

LUTHER HENDERSON
PAPERS

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**LUTHER HENDERSON (1919-2003). Papers, 1909-1985.
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Biography

Luther L. Henderson Jr. was a musician, composer, arranger, orchestrator and conductor of extraordinary range whose 60-year career included work in theatre, television, film, dance and recordings. Henderson was born on March 14, 1919, in Kansas City, Missouri, but spent his earliest years in Watonga, Oklahoma, where his father, Luther L. Henderson Sr., taught school. Henderson Sr., whose three siblings were also teachers, had previously taught in Langston, Oklahoma at the Colored Agricultural and Normal University. The family then moved to Elizabeth City, North Carolina, where Henderson Sr. taught at the state normal school. When Luther Henderson was about 4 years old, his family moved to New York City in order for his older sister Thelma to have greater educational opportunities.

In New York City, Henderson Sr. taught school and performed in various theatrical groups. He also sang in an a cappella group called the Henderson Quartet with his siblings, performing at state fairs during the summer months. Florence Black Henderson, Luther's mother, was an elementary school teacher and an accomplished pianist. She was also eastern director of the New York chapter of the Association for the Study of Negro Life and History. The Henderson family resided in various areas of Harlem, including Striver's Row and Sugar Hill. Duke Ellington and his family lived around the corner from the Henderson family in Sugar Hill, and Henderson and Mercer Ellington became close friends. Singer Carmen McRae was also a neighbor. These childhood friendships led to several later musical collaborations.

Coming from a long tradition of teaching, Henderson's parents expected him to earn an advanced degree; they also encouraged his interest in music. At the age of 10, he began taking piano lessons. To inspire him, his mother took him to Madison Square Garden to see Polish pianist and composer Ignacy Jan Paderewski perform. At the concert, Paderewski played his own composition, "Minuet in G," as an encore, which made a deep and lasting impression on young Henderson, who had been studying the piece with his music teacher at the time.

Henderson once recalled, "Music and the piano came natural to me. I never found it a chore and, unlike most child musicians, my parents never had to pull me away from the ballgames to practice."

Classical composers, including Tchaikovsky, Chopin, Ravel and Debussy, would continue to be among Henderson's favorites. Other musical influences included African-American singer Roland Hayes, whom he saw in concert, as well as folk, church and popular music. Henderson was listening to jazz in his early years as well. He would later comment that the music of J.S. Bach was comparable to jazz in many ways. As a teenager during the 1930s, Henderson played piano in jazz ensembles throughout New York City and New Jersey. His trio performed at and won the Apollo Amateur Hour. This inspired him to form a nine-piece band and to transcribe songs he had learned.

In 1935, at the age of 16, Henderson graduated from Evander Childs High School. Having scored 100 percent on the geometry Regents exam, he decided to enroll in City College as a math major that same year. While at City College, Henderson was performing with Mercer Ellington, and began to lean more toward a career in music than in mathematics. He undertook an intensive period of practice and coaching with his piano teacher to prepare him for the rigorous entrance audition for the Juilliard School. He was enrolled first as a probationary student in 1937, taking three classes in harmony, sight-singing, and dictation, then in the Public School Music degree program, with courses including piano, brass, woodwinds, voice, choral music, French, history, orchestral conducting, and practice teaching. He received a B.S. degree in May 1942, earning honors in his last two years.

From 1942 to 1944, Henderson played piano throughout the city, immersing himself in the music of Duke Ellington, Art Tatum, Fats Waller and Erroll Garner. He approached Ellington and offered to do some arrangements for his band. At that time, the Duke Ellington Band performed Ellington's compositions exclusively; they did not have arrangements of standard popular tunes. Henderson was among the first to arrange standards for the band, including "Stardust" and "Back Home in Indiana." These were performed by the Duke Ellington band as dance sets. Ellington often referred to Henderson as his "classical arm." He also composed several songs with Mercer Ellington. Henderson later orchestrated

several of Duke Ellington's larger symphonic compositions, including "Night Creature," "New World a 'Comin'," and "Harlem." These works were performed at Carnegie Hall in 1955 by the Symphony of the Air (formerly the NBC Symphony), with Ellington conducting.

During this same period, Henderson worked as a pianist with the Leonard Ware Trio (Leonard Ware, guitar, and Stafford Harewood, bass) at various clubs in New York City. As a member of the trio, Henderson performed on Broadway in Katherine Dunham's *Tropical Revue* in 1943. *The New York Times* wrote, "It was definitely an inspiration to borrow from a local night club the Leonard Ware Trio...Their musical interlude provided one of the brightest spots of the evening." In 1944 he was inducted into the Navy and served at Great Lakes Naval Air Station, 35 miles north of Chicago, and in Washington DC at the Navy School of Music. For two years he wrote and arranged musical selections for Navy bands, which performed on weekly Sunday radio broadcasts. He worked with prominent musicians from the Count Basie, Duke Ellington and Jimmy Lunceford orchestras who were also in the service.

After completing his Navy service in 1946, Henderson traveled to Europe and pursued post-graduate studies at New York University, as a beneficiary of the GI Bill. His principal instructor at NYU, Professor Rudolf Schramm, was a practitioner of the Josef Schillinger method of music theory. The premise of the Schillinger method was that all aspects of music composition could be demonstrated by mathematical formula. Henderson also worked as a vocal coach and arranger with the encouragement of Duke Ellington and Billy Strayhorn, who had hired him to assist on the Broadway musical *Beggar's Holiday* (1946). They also supplied recommendations to various artists, including Lena Horne. Henderson served as Horne's musical director and occasional accompanist from 1947 to 1950. Thirty years later, he would use this intimate knowledge of her work in his role as musical consultant on the Tony and Drama Desk Award-winning Broadway show *Lena Horne: The Lady and her Music* (1981). In the late 1940s, Henderson also played piano on recordings with Buddy Tate, Al Hibbler, and Etta Jones.

In 1954, Henderson collaborated with Billy Strayhorn on an experimental be-bop musical, *Rose-Colored Glasses*, which was never completed. Henderson later told Strayhorn

biographer David Hadju that Ellington had intervened, telling each that he could be more successful without the other: "We left all that undone. It was the biggest mistake of my life. I should never have let him go." The two would remain close, with Strayhorn serving as best man at Henderson's marriage to Stephanie Locke in September 1956. During the 1950s, Henderson also began working in television. He was musical director for *The Helen Morgan Story*, a biography of the 1920s singer, which starred singer and actress Polly Bergen. The program aired on *Playhouse 90* for CBS in 1957 and earned Bergen an Emmy Award for Best Single Performance. He also served as musical director of Bergen's television series later that year. On Bergen's recommendation, Henderson became musical director for a 1958 CBS-TV special starring comedian Victor Borge. The *New York Herald Tribune* wrote, "Victor Borge's musical conductor on Feb. 19 [1958] will be Luther Henderson, the first Negro to wield a baton on a TV spectacular." He worked on additional specials and appearances by Borge in the 1960s and 1970s.

In the mid-1950s, Henderson wrote and arranged the music for a number of Oldsmobile industrial shows that featured the choreographer and performer Carol Haney. (He continued to write for Oldsmobile until the 1980s.) Dancer Gene Kelly, who was to direct the Richard Rodgers' musical *Flower Drum Song* on Broadway in 1958, asked Haney to do the choreography. She agreed, on the condition that Henderson be hired to arrange the dance music. Henderson's dance music for *Flower Drum Song* was originally a keyboard version based on important melodies in the musical; it was then forwarded to the show's orchestrator to be readied for performance. When he saw the orchestrations, Henderson knew that this was something he could do himself since he had always felt that he was an arranger who could think orchestrally. It was soon after this experience that his multiple skills as arranger, pianist and orchestrator began to be in greater demand.

"In orchestration," Henderson once explained in an interview, "one takes a given piece of music with all the harmonic and melodic components laid out, and you assign them to various instruments." This was a skill for which he proved to be uniquely gifted. During the 1960s, Henderson was dance music arranger or orchestrator for numerous Broadway shows: *Bravo Giovanni* (1962), *Hot Spot* (1963), *Funny Girl* (1964), *I Had a Ball* (1964), *Hallelujah, Baby!*

(1967), and *Golden Rainbow* (1968). In 1970 he arranged the dance music for the revival of Vincent Youmans' 1925 musical, *No, No, Nanette*, and for the musical *Purlie*, which starred Melba Moore in a Tony Award-winning role. At the same time, Henderson also arranged nightclub acts and personal appearances for many of the most popular performers of the day, including Diahann Carroll, Robert Goulet, Carol Lawrence, Liza Minnelli, Tammy Grimes, Nancy Wilson, Dinah Shore, Cass Elliott, and Lesley Gore.

The Broadway musical *Ain't Misbehavin'* (1978), based on the music of Fats Waller, provided Henderson with his greatest opportunity up to that point. He served as the original pianist as well as the orchestrator, arranger and musical supervisor. With its successful blend of jazz and theatre, the production won the Tony Award for Best Musical. In a published interview, Henderson clarified an important issue. "What you hear in *Ain't Misbehavin'* is not Fats," Henderson said. "But it seems to be Fats. Fats had trademarks, five or six of them, and each number is orchestrated in a way that grows away from one of those trademarks. We haven't strictly imitated the recordings of Fats and His Rhythm (Waller's small band recording group) and we don't even have the same number of pieces in the band as he had. What we've done instead is to develop orchestrations out of his piano style, so that everything you hear reminds you of Fats. We've had complaints from purists, saying 'It's not Fats,' and, of course, they're right." The NBC television special of *Ain't Misbehavin'* (1981) earned Henderson an Emmy nomination for Outstanding Achievement in Music Direction.

Henderson was also the arranger, orchestrator, musical director or composer of numerous Off-Broadway and regional shows, including *All Night Strut!* (1977), *Jazzbo Brown* (1980), *The Crystal Tree* (1981), *Miss Waters to You* (1983) and *Little Ham* (2003), for which he received a Drama Desk Award nomination for Outstanding Orchestrations. His 1985 workshop production *Mr. Jelly Lord* was the genesis of the 1992 Tony Award-winning musical *Jelly's Last Jam*, for which Henderson adapted and arranged the music of Jelly Roll Morton as well as composed incidental music, and was nominated for Best Score. Henderson also worked on two other Broadway productions in the 1990s, *Black and Blue* (1990) and *Play On!* (1997). He was nominated for a Tony Award for *Play On!* in the inaugural year of the Best Orchestration category.

Equally at home in the classical or jazz idiom, Henderson also arranged several ballets. The suite *Three Black Kings* (1988), composed by Duke Ellington, was originally commissioned by the Dance Theatre of Harlem in 1970 as *Trois Rois Noirs*, and later became part of the repertoire of the Alvin Ailey American Dance Theater. He also did arrangements for the Joffrey Ballet and the American Ballet Theatre. Henderson wrote the score for the films *Recess* (1969) and *The Slams* (1973) and arranged several songs for the Merchant-Ivory film *Quartet* (1981). During this period he also worked on many television and concert specials, as well as on musicals in Europe, including the London production of *Look to the Rainbow* (1975) and the London and Paris productions of *Ain't Misbehavin'*.

