it alone</td>
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<td>[]</td>
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<td>*Casey Jones. *I may say maybe ; *Mr. Harvey Pruitt</td>
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Vernon Duke Collection 126
### 7 in. Reel-to-reel Tapes

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<thead>
<tr>
<th>No.#</th>
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<tbody>
<tr>
<td>1</td>
<td>Soviet songs by Artists and composers unknown [?]</td>
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<td>2</td>
<td>Russian poetry by Andre Voznessensky</td>
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<td>3</td>
<td>Russian poetry</td>
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<td>5</td>
<td>Soviet songs</td>
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<td>6</td>
<td>Litfund evening</td>
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<tr>
<td>7</td>
<td>Soviet songs</td>
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<tr>
<td>8</td>
<td>Poems by Kay McCracken Duke sings, Vernon Duke, piano</td>
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<td>9</td>
<td>“Three songs” by Kay McCracken Duke sings, Vernon Duke, piano</td>
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<td>10</td>
<td>Radio Liberty programs based on Litfund evening of 6/11/66 by Kay McCracken Duke (soprano) and Vernon Duke (Dukelsky) on piano</td>
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<tr>
<td>11</td>
<td>Soviet songs</td>
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<td>12</td>
<td>Russian songs</td>
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<tr>
<td>13</td>
<td>Rehearsal for Litfund (Date unknown) by Ross Jones, etc. (Kay McCracken Duke and Vernon Duke)</td>
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<td>14</td>
<td>Russian songs accompanied at piano by Vernon Duke</td>
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<td>15</td>
<td>Litfund sketch 12/11/66 by Duke and McCracken Duke</td>
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<td>16</td>
<td>Soviet songs</td>
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<td>17</td>
<td>Interview with Vernon Duke (Honolulu?) [in Russian]</td>
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<tr>
<td>18</td>
<td>Cabaret</td>
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<td>19</td>
<td>Walking happy</td>
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<td>Unknown</td>
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<td>21</td>
<td>Wed. 2/5/64 ; 1-2 Air</td>
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<td>22</td>
<td>Soviet songs</td>
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<td>23</td>
<td>Part II music</td>
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<td>Unknown Russian (poetry, concert) series done by Radio Liberty to Russian</td>
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<td>25</td>
<td>50 years of American musical comedy, honorable failures, I do, I do</td>
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<td>26</td>
<td>50 years of American musical comedy by Vernon Duke</td>
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<td>27</td>
<td>50 years of American musical comedy by Herman and Coleman, British, French, oddities 1</td>
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<td>28</td>
<td>50 years of American musical comedy by Frank Loesser, Harold Arlen, Lerner and Loewe, etc.</td>
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<td>29</td>
<td>50 years of American musical comedy by Cole Porter, Schwartz and Dietz, Rodgers and Hammerstein, Kurt Weill</td>
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<td>50 years of American musical comedy by Introduction, Jerome Kern, Irving Berlin, Vincent Youmans</td>
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<td>31</td>
<td>50 years of American musical comedy by Lane and Wilson, Teams[sic] I, Teams[sic] II, Off-Broadway</td>
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<td>32</td>
<td>Unknown</td>
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<td>33</td>
<td>Society of Forgotten Music, KPFK 7/11/66 by Aircheck of live portion</td>
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<td>34</td>
<td>Jump for joy</td>
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<td>35</td>
<td>Copy of Litfund evening June 24, 1967</td>
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<tr>
<td>36</td>
<td>Music and sound by Vernon Duke</td>
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<td>37</td>
<td>Unknown by GRAM 3 Feb. 68</td>
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<td>38</td>
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<td>39</td>
<td>50 years of American musical comedy by DeSylva, Brown and Henderson, Gershwin I &amp; II, Rodgers and Hart</td>
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### 5 in. Reel-to-reel Tapes

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<th>No.#</th>
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<tbody>
<tr>
<td>41</td>
<td>Songs by Vernon Duke and Kay McCracken Duke</td>
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<tr>
<td>42</td>
<td>Great American song by Schwartz and Duke</td>
</tr>
<tr>
<td>43</td>
<td>In this life, Vernon Duke [song with Kay singing]</td>
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<tr>
<td>44</td>
<td>Victoria Monditch interview with Vernon Duke [in Russian]</td>
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<td>45</td>
<td>50 years of American comedy, Camelot, etc.</td>
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<td>46</td>
<td>Russian unknown</td>
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<td>47</td>
<td>Interview</td>
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<td>Russian singers (San Francisco)</td>
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