Over five decades, from the 1950s to the 1990s, Henderson contributed as arranger, orchestrator and composer to numerous albums recorded by his own Luther Henderson Orchestra, the Duke Ellington Orchestra, the Andre Kostelanetz Orchestra, the Royal Philharmonic, the Birmingham (UK) Symphony Orchestra, and individual artists, including Polly Bergen, Anita Ellis, Tammy Grimes, Eartha Kitt, Carmen McRae, Mandy Patinkin, Leslie Uggams, and many others. He also wrote many original compositions recorded by Nancy Wilson, Eileen Farrell, Teresa Brewer, Billie Holiday and others. In 1980, the Canadian Brass asked Henderson to arrange selections for their album of Fats Waller's music. He went on to arrange over 100 songs for the ensemble, all of which were recorded.

Henderson married four times. His first marriage, to Tealene Berry (1919-1996), ended in divorce. He had two sons from that marriage, Denson B. Henderson and Luther L. Henderson III. In 1956 he married actress and singer Stephanie Locke, who died from cancer at the age of 39 in 1967. His daughter from that marriage was Melanie Henderson. Henderson's third wife, singer Margo Semos whom he married in 1971, also died from cancer, at age 33, during the London production of *Ain't Misbehavin'* in 1979. He married actress and director Billie Allen, who survived him, in 1981.

Henderson's wives were all involved in music and theater. He composed songs for Tealene's lyrics, arranged and composed material for Stephanie's and Margo's club acts and worked with Billie Allen on several theatrical productions.

His daughter Melanie, a singer/actress who performed on Broadway in *The Me Nobody Knows*, was also a regular cast member on the children's television program *Electric Company*. Luther L. Henderson III, a conductor and music professor, received a doctorate in musical arts. He conducted his father's arrangement of *Three Black Kings* at an Ellington centennial concert in 1999.

Luther Henderson died on July 29, 2003, in New York City. He had been selected as a 2004 National Endowment of the Arts Jazz Master shortly before his death. As the citation stated: "Jazz mastery is not always defined by those in the spotlight of public acclaim. Often pure mastery is embodied in those who labor gloriously in the trenches, dressing, draping, broadening, coloring, and overall enhancing the music of others. Listeners may know the composer, but often the work of the arranger is just as important to the ultimate finished product. Such is the work of Luther Henderson, composer, arranger, conductor, and pianist. His work has graced not only the bandstand, but the Broadway stage, the silver screen, and the recording studio. He is an unsung hero and a jazz master."

SCOPE AND CONTENT

The Luther Henderson Papers encompass the wide range of Henderson's activities as a composer, pianist, arranger, orchestrator and conductor. They document his background and education, his early musical training and influences, interaction with family, friends and colleagues, and his professional achievements. The collection is divided into six series and 28 sub-series:

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PERSONAL PAPERS

The **PERSONAL PAPERS, 1919-1982**, series contains the sub-series **Biographical Information, Family Materials,** and **General Correspondence.** **Biographical Information** includes vital records such as birth, marriage, and death certificates and school transcripts, profiles and resumes, notebooks, early composition books, programs, and awards. A 1928 program from the "First Annual Recital and Dance, Studio Classes of Margaret Murray and Sonoma Talley" lists the nine-year-old Henderson on the roster of pianists. A second program for the "Mid-Year Complimentary Recital by the Studio Classes of Sonoma Talley and Margaret Murray," the following year, again lists Henderson as a soloist. A number of newspaper and magazine profiles trace various stages of Henderson's career. Among the earliest is a 1958 interview for the *Afro-American*. The success of *Ain't Misbehavin'* resulted in a number of articles on Henderson during its run on Broadway, including a lengthy one in the *New Yorker* in 1978. There is also material concerning Henderson's numerous household moves between New York City and California. The **Family** series contains vital records, correspondence, drafts of articles, outlines and notes for projects, and programs. The bulk of the correspondence

concerns Henderson's four wives and three children, their education, professional lives, and household moves. There is considerable material regarding his son Luther III's education at Eastman School of Music, and his career as a conductor and his daughter Melanie's schooling at Lincoln Square Academy and early television roles. There are also several letters from his mother, Florence Black Henderson (affectionately known as "Mudsin") and his sister, Thelma Henderson Ray, sending holiday greetings and discussing family and health matters. Programs, articles, drafts, and outlines for theatre and magazine projects document the early performing and writing career of his second wife, Stephanie Locke. There is a wedding guest book for her 1956 marriage to Henderson, at which Billy Strayhorn served as best man, and correspondence tracing her illness and death from cancer in 1967. Additional material, such as song lists and contracts for the nightclub acts of Henderson's daughter Melanie and third wife, Margo Semos, may be found in the **PRODUCTION MATERIALS** series under **Individual Artists**. Three music composition notebooks contain Henderson's earliest unpublished work, academic exercises, and songs written in 1935-1936 for his future wife Tealene Berry, as well as arrangements of Mercer Ellington songs, including their original composition, *A Slip of the Lip*. Additional certificates, diplomas, and awards may also be found in the **Oversize** box. While most of Henderson's correspondence is found in the **PROFESSIONAL PAPERS** and **PRODUCTION MATERIALS** series, the **General Correspondence** sub-series included here contains letters and cards from to and from friends concerning his attempts to find work as a free-lance arranger in New York and Los Angeles, a notice of a reunion of his World War II Great Lakes Naval Air Station unit with a list of the members, a request from Patricia Willard to share thoughts about Duke Ellington for a 1974 75th anniversary tribute with notes for Henderson's response attached. Other letters of less significance include thank you notes and requests for tickets or other assistance.

PROFESSIONAL PAPERS

The **PROFESSIONAL PAPERS, 1952-1984**, series is organized in the sub-series **Appointment Books, Business Records, Financial and Tax Records, Unsolicited Scripts** received by Henderson. The **Business Records** contains material documenting the various songwriting partnerships and companies Henderson formed, for example, Lu-Mel, which

published his own work and Quel Else Enterprises and Margo Tree, which managed his income and expenses from productions. (Financial statements for these companies were sometimes consolidated.) There is also a small folder for Tempo Music Inc., a Duke Ellington-owned company, containing contracts and a list of Henderson and Mercer Ellington songs published by Tempo. Although much additional professional correspondence is found in the **PRODUCTION MATERIALS** series, which is organized in sub-series according to the shows or performers with which Henderson was associated, there is correspondence with agents and colleagues found here, particularly concerning musical collaborations and his moves between New York and Los Angeles as he attempted to find employment as a free-lance arranger and to promote his ideas for musical theater productions. Individuals to whom Henderson wrote to discuss possible collaborations include Quincy Jones, Berry Gordy, and Marvin Hamlisch. Letters between Henderson and his agents, accountants and attorneys also reveal his financial and tax difficulties, particularly in the 1960s and 1970s following the illnesses and deaths from cancer of his wives Stephanie and Margo. Important correspondents include his attorney Egon Dumler, Lee Winkler of Global Business Management, Freddie Fields of Creative Management Associates (now International Creative Management), and collaborators Charles Burr and Evelyne Love Cooper. An additional sub-series, **Unsolicited Scripts**, contains folders of various scripts received by Henderson.

PRODUCTION MATERIALS

The **PRODUCTION MATERIALS, 1948-1985**, series contains correspondence, notes, agreements, contacts, vouchers, receipts, scripts, programs, marketing materials, contact lists, reviews, rehearsal schedules, typescripts of lyrics, and published sheet music. The series is arranged alphabetically in ten sub-series by production category: **Broadway; Off-Broadway and Regional; Special Concerts and Productions; Unproduced Projects and Uncredited Arrangements; Television; Dance Theater; Films; Industrials and Commercials; Recordings; and Individual Artists**. For many of his shows and recording sessions, Henderson kept a large binder labeled "L.H. Workbook" or "Pre-Production Book" containing many of these materials. He made detailed charts listing each song, its order in the show, and the stages of production, which help document his creative process as orchestrator and arranger. Henderson's scribbled comments about rehearsals or auditions reveal insights

about his preferences for performers' styles, as well as his process of arranging and revising his work. *That's Entertainment* (1972) contains notes on music dynamics and a query to himself on how to translate "spoken emotion into vocal emotion." Lists of changes for *The First* (1981), based on the Jackie Robinson's first season in Major League baseball, indicate that one song, "The National Pastime" was originally to be called "This Year's Nigger." Letters of appreciation and support appear from noted performers, composers, writers and musicians, with whom he worked, including Carol Haney, Polly Bergen, Carol Lawrence, Nancy Wilson, Teo Macero, Juanita Hall, Charlayne Woodard, Tammy Grimes, and Cy Coleman. Opening night telegrams from lyricists Betty Comden and Adolph Green and composer Jule Styne, express their gratitude and deep admiration of Henderson's orchestrations for their Broadway show *Do Re Mi*. Occasionally, correspondence will reveal disagreements during the production process, such as occurred in a Victor Borge television show and a telethon for sickle-cell anemia.

A particularly significant group of material in the **Broadway** sub-series traces the development of one of Henderson's most successful productions, *Ain't Misbehavin'* (1978), from its inception at the Manhattan Theatre Club, through its Broadway production and tours, including London (coinciding with the final illness and death of his wife Margo) and Paris (where Henderson was injured in a stage accident). The London folder contains an 11-page letter from the show's director, Richard Maltby, written in September 1979, critiquing in detail the company's "cold" and "ragged" performance. There are also programs, reviews, opening night telegrams from show business notables, financial records, and Henderson's notes on auditions and scheduling. Material for some of his earliest Broadway shows, such as *Flower Drum Song* (1958) and *Funny Girl* (1964), is limited largely to reviews and advertisements, although the folders for *Do Re Mi* (1960) contains numerous song lists with changes in the order, notes, correspondence, scripts, and reviews. *Beggar's Holiday* (1946) contains only material for a revival with some original published sheet music. Material for another of Henderson's important Broadway productions, *Jelly's Last Jam* (1992), is not included in the collection, although there are revised drafts and notes for an earlier 1985 workshop version, *Mr. Jelly Lord*. Correspondence and notes for *The Crystal Tree*, a 1981 production by the AMAS

Repertory Theatre, directed by Henderson's wife Billie Allen, in the **Off-Broadway** sub-series trace the show's roots to its original concept by Henderson and Doris Julian in 1956 and their difficulties in getting it produced in the years following.

Material in the **Unproduced and Uncredited** sub-series, such as correspondence and annotated scripts, document the difficulties faced by Henderson in translating the wide range of his ideas into successful productions. In 1954, he and Billy Strayhorn collaborated on an experimental musical, *Rose-Colored Glasses*. The file contains extensive notes and story treatments are in Henderson's hand. Other story and character outlines and lyrics written on The Copasetics, Inc. stationery are likely in Strayhorn's hand, as he founded and presided over this organization of show business professionals for many years. While Henderson later told Strayhorn's biographer that Duke Ellington intervened during the creation of the show and it was never completed, there is no reference to that in the material. (The show was later produced by David Rousseve in a 2003-2004 workshop, with a new book exploring the lives of several jazz greats, including Strayhorn and Henderson, as they struggled in the shadow of Ellington.) As noted above, Henderson discusses his relationship with Ellington in a 1974 draft reminiscence found in the **General Correspondence** folder of the **PROFESSIONAL PAPERS** series.

The **Television** sub-series traces Henderson work from it's earliest years, as musical director for Polly Bergen, in both her 1957-1958 variety series and specials, Victor Borge and Phil Silvers in several specials in the 1960s, Ann-Margret, the *Miss Teen USA* pageants throughout the 1980s, and several public television productions. The materials trace the evolution of the shows, with Henderson's notations on rehearsals, script changes, the show's order of production, and the addition of special lyrics, as well as financial records and contracts included in his production books. There is also a script and correspondence concerning the 1982 adaptation of *Ain't Misbehavin'* for television, for which Henderson was nominated for an Emmy for music direction.

The **Special Concerts, Dance, Film, and Industrials and Commercials** sub-series contain less material than the **Broadway** and **Television** ones. The **Dance** materials include typescript treatments and clippings for a 1958 ballet

choreographed by his friend Peter Gennaro. In the **Film** sub-series there is evidence of another early Henderson collaboration with John Latouche, lyricist for *Beggar's Holiday*, with the holograph lyrics of the song "The Girl With the Pre-Fabricated Heart," which Henderson may have arranged for the first surrealist film, *Dreams That Money Can Buy* (1948). His feature film work included *The Slams* (1973), with Jim Brown. There is considerable material regarding the sequencing of the music in the film, and substantial notes on characters and themes, scripts, and lists. In the **Industrials and Commercials** sub-series, there are scripts, specialty lyrics, programs, contracts, notes, and scheduling lists documenting the annual announcement show for new Oldsmobile models, which Henderson orchestrated for 30 years, from the 1950s to the 1980s.

The material for the **Recordings** sub-series documents the many orchestras with whom Henderson worked, including his own. He was an arranger for Andre Kostelanetz on a number of albums throughout the 1960s and 1970s, and for the Canadian Brass in the 1980s, generating numerous contracts, invoices, and scheduling notes. The most significant material concerns both the Luther Henderson orchestra and sextet, which recorded in the 1950s and early 1960s. Included are typescripts and hand-written notes for proposed recording projects, correspondence with recording companies and producers regarding efforts to re-release his albums, and memoranda and correspondence concerning ideas for an album, *Last Night When We Were Young* recorded by the sextet in 1956, with biographical profiles of Henderson, and the vocalists Marian Bruce (later Marian Bruce Logan, wife of Henderson's close friend and physician, Dr. Arthur C. Logan) and Ozzie Bailey.

The materials in the **Individual Acts** sub-series generally consist of contracts, invoices, correspondence, lyrics and sheet music, lists of songs, rehearsal schedules, and notes on choice of songs, accompanying musicians, and ideas for the act. The nightclub acts containing most of this material (as well as the greatest number of arrangements in the **SCORES** series) include Tammy Grimes, Nancy Wilson, Carol Lawrence, Dinah Shore, Liza Minnelli, Diahann Carroll, Teresa Brewer, Shani Wallis, and Leslie Uggams. In the Nancy Wilson folder is also correspondence regarding management agreements and disagreements. For Dinah Shore, he wrote special lyrics and spoken material. Henderson would also assist guest performers on television variety

shows with one or two numbers as part of a larger show. For smaller projects, such as performances by Katherine Dunham, Melba Moore and Ben Vereen, there is less material, limited to signed invoices and scheduling notes. Some performers such as Dinah Shore and Melba Moore, worked with Henderson on both club acts and television, with production materials in both sub-series. Oversized advertisements, clippings, and programs may be found in the **Oversize** box.

ORIGINAL COMPOSITIONS

The **ORIGINAL COMPOSITIONS, 1940-1982**, series, contains Henderson compositions of individual songs on score sheets in various stages of completion. Some are unfinished or untitled sketches, which he referred to as "snatches and scratches," some are printed piano-vocal scores, while others are full scores. They range from school assignments to published sheet music for the tune *A Slip of the Lip (Can Sink a Ship)*, written with Mercer Ellington, which became a number one hit for the Duke Ellington Orchestra in 1943. (There are also three early composition notebooks in the **PERSONAL PAPERS** series.) In addition to compositions by Henderson, the series contains songs written by members of his immediate family, including his father Luther Henderson Sr., son Luther III, daughter Melanie, and wife Stephanie. Scores, lyrics and any notes or correspondence relating to the song are foldered alphabetically by song title.

Henderson collaborated with numerous songwriting partners, including Carmen McRae, Mercer Ellington, Frances Reckling, Doris Julian, and Evelyne Love Cooper. His relationship with lyricist Charles Burr was especially significant, as shown by the many informal, humorous notes from Burr which not only discuss lyrics, but also might suggest melodies, rhythmic patterns, or to whom a song might be sent. The majority of these notes are undated. As noted, general correspondence with collaborators, particularly Charles Burr and Evelyne Love Cooper, may also be found in the **PROFESSIONAL PAPERS** series. Original music written by Henderson for specific theatrical and other productions will be found in the **SCORES** series.

SCORES

The bulk of the collection consists of the **SCORES, 1948-1985**, series, which includes sketches, reduction scores, full scores, and parts for Henderson's numerous arrangements and orchestrations in a career that spanned

six decades. Similar to the arrangement of the **PRODUCTION MATERIALS** series, they are arranged alphabetically by production or artist within ten sub-series: **Broadway; Off-Broadway and Regional; Unproduced Projects and Uncredited Arrangements; Special Concerts and Productions; Television; Dance Theater; Films; Industrials and Commercials; Recordings; and Individual Artists**, which generally includes his work for nightclub acts, personal appearances on stage and television, and arrangements prepared for coaching sessions. A complete list of the shows in each of these categories with dates and Henderson's role is attached as an addendum. (Note that the addendum only contains material held in the collection; it is not a comprehensive list of all of Henderson's work.) A final **Miscellaneous** sub-series includes some very early arrangements, including Henderson's first full symphonic band score, Tchaikovsky's *Valse des Fleurs*, arranged while at Juilliard in the 1940s, as well as others that have not been identified.

Henderson's **Broadway** and **Off-Broadway** musical scores, beginning in the Golden Age of the Broadway musical from the 1940s to the 1960s and continuing into the era of the rock and jazz musicals of the 1970s and 1980s, include *Ain't Misbehavin'*, *The All Night Strut!*, *Do Re Mi*, *The First*, *Good News*, *Happy New Year*, *I Had a Ball*, *Mahalia*, *Miss Waters to You*, *No, No, Nanette*, and *Wild and Wonderful*. In a number of shows, there are songs that ultimately did not appear in the final stage version. Several of Henderson's own compositional efforts, including *The Crystal Tree*, *Doctor Jazz*, *Riviera on the Rocks*, *Siren Song* and *Sweeter and Sweeter*, are also included. Some of the dance music arrangements for his earlier Broadway shows, such as *Flower Drum Song*, *Bravo Giovanni*, and *Funny Girl*, are not included in the collection, but there are scripts, programs, and reviews in the **PRODUCTION MATERIALS** series. As noted above, scores for his last important musical, *Jelly's Last Jam* (1992), are also not included, although sketches for *Mr. Jelly Lord*, a preliminary workshop version originating in 1985, may be found in the **Off-Broadway** sub-series.

Material that was apparently not produced, such as *Siren Song* and *Riviera on the Rocks*, are included in the **Unproduced Projects and Uncredited** sub-series. Arrangements for which there are scores that are not attributed to Henderson are also included in that sub-

series. As a free-lance arranger, Henderson occasionally served as a "script doctor" for arrangements by others and worked with friends, such as choreographer Peter Gennaro in *Seventh Heaven*, on productions for which he was uncredited. Henderson's early television work is also represented in the **Television** sub-series by scores for early Victor Borge and Phil Silvers specials in the 1960s, particularly the specialty numbers by Borge, such as his comic version of "Peter and the Wolf." There are also sketches and scores for several public television documentaries, including "Eliza Lucas Pinckney," in which Henderson adapts 18th century period music.

Scores for the **Recordings** sub-series include sessions with conductor Andre Kostelanetz and his orchestra, the Royal Philharmonic Orchestra, the Canadian Brass, and Henderson's own music groups. These are listed alphabetically by song name under the group or artist's name. Although it was not always possible to determine definitively the album for every song, likely titles are listed in the addendum. It is important to note that the date following the song name applies to the date of arrangement, not of the song composition or its ultimate recording date. Some of Henderson's earliest arrangements and orchestrations of popular songs with specialty lyrics, created between the 1955 and the 1986 for an annual show announcing new models by Oldsmobile, and originally featuring choreographer and dancer Carol Haney, appear in the **Industrials and Commercials** sub-series. This is a large group of sketches, reduction and full scores, and parts reflecting Henderson's work each summer for 30 years in preparation the announcement show held in the Fall.

Scores and parts of orchestrations and arrangements for nightclub acts and personal appearances by many performers, such as Polly Bergen, Tammy Grimes, Nancy Wilson, Carol Lawrence, Dinah Shore, Liza Minnelli, Diahann Carroll, Teresa Brewer, Shani Wallis, Leslie Uggams, and Leslie Gore are also included in the **Individual Artists** sub-series and document the transition from the popular standards and show tunes of 1950s and early 1960s acts to the addition of Rock and Roll arrangements after the mid-1960s.

Throughout the collection, the music in the Henderson papers exists in a variety of formats and stages of preparation. A given musical selection may be a sketch, reduction score, full score, or instrumental part. The full

scores are usually in Henderson's hand and served as the authoritative source from which copyists prepared the individual instrumental parts. Henderson's colleague and friend, J. Roger "Brick" Fleagle (1906-1992), served as his chief copyist from 1947 until his death. (Originally a guitarist and arranger, Fleagle was at one time employed as a copyist for Duke Ellington.) The original manuscript instrumental parts in the Henderson collection, which appear on transparent onion skin paper or standard score paper, are often in Fleagle's hand or in the hand of a copyist from his staff. Many ozalid reproductions and photocopies of Henderson's full scores, reduction scores, piano-vocal scores and individual parts are also found in the collection. Original manuscript masters in Henderson's hand are identified as "holograph" Part masters in Fleagle's or another copyist's hand are specified as "copyist holograph." The few full scores not in Henderson's hand are identified as "holograph (not L.H.)."

Ozalid and other reproductions are described as such. If possible, ozalids, in which ammonia was used in the reproduction process, are separated from other papers due to their acidic quality. Scores copied using other types of reproduction processes, such as Xerox or Thermo-fax, are simply labeled "Reproduction." Annotated published sheet music is identified as lead sheet, piano-vocal or reduction score, depending upon the markings. Many incidental sketches in Henderson's hand are found in the series. As in the **ORIGINAL COMPOSITIONS** series, he often referred to them as "scratches and snatches." Some are very brief; others resemble a full score, with assignments of melodies to specific instruments. Sketches and reduction scores may have multiple instruments labeled upon each melodic line, whereas full scores provide one staff line per instrument.

PUBLISHED MUSIC

The **PUBLISHED MUSIC, 1909-1933, n.d.**, series contains a library of sheet music and songbooks which Henderson may have collected early in his career, and to which he could have referred as he created his own arrangements. The songs range from classical scores and operetta to popular music from the 1920s and 1930s. It is also possible that the music was collected by his parents. Although teachers by profession, his father, Luther Henderson Sr., performed with theatrical and a cappella groups in that period and his mother, Florence Black Henderson, was an accomplished pianist.

PROVENANCE

The collection was donated to the Schomburg Center by Luther Henderson in 1987.

SCM 87-30, MG 322.

Processed by: Christine McKay and Ellen Tweedy, with the assistance of Marsha Skeen and Latchmi Bishunnath.

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| | Household |
| | 10 124 West 79 Street, NYC, 1963 |
| | 11 9549 Dalegrove Drive, Beverly Hills, CA, 1965-1966 |
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| | 13 100 Riverside Drive, NYC, 1973 |
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| | 5 Life Insurance, 1965-1972 |
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| | 5 | Performance Materials, n.d. |
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| | 6 | Vital Records |
| | 7 | Medical, 1977-1978 |
| | 8 | Billie Allen Henderson, Correspondence, Vital Records, 1980-1982, n.d.* |
| | 9 | Denson B. Henderson, 1956-1981 Luther Henderson III |
| | 10 | 1966-1967 |
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| 9 | | <i>Victor Borge's Comedy and Music</i> , 1958 <i>We Love You Madly!</i> (Duke Ellington Special)* | |
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| | 10 | Carol Haney, 1956 |
| | 11 | Goldie Hawn, 1973 |
| | 12 | Florence Henderson, n.d. |
| | 13 | Melanie Henderson, 1977 |
| | 14 | Ruby Hill, 1970 |
| | 15 | Pat House, 1963 |
| | 16 | Betty Johnson, 1983-1985* |
| | 17 | Quincy Jones, n.d. |
| | 18 | Carol Lawrence, 1963-1968 |
| | 19 | John Leslie, 1977 |
| | 20 | Simone Levitt, 1977 |
| | 21 | Mary Louise, 1967 |

* Oversize material located in Box 194

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| 25 | 22 | Marlyn Mason, 1968 |
| | 23 | Carmen McRae, 1982 |
| | 24 | Liza Minnelli, 1967-1976 |
| | 25 | Melba Moore, 1972 |
| | 26 | Lan O'Kun, 1968 |
| | 27 | Sandler and Young, 1965 |
| | 28 | Margo Semos, 1969-1978 |
| | 29 | Dinah Shore, 1966-1967 |
| | 30 | Nancy Sinatra, 1974 |
| | 31 | Jeanne Steele, n.d. |
| | 32 | Leslie Uggams, 1964-1965 |
| | 33 | Bobby Van, n.d. |
| | 34 | Ben Vereen, 1975-1976 |
| | 35 | Bobby Vinton, 1964 |
| | 36 | Shani Wallis, 1966 |
| | 37 | Steve Weeks, n.d. |
| | 38 | Nancy Wilson, 1964-1974 |
| | 26 | |
| 1 | | "A-Two-at-a-Time," 1959 - Charles Burr, Lyrics |
| 2 | | "After All These Years," with Carmen McRae |
| 3 | | "Almost (Take 1)," with Charles Burr |
| 4 | | "Andante-Opus 3," 1971 |
| 5 | | "Andantino for Strings" (or Choir Acappella) |
| 6 | | "Angelina," 1977 |
| 7 | | "Arrest That Man" - Charles Burr, Lyrics |
| 8 | | "Blue Legato Brass" (Till Fade) |
| 9 | | "The Blues," 1953 |
| 10 | | "Blues in 16 Bars," Slow Rock, 1946 |
| 11 | | "Blues Recitative," 1963 |
| 12 | | "Book Me" - Charles Burr, Lyrics |
| 13 | | "The Bossa Cha-Cha Nova (or Who Bopped the Cha?)" |
| 14 | | "Bossa Nova (Opus I) (A 'Samba-Reeno') Opus II Revised" |
| | | "Call It Love," 1959 - Doris Julian, Lyrics |
| 15 | | Sketch, Lyrics |
| 16 | Ozalid | |
| 17 | "Chamelon Gray," 1949 | |

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| 26 | 18 | "Carol," 1956 |
| | 19 | "`A' Carol," 1958 |
| | 20 | "Chas. W. (Canon)," 1958 |
| | 21 | "Chicago," 1954 |
| | 22 | "Chop! Chop!" |
| | | "Clockwise Permutation" |
| | 23 | Sketch |
| | 24 | (Bop-Time) Ozalid Piano |
| | 25 | "Contaminated Concerto," 1947 |
| | 26 | "Dance of the Pixies" (c. 1940) |
| | | "Darling" - Doris Julian, Lyrics |
| | 27 | Sketch, Lyrics |
| | 28 | Ozalid |
| | 29 | "De Moi a Vous," 1948 |
| | | "The Devil You Say" - Charles Burr, Lyrics |
| | 30 | Sketch |
| | 31 | Ozalid |
| | 32 | "Dirge Theme," 1954 |
| | 33 | "Do I Miss You," 1948, with Frances Reckling |
| | 34 | "The Dog-Gone Blues," 1982 |
| | | "Don't Mess with Tess" - Charles Burr, Lyrics |
| | 35 | Sketch, Lyrics |
| | 36 | Ozalid |
| | 37 | "Don't You Wanna Go Flyin' Off with Me," 1964 |
| | 38 | "Doxology for My Teeny Bopper Opus I & II," 1967 |
| | 39 | "Eyes" |
| | 40 | "(A Little) Fiddle-Diddle-Dee Bop" |
| | | "A Fool Fallen in Love" - Charles Burr, Lyrics |
| | 41 | Lead Sheet, Notes, Lyrics |
| | 42 | Ozalid |
| | 43 | "Freddie the Fireman" |
| | 44 | "Friday, Today," 1971 |
| | | "The Future Mrs. (Mr.) Me" - Charles Burr, Lyrics |
| | 45 | Sketch, Notes, Lyrics |
| | 46 | Ozalid |
| | 47 | "(Be) a Girl" - Doris Julian, Lyrics |

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| 26 | 48 | "A Gospel Wedding Song" - Charles Burr, Lyrics |
| | 49 | "Got No Time" |
| | 50 | "Gypsy" |
| 27 | 1 | "Heartaches" |
| | 2 | "Heavy Date," with Frederick Jarman & Oett M. Mallard |
| | 3 | "Here We Are in Love," with Frances Reckling |
| | 4 | "Here's To" |
| | 5 | "[Hey Mom]," with Evelyne Love Cooper |
| | 6-7 | "Hey, Cheri(e)!" |
| | 8 | "Hey! Cherie!" |
| | 9 | "Hitchy-Goopy-Doo-Glub" |
| | 10 | "Hopscotch Prelude to Disaster" "Horn Exposition," 1956 |
| | 11 | Copyist Score |
| | 12 | Ozalid, Annotations |
| | 13 | "How Long Brethren, How Long" - Ann Early, Lyrics |
| | 14 | "Hymn for Pops" |
| | 15 | "Hymnal," 1956 |
| | 16 | "I Don't Wanna' Know from Nothin'" |
| | 17 | "I've Got No Time," with Tealene Berry Henderson |
| | 18 | "I Like to Sing a Song(The Way I Feel It)," with Evelyne Love Cooper |
| | 19 | "I Went to the Window," 1955 |
| | 20 | "I'll Send a Kiss," with Frederic Jarman & Oett M. Mallard |
| | 21 | "I Wish You Merry Christmas (To Steffi, With Love)" |
| | 22 | "If There'd Never Been," 1971 |
| | 23 | "Improvisation on Melanie (The Girl)," 1959 |
| | 24 | "Lament to J.F.K.," 1963 |
| | 25 | "Limericks" |
| | 26 | "The Little Girl Who Was, But Wasn't There," with Evelyne Love Cooper |
| | 27 | "Love Song (For Quiet Lovers)" 1963 |
| | 28 | "Look a Man" |

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| 27 | 29 | "Lutu Le Trois," "Lutu's Song Opus II" & "Theme for Lutu," 1953 | |
| | 30 | "Lutu's Song" "A Man Who Doesn't Love You," 1956, with Evelyne Love Cooper | |
| | 31 | Holograph Sketch | |
| | 32 | Ozalid | |
| | 33 | "March Time" | |
| | 34 | "Marian" | |
| | 35 | "Me and My Bebop" | |
| | 36 | "Me and You, Bud," with J. Carter Smith (Trombone Smitty) | |
| | 37 | "Mel," 1962 | |
| | 38 | "Mel in C", 1960 | |
| | 39 | "Mel in RG" [?], 1956 | |
| | 40 | "Melanie's Lullaby" - Abel Plenn, Lyrics | |
| | 41 | "Melanie's Sunday Jig," 1959 "Melly's Morning March," 1958 | |
| | 42 | Sketch | |
| | 43 | Ozalid | |
| | 44 | "Melody," 1962 | |
| | 45 | "Melody for Chas. B" | |
| | 46 | "Melody in G" | |
| | 47 | "Melody X-Mysterioso" | |
| | 48 | "Mercy Me!," 1967 | |
| | 49 | "Minuet in Blue-Hoo (Skee-Dee-Wah-N'- Ooo)" "My Gray Matter," with Mercer Ellington | |
| | 50 | Lyrics, Holograph Piano Score | |
| | 51 | Ozalid "My Love" - Doris Julian, Lyrics | |
| | 52 | Sketch, Lyrics | |
| | 53 | Ozalid, Painting | |
| | 28 | 1 | "New Pixie Theme," 1950 |
| | | 2 | "Night Time" "No Life to Lose" - Doris Julian, Lyrics |
| | | 3 | Lead Sheet, Lyrics |
| | | 4 | Ozalid "No Wonder" - Charles Burr, Lyrics |
| | | 5 | Lead Sheet |
| | | 6 | Ozalid |
| | | 7 | "Ode to a Pretty Horn," 1965 |

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| 28 | 8 | "Oh God," 1957 - Doris Julian, Lyrics | |
| | 9 | "On One Quiet Night," 1964 | |
| | | "Ooh, Papa, Do!" - Charles Burr, Lyrics | |
| | | 10 | Sketch, Lyrics |
| | | 11 | Ozalid |
| | | 12 | "Opus Staccato," 1949 |
| | | 13 | "Ozzie's Song" |
| | | 14 | "Persephone to Me" |
| | | 15 | "Please Don't Go Away from Me," 1969 |
| | | 16 | "Point of View-Open" |
| | | 17 | "Poor Little Me" |
| | | 18 | "Prelude" (2 Songs) |
| | | 19 | "Red Velvet Brass," 1980 |
| | | 20 | "Remember Me" |
| | | 21 | "A Renaissance Man" - Charles Burr, Lyrics |
| | | 22 | "Ruby's Blues" & "Ruby Valentine Theme," 1954, with Juanita Hall |
| | | 23 | "Shakespeare and Pomp?" |
| | | 24 | "A Slip of the Lip (Can Sink a Ship)," 1942, with Mercer Ellington |
| | | 25 | "Small Prelude," 1972 |
| | | 26 | [From Folder Labeled] "Snatches & Scratches," 1940-1969 |
| | | 27 | "Snatches & Scratches," n.d. "Solitaire" - Charles Burr, Lyrics |
| | | 28 | Sketch, Lead Sheet, Notes, Lyrics |
| | | 29 | Ozalid |
| | | 30 | "Solo & Duet" |
| | | 31 | "Some Kind of Blues," 1946 |
| | 29 | | <i>Song Book Without Words</i> |
| | | 1-2 | "Andante," "Opus II," "Hip Hoe Lay," "Largo," "Love Song," "Meditation," "September Song," "So What," "Waltz in E Flat" |
| | | 3 | "A Song of Willy" & "Willy (Take II)" |
| | | 4 | "Spell It Out" "Stephanie" |
| | | 5 | Holograph Sketch, Lyrics, Full Score |
| | | 6 | Ozalid |
| 7 | | "String Quartet, Andante" | |
| 8 | | "Sunday Morning Theme," 1953 | |

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| 29 | 9 | "Ten Good Years" - Marty Charnin, Lyrics |
| | 10 | "Thanksgiving" |
| | 11 | "That's Life I Guess" |
| | 12 | "That's No News(E Flat)," with Mercer Ellington |
| | 13 | "That's No News(Key of F)," with Mercer Ellington |
| | 14 | "Thelma," with Frederick Jarman & Sax Mallard |
| | 15 | "Theme," 1961 |
| | 16 | "Theme for String Thing," 1959, with Charles Burr |
| | 17 | "Theme Suggested by Soliloquy, Siren Song," 1959, with Charles Burr "The Time Is Wrong" - Davidyne Saxon, Lyrics |
| | 18 | Sketch, Lyrics |
| | 19 | Ozolid |
| | | "This Land" - Doris Julian, Lyrics |
| | 20 | Sheet Music |
| | 21 | Ozolid |
| | | "Tip-Tippy-Tippin' Do" (Duet) |
| | 22 | Holograph Score |
| | 23 | Ozolid |
| | 24 | "To the Other Side of the Moon" - Abel Plenn, Lyrics |
| | 25 | "Tone Poem," 1955, "Tone Poem," n.d. |
| | 26 | "Tone Poem (For Duke Ellington)" |
| | 27 | "Tra-La-La-Angeline" & "Tra-La-La! I'm in Love," 1957 |
| | 28 | "Travel On," 1958, with Brick Fleagle |
| | 29 | "Tuesday," 1961 |
| | 30 | "Tutti-Rooti-Boot," 1947 |
| | 31 | "Two of a Kind" |
| | 32 | "Western Themes," 1966 "What a Star Can Do" |
| | 33 | Holograph Sketch, Full Score |
| | 34 | Ozolid |
| | 35 | "What Every Woman Knows" - Charles Burr, Lyrics |
| | 36 | "What I'm Gonna Do," 1970 "What Kind of Jazz Is That?" - Charles Burr, Lyrics |

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| 29 | 37 | Sketch, Lyrics | |
| | 38 | Ozalid | |
| | | "Whatever Happened to the Dream" - Charles Burr, Lyrics | |
| | 39 | Sketch, Lead Sheet, Notes, Lyrics | |
| | 40 | Ozalid | |
| | 41 | "When the Lights Went Out on Saturday Nite," 1957 | |
| | | "White of Her" - Charles Burr, Lyrics | |
| | 42 | Sketch, Lyrics | |
| | 43 | Ozalid | |
| | 44 | "Window" | |
| | 45 | "Wistful, Wanting, Dissolve to New Scene" | |
| | 46 | "Yearning for Love," Pre-1940 | |
| | 47 | "Yim Yam" | |
| | 48 | "You"- Charles Burr, Lyrics | |
| | 49 | "You and I," 1956 | |
| | 50 | "You Didn't Grow Up Tall (Take I)" | |
| | 51 | "You Gotta Have Talent," with Evelyne Love Cooper | |
| | 52 | "You Name It," Holograph Sketch, Score | |
| | 30 | 1 | Family Compositions - Luther Henderson III, L. Henderson Sr., Melanie Henderson, Stephanie Henderson Compositions of Friends |
| | | 2 | Evelyne Love Cooper, Juanita Hall, Alex North, Frances Reckling, Helen Skeete, Nat Whiting, Willie Wilson |
| 3 | | Brick Fleagle, 1960, Doris Troutman Plenn, 1974 | |
| 4 | | Composer Uncertain | |
| 31 | | SCORES | |
| | | Broadway | |
| | | <i>Ain't Misbehavin'</i> , 1979 | |
| | | "Ain't Misbehavin'" | |
| | 1 | Holograph Full Score and Sketch | |
| | 2 | Ozalid Sketch | |
| 3 | "Black and Blue" - Piano - Conductor Part, Ozalid, Reduction Score | | |
| | "Bows" | | |

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| 31 | 4 | Holograph Full Score and Sketch | |
| | 5 | Ozalid Sketch "Cash for Your Trash" | |
| | 6 | Holograph Full Score and Sketch | |
| | 7 | Ozalid Sketch and Vocal Part | |
| | 8 | "Entr'acte" - Holograph Full Score | |
| | 9 | "Exit" Music - Holograph Full Score "Fat and Greasy" | |
| | 10 | Holograph Full Score and Sketch | |
| | 11 | Ozalid Sketch "Find Out What They Like" | |
| | 12 | Holograph Full Score and Sketch | |
| | 13 | Ozalid Choir Part, Sketch "Handful of Keys" | |
| | 14 | Holograph Full Score, Reduction Score | |
| | 15 | Ozalid Choir Part, Transcription "Honeysuckle Rose" and Reprise, Finale VI | |
| | 16 | Holograph Full Score and Sketch | |
| | 17 | Ozalid Vocal Part "How Ya Baby," Part I and Part II | |
| | 18 | Holograph Full Score | |
| | 19 | Ozalid Vocal Part "I'm Gonna Sit Right Down and Write Myself a Letter," Finale I-II | |
| | 20 | Holograph Full Score, Reduction Score, Sketch | |
| | 21 | Ozalid Vocal Part, Sketches | |
| | 32 | | "I Can't Give You Anything But Love," Finale IV |
| | | 1 | Holograph Full Score and Sketch |
| | | 2 | Ozalid Sketch, Vocal Part "I've Got a Feeling, I'm Falling" |
| 3 | | Holograph Full Score, Sketch | |
| 4 | | Ozalid Sketch, Choir Part "I've Got My Fingers Crossed," Finale III | |
| 5 | | Holograph Full Score, Sketch | |
| 6 | | Ozalid Vocal Part "It's a Sin to Tell a Lie," Finale V | |
| 7 | Holograph Full Score, Sketch | | |

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| 32 | 8 | Ozalid Sketch, Vocal Part |
| | 9 | "Jitterbug Waltz" - Holograph Full Score |
| | | "The Joint Is Jumpin'" |
| | 10 | Holograph Full Score, Sketch |
| | 11 | Ozalid Sketch, Vocal Part |
| | | "Keepin' Out of Mischief Now" |
| | 12 | Holograph Sketch, Reproduction |
| | 13 | Ozalid Sketch |
| | | "Ladies Who Sing with the Band" |
| | 14 | Holograph Full Score, Reduction Score, Sketch |
| | 15 | Ozalid Sketch, Vocal Part |
| | | "Lookin' Good" |
| | 16 | Holograph Full Score, Reduction |
| | 17 | Ozalid Choir Part, Reduction |
| | | "Lounging at the Waldorf" |
| | 18 | Holograph Full Score, Sketch |
| | 19 | Ozalid Vocal Part, Sketch |
| | 20 | "Mean to Me" - Holograph Full Score |
| | 21 | "Off-Time" - Holograph Full Score, Reduction Score |
| | | "Old Folks Shuffle" |
| | 22 | Holograph Sketch, Reduction Score |
| | 23 | Ozalid Sketch |
| | 24 | "Parlour Blues" - Holograph Reduction Score, Ozalid |
| | 33 | |
| 1 | | Holograph Full Score |
| 2 | | Ozalid Vocal Part |
| | | "Squeeze Me" |
| 3 | | Holograph Full Score, Sketch |
| 4 | | Ozalid Sketch, Vocal Part |
| | | "T'ain't Nobody's Biz-Ness If I Do" |
| 5 | | Holograph Sketch and Full Score |
| 6 | | Ozalid Sketch, Vocal Part |
| | | "That Ain't Right" |
| 7 | Holograph and Full Score | |
| 8 | Ozalid Sketch, Vocal Part | |
| | "Two Sleepy People" | |
| 9 | Holograph Full Score, Reduction Score, Sketch | |

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| 33 | 10 | Ozalid Vocal Part, Sketch "Vipers Drag/ Reefer Song" |
| | 11 | Holograph Full Score, Sketch |
| | 12 | Ozalid Vocal Part, Sketch "When the Nylons Bloom Again" |
| | 13 | Holograph Full Score, Reduction Score |
| | 14 | Ozalid Reduction, Vocal Part "Yacht Club Swing" |
| | 15 | Holograph Full Score, Reduction Score, Sketch |
| | 16 | Ozalid Vocal Part, Sketch "Your Feet's Too Big" |
| | 17 | Holograph and Full Score, Sketch |
| | 18 | Ozalid Sketch, Vocal Part <i>Ain't Misbehavin'</i> - Ozalid Reproduction Piano-Conductor Score (entire show) |
| | 19 | Pp. 1-54 |
| | 20 | Pp. 55-110 |
| | 21 | Pp. 111-166 |
| | 22 | Pp. 167-222 |
| | 23 | Pp. 223-279 |
| 34 | | <i>Beggar's Holiday</i> Revival Project, 1969 |
| | 1 | 1947 Sheet Music with Annotations |
| | 2 | Ozalid Reproduction with Annotations |
| | 3-4 | Reproductions, Original 1947 Vocal Parts |
| 35 | | <i>Do Re Mi</i> "Adventure" |
| | 1 | Parts I and II (Key of E) - Copyist Holograph Parts |
| | 2 | Parts I and II (Key of F) - Copyist Holograph Parts |
| | 3 | Ozalid Piano, Vocal (Key of E) |
| | 4 | Ozalid Parts (Key of F) "Adventure" - Tag |

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| 35 | 5 | "Hubie Goodbye" and "After Adventure" - Copyist Holograph Parts | |
| | 6 | Ozalid Parts "After the Smoke" | |
| | 7 | Copyist Holograph Parts | |
| | 8 | Ozalid Part | |
| | 9 | "All of My Life" - Ozalid Piano- Conductor "All You Need Is a Quarter" | |
| | 10 | Copyist Holograph Parts (A flat) | |
| | 11 | Piano-Vocal (Revision, Key of A) | |
| | 12 | Copyist Holograph Piano-Vocal (B-flat Revision) | |
| | 13 | Copyist Holograph Parts (Key of C) | |
| | 14 | Copyist Holograph Sketch (Dance) | |
| | 15 | Copyist Holograph Parts - Swingers Introduction | |
| | 16 | Copyist Holograph Parts - Utility | |
| | 17 | Ozalid Parts (Key of A flat) | |
| | 18 | Ozalid Piano-Vocal (Revision, Key of A) | |
| | 19 | Ozalid Parts (B-flat Revision) | |
| | 20 | Ozalid Sketch | |
| | 21 | Ozalid Parts (Swingers Introduction) | |
| | 22 | Ozalid Parts - Utility "Ambition" | |
| | 23 | Copyist Holograph Parts (Transposed, Key of F) | |
| | 24 | Copyist Holograph Parts | |
| | 25 | Ozalid Parts "Any Pancakes for The Census?" and Playoff | |
| | 26 | Copyist Holograph Parts and Sketch | |
| | 27 | Ozalid Piano-Conductor | |
| | 28 | Ozalid Piano-Vocal | |
| | 36 | | "(Boston) Ballet" - Copyist |
| | | 1 | Holograph Reduction Score |
| | | 2 | Copyist Holograph Parts (Sec I) |
| | | 3 | Copyist Holograph Parts (Sec II) |
| | 4 | Copyist Holograph Parts (Sec III) | |

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| 36 | 5 | Ozalid Reduction Score | |
| | 6 | Overture - Copyist Holograph Parts "Combination" | |
| | 7 | Copyist Holograph Sketch and Parts | |
| | 8 | Ozalid Sketch "Cry Like the Wind" | |
| | 9 | Copyist Holograph Parts | |
| | 10 | Copyist Holograph Parts (Tag) | |
| | 11 | Copyist Holograph Parts (Utility) | |
| | 12 | Ozalid Parts | |
| | 13 | "Cry the Second"- Ozalid Parts (Tag) "Divertissement" | |
| | 14 | Copyist Holograph Parts | |
| | 15 | Ozalid Parts "Do Re Mi" | |
| | 16 | Copyist Holograph Parts | |
| | 17 | Ozalid Piano-Conductor "Don't Be Ashamed of a Teardrop" | |
| | 18 | Copyist Holograph Part | |
| | 19 | Ozalid Parts (Different Keys) "Don't Try to Figure It Out" (A minor and B-flat minor) | |
| | 20 | Ozalid Parts | |
| | 21 | Ozalid Sketch | |
| | 22 | Verse - Ozalid Sketch (Revision 1) | |
| | 23 | Ozalid Part (Part I) | |
| | 24 | Ozalid Sketch (Tag) "Double Juke Box" | |
| | 25 | Copyist Holograph Parts | |
| | 26 | Copyist Holograph Sketch (Revision 1) | |
| | 27 | Ozalid Sketch, Parts | |
| | 28 | Ozalid Sketch(Revision 1) | |
| | 37 | | "Entr'acte" |
| | | 1 | Copyist Holograph Parts |
| | | 2 | Ozalid Part "Finale-Act 2" |
| | | 3 | Copyist Holograph Sketch and Parts |
| 4 | | Ozalid Sketch and Parts "Fireworks" | |
| 5 | Copyist Holograph Piano-Vocal, (Intro in F and Key of F) | | |

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| 37 | 6 | Ozalid Piano-Vocal (Intro in F and Key of F) |
| | 7 | Ozalid Piano-Vocal (Key of E) |
| | 8 | Copyist Holograph Parts, Part I (Revised) |
| | 9 | Ozalid Piano-Conductor, Part I (Revised) |
| | 10 | Copyist Holograph Parts, Part II (Key of G and Key of F) |
| | 11 | Ozalid Piano-Conductor, Part II (Key of G and Key of F) |
| | 12 | Copyist Holograph Parts, Part III |
| | 13 | Ozalid Piano-Conductor, Part III |
| | 14 | Copyist Holograph - 2 nd Chorus |
| | 15 | Ozalid - 2 nd Chorus New Fireworks and Fireworks After 2-3-3 |
| | 16 | Copyist Holograph Piano-Conductor |
| | 17 | Ozalid Piano-Conductor |
| 18-19 | | Copyist Holograph Parts (Utility) |
| | 20 | Ozalid Piano-Conductor (Utility) "Gang Waiting Before War" |
| | 21 | Copyist Holograph Parts |
| | 22 | Ozalid Piano-Conductor "The Great Late Late (Asking for You)" |
| | 23 | Copyist Holograph Parts |
| | 24 | Ozalid Piano-Conductor |
| | 25 | "Hubie Cram Chorale" - Ozalid Vocal |
| 38 | | "I Know About Love" |
| | 1 | Copyist Holograph Piano-Vocal |
| | 2 | Ozalid Piano-Vocal |
| | 3 | Ozalid Piano-Conductor (Key of E flat) |
| | 4 | Copyist Holograph Sketch and Parts - Tag and New Tag |
| | 5 | Copyist Holograph Parts (Instrumental) |
| | 6 | Ozalid Sketch Piano-Conductor - Tag and New Tag |

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| 38 | 7 | Copyist Holograph Parts, No.2 and Tag |
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| | 9 | Copyist Holograph Parts |
| | 10 | Ozalid Parts Incidental Music |
| | 11 | Copyist Holograph Sketch, Parts |
| | 12 | Ozalid Parts "Investigation" |
| | 13 | Copyist Holograph Piano-Vocal (Fix) |
| | 14 | Ozalid Piano-Vocal (Fix and N.G) Part I |
| | 15 | Copyist Holograph Piano - Conductor |
| | 16 | Ozalid Piano-Conductor Part I, Revision I |
| | 17 | Copyist Holograph Parts |
| | 18 | Ozalid Piano-Conductor Part II, Revision I |
| | 19 | Copyist Holograph Parts |
| | 20 | Copyist Holograph Parts |
| | 21 | Prologue to Investigation - Copyist Holograph Parts |
| 39 | | "It's Legitimate" |
| | 1 | Part I, Section 1 and 2 - Copyist Holograph Parts |
| | 2 | Parts II and III - Copyist Holograph Parts |
| | 3 | Copyist Holograph Vocal, Revision I |
| | 4 | Ozalid Vocal, Revision I |
| | 5 | Copyist Holograph Parts - Utility |
| | 6 | Copyist Holograph Parts - Chaser and Encore Quarter |
| | 7 | Part I, Section 1 Transposed - Copyist Holograph Parts |
| | 8 | Ozalid Parts |
| | 9 | Copyist Holograph Patches |

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| 39 | | "J. J. Nightmare" |
| | 10 | Copyist Holograph Parts (Quarter Dance) |
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| | | "Juke Box War" |
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| | 24 | Holograph Sketch, October 1974 |
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| 58 | | <i>Rodgers and Hart</i> , 1975 |
| | 1 | "Average Man" - Ozalid Piano- Conductor |
| | 2 | "Bows - Thou Swell" - Holograph Sketch "The Cake" |
| | 3 | Reproduction Sketch (New Beginning and New Ending) |
| | 4 | Ozalid Piano-Conductor |
| | 5 | "Clown Vaudeville" - Ozalid Piano- Conductor |
| | 6 | "Entr'acte" - Holograph Reduction Score |
| | 7 | "Fanfare" - Ozalid Piano-Conductor |
| | 8 | "Girlfriend Medley - Thou Swell" - Holograph Sketch |
| | 9 | "Improv" - Holograph Sketch Incidental and Miscellaneous Music |
| | 10 | Holograph |
| | 11 | Ozalid |
| | 12 | "It's Gotta Be Love" - Ozalid Piano- Conductor |
| | 13 | "Kick It Around" - Holograph and Reproduction Sketch |
| | 14 | "Mt. Greenery" - Holograph Sketch |
| | 15 | "My Prince" - Ozalid Piano-Conductor |
| | 16 | "Shake the Maracas" - Reproduction Sketch |
| | 17 | "Small Hotel" - Holograph Sketch |
| | 18 | "Syracuse" - Ozalid Piano-Conductor |
| | 19 | "Temple of Minerva" - Ozalid Piano- Conductor |
| | 20 | "This Funny World" - Ozalid Piano- Conductor "The Waltz" |
| | 21 | Holograph and Reproduction Sketch and Reproduction Score |
| | 22 | Ozalid Piano-Conductor |
| | 23 | "Way Out West" - Ozalid Piano- Conductor |

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| 58 | 24 | "Zip!" - Ozalid Piano-Conductor |
| 59 | | <i>So Long, 174th Street, 1976</i> |
| | | "Being with You" |
| | 1 | Holograph Sketch |
| | 2 | Ozalid Piano-Vocal |
| | | "Bolero on Rye" |
| | 3 | Holograph Sketch |
| | 4 | Ozalid Piano-Vocal with Annotations |
| | | "Boy Oh Boy" |
| | 5 | Holograph Sketch (Part II) |
| | 6 | Ozalid Piano-Vocal (Underscore) |
| | 7 | "(The Butler's Song) Dolores Del Rio" - Ozalid Piano-Vocal |
| | | "David Kolowitz the Actor" |
| | 8 | Holograph Sketch |
| | 9 | Ozalid Piano-Vocal with Annotations |
| | | "Do What You Want to Do" |
| | 10 | Holograph Sketch (Reprise) |
| | 11 | Ozalid Piano-Vocal with Annotations |
| | 12 | "Entr'acte" - Holograph Sketch |
| | 13 | "Finale - Bows" - Holograph Sketch |
| | | "(If You Want to Break Your) Father's Heart" |
| | 14 | Holograph Sketch and Reproduction Score (Tag) |
| | 15 | Ozalid Piano - Conductor with Annotations |
| | 16 | "(If You Want to Break Your) Mother's Heart" - Holograph Sketch (Recording) |
| | 17 | Incidental Music - Holograph Sketch |
| | 18 | "It's Like" - Holograph Sketch |
| | | "Men" |
| | 19 | Holograph Sketch (Revised End) |
| | 20 | Ozalid Piano-Vocal with Annotations |
| | | "My Son the Druggist" |
| | 21 | Holograph Sketch and Reproduction Reduction Score |

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| 59 | 22 | Ozalid Piano-Vocal with Annotations |
| | 23 | "Overture" - Holograph Sketch (Revised) |
| | | "Say the Words" |
| | 24 | Holograph Sketch |
| | 25 | Ozalid Piano-Vocal with Annotation |
| | | "So Long, 174 th Street" |
| | 26 | Holograph Sketch (Revised Part III) |
| | 27 | Ozalid Piano-Vocal |
| | | "Undressing Girls (with My Eyes)" |
| | 28 | Holograph Sketch (Revised) |
| | 29 | Ozalid Piano-Vocal with Annotations |
| | 30 | "Whoever You Are" - Holograph Sketch, Playoff |
| | 31 | "You" - Holograph Sketch (Revised) |
| | | "You Touched Her" |
| 32 | Holograph Sketch | |
| 33 | Ozalid Piano-Vocal with Annotations | |
| 60 | | <i>That's Entertainment, 1972</i> |
| | 1 | "Absent Minded" - Reproduction Reduction Score |
| | | "Act 1 - Closing" |
| | 2 | Copyist Holograph Parts |
| | 3 | Ozalid Parts |
| | | "Alone Together" |
| | 4 | Holograph Sketch |
| | 5 | Copyist Holograph Parts, Reproduction Reduction Score |
| | 6 | Ozalid Sketch and Vocal |
| | | "Blue Grass" |
| | 7 | Holograph Sketch and Full Score, Reduction Score (Sheet Music) |
| 8 | Copyist Holograph Parts | |
| 9 | Ozalid Full Score, Vocal | |
| | "By Myself" | |
| 10 | Holograph Sketch and Copyist Holograph Parts | |
| 11 | Ozalid Sketch and Parts | |

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| 60 | | "Donald #6 (Chim Chim)" |
| | 12 | Holograph Sketch, Full Score, Copyist Holograph Parts |
| | 13 | Ozalid Sketch, Full Score, Parts |
| | | "Confession" |
| | 14 | Holograph Full Score, Reproduction Reduction Score |
| | 15 | Ozalid Full Score |
| | | "Dance Medley, Parts I-IV" |
| | 16 | Holograph Sketch |
| | 17 | Holograph Full Score |
| | 18 | Copyist Holograph Parts |
| | 19 | Ozalid Sketch with Annotations |
| | 20 | Ozalid Full Score, I,II |
| | 21 | Ozalid Full Score, III, IV |
| | 22 | Ozalid Parts, I-IV |
| 61 | | "Day After Day" |
| | 1 | Copyist Holograph Vocal |
| | 2 | Ozalid Vocal with Annotations |
| | | "Experience" |
| | 3 | Holograph Sketch |
| | 4 | Ozalid Sketch |
| | | "Farewell My Lovely" |
| | 5 | Holograph Sketch, Copyist Holograph Lead Sheet, Reduction Score |
| | 6 | Ozalid Lead Sheet |
| | | "(Fatal) Fascination and Heat" |
| | 7 | Holograph Full Score, Copyist Holograph Parts and Reproduction Reduction Score |
| | 8 | Ozalid Full Score with Annotations |
| | | "Foolish Face" |
| | 9 | Copyist Holograph Piano-Vocal and Reduction |
| | 10 | Ozalid Piano-Vocal |
| | 11 | "Got a Bran' New Suit" - Reduction Score |
| | | "(I'm Glad I'm Single)" - Donald Lead-In #2 |
| | 12 | Holograph Sketch |
| | 13 | Ozalid Sketch (Revised) |

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| 61 | 14 | "Haunted Heart" - Reproduction Reduction Score |
| | 15 | "High and Low (I've Been Looking for You)" - Reproduction Reduction Score |
| | 16 | "High Is Better Than Low" - Reduction Score "(The) Hottentot (Potentate)" |
| | 17 | Holograph Sketch and Full Score |
| | 18 | Reproduction Reduction Score and Copyist Holograph Part |
| | 19 | Ozalid Sketch and Full Score with Annotations |
| | 20 | "How (High) Low Can a Little (Bird) Worm (Fly) Go" - Reproduction Reduction Score |
| | 21 | "I'm Glad I'm Single" - Reduction Score |
| | 22 | "I'm (You're) Not the Type" - Reproduction Reduction Score "I Guess I'll Have to Change My Plan" |
| | 23 | Reproduction Reduction Score and Copyist Holograph Piano- Conductor |
| | 24 | Ozalid Piano-Conductor with Annotations |
| | 25 | "I've Made a Habit of You" - Reproduction Reduction Score |
| | 26 | "I Love Louisa" - Reproduction Reduction Score "I See Your Face (Before Me)" |
| | 27 | Holograph Sketch (Dance) and Full Score Vocal and Dance |
| | 28 | Reproduction Reduction Score and Copyist Holograph Parts (Dance) |
| | 29 | Ozalid Sketch (Vocal and Dance) |
| | 30 | Ozalid Full Score and Parts (Dance) |
| | 31 | "If There Is Someone Lovelier Than You" - Reproduction Reduction Score |
| | | Incidental Music |

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| 61 | 32 | Holograph Full Score and Copyist Holograph Parts |
| | 33 | Ozalid Score and Sketch |
| 62 | | "Inside USA" Medley |
| | 1 | Holograph (not L.H.) Full Score |
| | 2 | Ozalid Full Score with Annotations |
| | 3 | Copyist Holograph Parts |
| | | "Interruption" Medley |
| | 4 | Holograph Full Score and Copyist Holograph Parts |
| | 5 | Ozalid Full Score with Annotations |
| | | "Miserable with You" |
| | 6 | Holograph Sketch and Full Score, Reproduction Reduction Score, Copyist Holograph Parts |
| | 7 | Ozalid Full Score, Parts with Annotations |
| | | "New Sun in the Sky" |
| | 8 | Reduction Score and Copyist Holograph Lead Sheet |
| | 9 | Ozalid Lead Sheet with Annotations |
| | | "Overture" |
| | 10 | Holograph Sketch (Parts I, II, V) |
| | 11 | Holograph and Copyist Holograph Full Score (Parts I and III) |
| | 12 | Copyist Holograph Parts (Parts I, III, V and Reprise) |
| | 13 | Ozalid Sketch and Parts |
| | 14 | Ozalid Full Score with Annotations |
| | | "Right at the Start of It" |
| | 15 | Holograph Sketch, Copyist Holograph Parts and Reproduction Reduction Score |
| | 16 | Ozalid Sketch with Annotations |
| | | "Shine on My (Your) Shoes" and "Encore" |
| | 17 | Holograph Sketch |
| | 18 | Copyist Holograph and L.H. Holograph Full Score |
| | 19 | Copyist Holograph Parts |
| | 20 | Ozalid Sketch with Annotations |
| | 21 | Ozalid Full Score with Annotations |

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| 63 | | "Smokin' Reefers" Medley |
| | 1 | Holograph Sketch and Full Score |
| | 2 | Copyist Holograph Parts |
| | 3 | Ozolid Full Score with Annotations |
| | 4 | Ozolid Parts |
| | | "Something to Remember You By" |
| | 5 | Holograph Sketch, Reproduction Reduction Score, Copyist Holograph Parts |
| | 6 | Ozolid Sketch, Parts with Annotations |
| | | "Telegram-Oh" (Revised) |
| | 7 | Holograph Sketch and Copyist Holograph Vocal |
| | 8 | Ozolid Sketch, Parts with Annotations |
| | 9 | "That's Entertainment" - Reduction Score |
| | | "Triangle" Medley |
| | 10 | Holograph Sketch |
| | 11 | Copyist Holograph Parts |
| | 12 | Ozolid Sketch, Parts |
| | | "Triplets" |
| | 13 | Holograph Sketch, Printed Reduction Score |
| | 14 | Copyist Holograph Parts |
| | 15 | Ozolid Sketch, Parts with Annotations |
| | 16 | "Two Faced Woman" - Holograph Sketch, Reproduction Reduction Score, Copyist Holograph Part |
| | | "We Won't Take It Back" |
| | 17 | Copyist Holograph Vocal |
| | 18 | Ozolid Part |
| | 19 | "Where Are You?" - Reduction Score |
| | | "White Heat" |
| | 20 | Copyist Holograph Vocal |
| | 21 | Ozolid Vocal with Annotations |
| | | "You Have Everything" |
| | 22 | Holograph Sketch, Full Score and Copyist Holograph Part |
| | 23 | Ozolid Sketch, Full Score with Annotations |

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| 63 | 24 | "You're Not the Type" Holograph Sketch, Full Score and Copyist Holograph Parts |
| | 25 | Ozalid Sketch, Full Score with Annotations |
| 64 | | <i>Wild And Wonderful</i> , 1971 |
| | | "Chances" |
| | 1 | Holograph Full Score |
| | 2 | Copyist Holograph Piano-Conductor and Lead Sheet |
| | 3 | Ozalid Full Score |
| | | "Come a Little Closer" |
| | 4 | Holograph Full Score |
| | 5 | Copyist Holograph Parts |
| | 6 | Ozalid Full Score |
| | | "Comprise" |
| | 7 | Holograph Full Score (Dance) |
| | 8 | Copyist Holograph Parts |
| | 9 | Ozalid Full Score with Annotations |
| | | "Desmond's Theme" |
| | 10 | Holograph Full Score, Copyist Holograph Parts |
| | 11 | Ozalid with Annotations |
| | 12 | "A Different Kind of World" - Holograph, Copyist Holograph Parts |
| | | "Fallen Angels" |
| 13 | Holograph Full Score and Copyist Holograph Part | |
| 14 | Ozalid with Annotations | |
| | "Finale" | |
| 15 | Holograph Full Score and Copyist Holograph Part | |
| 16 | Ozalid Full Score | |
| | "I Spy" | |
| 17 | Holograph Full Score and Copyist Holograph Part | |
| 18 | Ozalid with Annotations | |
| 65 | 1 | "Is This My Town?" Holograph Full Score and Copyist Holograph Part |

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| 65 | 2 | Ozalid Full Score and Lead Sheet "Jenny" |
| | 3 | Holograph Full Score and Copyist Holograph Parts |
| | 4 | Ozalid Full Score and Parts "Little Bits 'N' Pieces" |
| | 5 | Holograph Full Score |
| | 6 | Copyist Holograph Parts and Reproduction Lead Sheet with Annotations |
| | 7 | Ozalid Full Score "The Moment Is Now" |
| | 8 | Holograph Sketch (Dance and Song) |
| | 9 | Copyist Holograph Part |
| | 10 | Ozalid Full Score, Lead Sheet with Annotations |
| | 11 | Ozalid Full Score with Annotations (Dance) "My First Moment" |
| | 12 | Holograph Full Score and Copyist Holograph Parts |
| | 13 | Ozalid Full Score with Annotations "Opening" |
| | 14 | Holograph Full Score |
| | 15 | Copyist Holograph Parts |
| | 16 | Ozalid Full Score with Annotations |
| | 66 | |
| 1 | | Holograph Full Score (Dance) |
| 2 | | Copyist Holograph Parts |
| 3 | | Ozalid Full Score, Lead Sheet with Annotations |
| 4 | | Ozalid Full Score (Dance) "She Should Have Me" |
| 5 | | Holograph Full Score and Copyist Holograph Parts |
| 6 | | Ozalid Full Score, Lead Sheet "Something Wonderful Can Happen" |
| 7 | | Holograph Full Score, Sketch for Part and Copyist Holograph Parts |
| 8 | Ozalid Full Score, Lead Sheet "Wait for Me" | |

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| 66 | 9 | Holograph Full Score and Copyist Holograph Part |
| | 10 | Ozalid Full Score, Lead Sheet |
| | 11 | "Wild and Wonderful" - Reproduction Lead Sheet |
| | | "(You Can) Reach the Sun" |
| | 12 | Holograph Full Score |
| | 13 | Copyist Holograph Parts |
| | 14 | Ozalid Full Score Lead Sheet with Annotations |
| 67 | | Off-Broadway |
| | | <i>The All Night Strut!</i> , 1976 |
| | 1 | "Act I Opening," Part I - Reproduction Full Score |
| | 2 | "Beat Me Daddy," Parts I, III and Tag - Ozalid Full Score |
| | 3 | "Begin the Beguine" - Ozalid Full Score with Annotations |
| | 4 | "Blue Champagne" - Ozalid Full Score with Annotations |
| | | "Broadway Rhythm" |
| | 5 | Part I - Holograph Full Score (in Folder marked "Dele Scores") |
| | 6 | Transition and Part II (Dance) - Ozalid Full Score |
| | 7 | Part III (in Folder marked Dele Scores) - Ozalid Full Score |
| | 8 | "C. Jam" (in Folder marked Dele Scores) - Ozalid Full Score |
| | | "Continental" |
| | 9 | Part I-II, Ozalid Full Score with Annotations |
| | 10 | Ozalid Full Score (Ending Revised) |
| | 11 | "Dream" - Ozalid Full Score |
| | 12 | "The G.I. Rag" - Ozalid Full Score |
| | 13 | "Java Jive" - Ozalid Full Score |
| | | "Jukebox Saturday Night" |
| | 14 | Part I, Revised - Ozalid Full Score |
| | 15 | Parts II and III - Ozalid Full Score |

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| 67 | 16 | Parts III and VI - Ozalid Full Score with Annotations |
| | 17 | Parts I and IV (in Folder Marked Dele Scores) - Ozalid Full Score |
| | 18 | "Just Imagine" - Reproduction Full Score |
| | 19 | "Rug Cutter" (in Folder Marked Dele Scores) - Ozalid Full Score |
| | 20 | "Stormy Weather" (Rev.) - Ozalid Full Score |
| | 21 | "WW II Dance," Parts I, II, III - Ozalid Full Score |
| | 22 | <i>Apple Pie - Marshall's Blues Sketch</i> (N.Y. Shakespeare Festival) |
| 68 | | <i>The Crystal Tree, 1981</i> |
| | | "Ain't Nothin' Funny" |
| | 1 | Copyist Holograph Lead Sheet |
| | 2 | Ozalid Lead Sheet with Annotations (4) |
| | 3 | Ozalid Lead Sheet with Annotations (4) |
| | | "Bazaar" |
| | 4 | Parts I-III - Holograph Sketch and Reproduction Reduction Score |
| | 5 | Parts I-III and Underscore - Copyist Holograph Parts |
| | 6 | Parts I-III - Ozalid Choir with Annotations |
| | 7 | "Carousel Ride" - Ozalid Lead Sheet |
| | | "The Crystal Tree" |
| | 8 | Holograph Sketch, Reduction Score and Copyist Holograph Parts |
| | 9 | Ozalid Lead Sheet with Annotations |
| | | "Dream Smoke" |
| | 10 | Holograph Sketch and Copyist Holograph Lead Sheet |
| | 11 | Ozalid Lead Sheet |
| | 12 | "Extension After Treetops" - Holograph Vocal |

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| 68 | | "Home Is the Entire World" |
| | 13 | Holograph Sketch (2), Reproduction Reduction Score |
| | 14 | Holograph (not L.H.) and Copyist Holograph Lead Sheet |
| | 15 | Ozalid Lead Sheet with Annotations (2) |
| | 16 | Incidental and Miscellaneous - Holograph Sketch |
| | | "Just Got Me" |
| | 17 | Holograph Sketch and Copyist Holograph Lead Sheet |
| | 18 | Ozalid Lead Sheet with Annotations (2) |
| | 19 | "Largo" - Ozalid Piano with Annotations (2) |
| | | "The Lord's Work (Is A-Calling)" |
| | 20 | Holograph Sketch, Reduction Score and Copyist Holograph Parts |
| | 21 | Ozalid Parts with Annotations |
| | | "Love Stays" |
| | 22 | Holograph Sketch and Copyist Holograph Lead Sheet |
| | 23 | Ozalid with Lead Sheet Annotations (3) |
| | | "Lullaby and (Transposed)" |
| | 24 | Lullaby (Take I & II) Holograph Sketch (3 copies) |
| | 25 | Copyist Holograph Parts |
| | 26 | Ozalid Piano-Vocal with Annotations (4) |
| 69 | | "Magical Man" |
| | 1 | Holograph Sketch, Reduction Score, Full Score (Revised Intro) |
| | 2 | Reproduction Reduction Score (Reprise) |
| | 3 | Copyist Holograph Parts (Revised Intro and Reprise) |
| | 4 | Ozalid Parts (Revised Intro and Reprise) |

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| 69 | | "My Kind of Love" |
| | 5 | Holograph Sketch and Copyist Holograph Lead Sheet |
| | 6 | Ozalid Lead Sheet with Annotations (3) |
| | 7 | "Night Time" - Holograph Sketch "Not Your Heart" |
| | 8 | Holograph Sketch, Lead Sheet and Copyist Holograph Lead Sheet |
| | 9 | Ozalid Lead Sheet with Annotations (5) |
| | | "Nothin' Funny" |
| | 10 | Holograph Sketch, Lead Sheet and Copyist Holograph Vocal |
| | 11 | Ozalid Vocal (2) |
| | | "Oh God" |
| | 12 | Holograph Sketch (2) and Copyist Holograph Parts |
| | 13 | Ozalid Parts with Annotations (4) |
| | | "River Song" |
| | 14 | Holograph Sketch and Copyist Holograph Parts |
| | 15 | Ozalid Parts with Annotations |
| 70 | | "Satin-Skinned Gal'" |
| | 1 | Holograph Sketch and Copyist Holograph Lead Sheet |
| | 2 | Ozalid Lead Sheet |
| | | "Set Aside a Day for the Lord" |
| | 3 | Holograph Sketch |
| | 4 | Copyist Holograph Vocal |
| | 5 | Ozalid Vocal |
| | | "Small Aria" |
| | 6 | Holograph Sketch and Copyist Holograph Piano-Vocal (in 3 Different Keys) (Solo and Duet) |
| | 7 | Ozalid Piano-Vocal with Annotations (in 2 Keys) |
| | | "Sorrow" |
| | 8 | Holograph Sketch, Lead Sheet and Reproduction Reduction Score |
| | 9 | Copyist Holograph Parts |
| | 10 | Ozalid Parts with Annotations |

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| 70 | | "Sweet Mary" |
| | 11 | Holograph Sketch and Copyist Holograph Lead Sheet |
| | 12 | Ozalid Lead Sheet with Annotations |
| | | "There's a Look to Her (Him)" |
| | 13 | Holograph Sketch, Copyist Holograph Lead Sheet |
| | 14 | Ozalid Lead Sheet with Annotations |
| | | "What a Day" |
| | 15 | Holograph Sketches (3) and Lead Sheet (2) Copyist Holograph - Revision, Finale Lead Sheet (Bows) |
| | 16 | Ozalid with Annotations (Revisions) |
| | | "Young Man" |
| | 17 | Holograph and Copyist Holograph Lead Sheet |
| | 18 | Ozalid Lead Sheet with Annotations |
| 71 | | <i>F. Jasmine Addams, 1971</i> |
| | | "Another Day" |
| | 1 | Holograph Sketch, Reduction Score |
| | 2 | Ozalid Reduction Score, Lead Sheet |
| | 3 | Copyist Holograph Percussion |
| | | "Baby That's Love" |
| | 4 | Holograph Sketch, Reduction Score (Revised) |
| | 5 | Holograph Full Score |
| | 6 | Ozalid Reduction Score, Full Score |
| | 7 | Copyist Holograph Piano-Conductor, Percussion, Percussion (Revised) |
| | | "Did I Make a Good Impression?" |
| | 8 | Holograph Sketch, Reduction Score |
| | 9 | Ozalid Reduction Score, Lead Sheet |
| | 10 | Copyist Holograph Percussion |
| | | "Do Me a Favor" |
| | 11 | Holograph Full Score |
| | 12 | Ozalid Full Score, Lead Sheet |
| | 13 | Copyist Holograph Piano-Conductor, Percussion |
| | 14 | "Entr'acte - Ozalid Full Score |

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| 71 | | "F. Jasmine Addams" |
| | 15 | Holograph Sketch, Full Score |
| | 16 | Ozalid Full Score (2), Lead Sheet |
| | 17 | Copyist Holograph Percussion |
| | | "Good As Anybody" |
| | 18 | Holograph Sketch, Reduction Score |
| | 19 | Ozalid Reduction Score |
| | 20 | Copyist Holograph Percussion |
| | 21 | Holograph Sketch |
| | 22 | Ozalid Lead Sheet (Reprise) |
| | | "Gray Eyes" |
| | 23 | Holograph Sketch, Full Score |
| | 24 | Ozalid Full Score |
| | 25 | Ozalid Piano-Conductor, Lead Sheet |
| | 26 | Copyist Holograph Piano-Conductor, Percussion |
| 72 | | "How About You and Me" |
| | 1 | Holograph Full Score |
| | 2 | Copyist Holograph Piano-Conductor, Percussion |
| | 3 | Ozalid Full Score, Piano- Conductor, Lead Sheet |
| | 4 | Holograph Full Score (Reprise) |
| | 5 | Ozalid Full Score, Lead Sheet, Piano-Conductor (Reprise) |
| | 6 | Reproduction Piano-Conductor, Percussion (Reprise) |
| | | "How Sweet Is Peach Ice Cream" |
| | 7 | Holograph Sketch, Reduction Score |
| | 8 | Ozalid Reduction Score, Lead Sheet |
| | 9 | Copyist Holograph Percussion |
| | | "If I Had A" |
| | 10 | Holograph Sketch, Full Score |
| | 11 | Ozalid Full Score, Lead Sheet, Piano-Conductor |
| | 12 | Copyist Holograph Piano-Conductor, Percussion |
| | 13 | Holograph Sketch (Reprise) |
| | 14 | Ozalid Lead Sheet |
| | 15 | Incidental and Miscellaneous - Holograph Sketches, Full Score, Copyist Holograph Parts |

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| 72 | 16 | Ozalid Full Score, Parts "Miss Pinhead" |
| | 17 | Holograph Sketch, Full Score, Lead Sheet |
| | 18 | Copyist Holograph Piano-Conductor, Percussion |
| | 19 | Ozalid Lead Sheet, Piano-Conductor, Reeds, Trumpet, Percussion, Bass |
| | 20 | Holograph Full Score (Revised) |
| | 21 | Copyist Holograph Piano-Conductor, Percussion (Revised) |
| | 22 | Ozalid Full Score, Piano-Conductor (Revised) "Overture" |
| | 23 | Holograph Sketch, Full Score |
| | 24 | Ozalid Full Score |
| | 25 | Copyist Holograph Reeds, Trumpet, Percussion, Bass |
| | 26 | Holograph Sketch, Full Score (Revised) |
| | 27 | Ozalid Full Score(Revised) |
| | 73 | |
| 1 | | Holograph Full Score (Revised) |
| 2 | | Copyist Holograph Piano-Conductor, Percussion (Revised) |
| 3 | | Ozalid Full Score (Revised) |
| 4 | | Ozalid Lead Sheet, Piano-Conductor (Revised) |
| | | "Sunshine Tomorrow" |
| 5 | | Holograph Full Score |
| 6 | | Ozalid Full Score |
| 7 | | Copyist Holograph Piano-Conductor, Percussion |
| 8 | | Ozalid Lead Sheet, Piano-Conductor |
| | | "Travellin' On" |
| 9 | | Holograph Sketch, Reduction Score (Revised) |
| 10 | Copyist Holograph Piano-Conductor, Percussion | |
| 11 | Ozalid Full Score | |
| 12 | Ozalid Piano-Conductor, Piano | |

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| 73 | | "The We of Me" |
| | 13 | Holograph Sketch (2), Full Score |
| | 14 | Copyist Holograph Piano-Conductor, Percussion |
| | 15 | Ozalid Full Score |
| | 16 | Ozalid Lead Sheet, Piano-Conductor |
| 74 | | <i>Jazzbo Brown, 1980</i> |
| | | "Act I, Scene 3" |
| | 1 | Holograph Sketch, Full Score and Copyist Holograph Piano (Rev.) |
| | 2 | Ozalid Piano |
| | | "The Best Man" |
| | 3 | Holograph Sketch and Copyist Holograph Parts |
| | 4 | Ozalid Piano-Vocal |
| | | "Born to Sing, Born Gospel" - Reprise, "Billy Preaches, Born Gospel" - Reprise |
| | 5 | Holograph Piano-Vocal Sketch |
| | 6 | Holograph Sketch |
| | 7 | Holograph Sketch and Reproduction |
| | 8 | Holograph Full Score and Copyist Holograph Parts |
| | 9 | Ozalid Vocal |
| | | "Broadway, Broadway" |
| | 10 | Holograph Sketch and Full Score |
| | 11 | Ozalid Full Score |
| | 12 | Copyist Holograph and Reproduction Parts |
| | 13 | Ozalid Piano |
| | | "Bump, Bump, Bump" |
| | 14 | Holograph and Reproduction Sketch and Full Score |
| | 15 | Copyist Holograph Piano-Vocal |
| | 16 | Ozalid Parts with Annotations |
| | | "Dancin' Shoes" |
| | 17 | Lead In, Parts I and II, Dance, Playoff - Holograph Sketch and Full Score |
| | 18 | Holograph Full Score and Reduction Lead Sheet with Annotations |

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| 74 | 19 | Parts I and II, Lead In - Playoff Copyist Holograph Piano |
| | 20 | Ozalid Parts |
| | 21 | Part I - Ozalid Full Score |
| | 22 | Part II, Playoff - Ozalid Full Score |
| | | "First Time I Saw You" |
| | 23 | Holograph Sketch - Dance |
| | 24 | Copyist Holograph Piano, Reduction Lead Sheet with Annotations |
| | 25 | Ozalid Piano |
| 75 | | "Funky Bessie" |
| | 1 | Copyist Holograph Piano, Reproduction Lead Sheet with Annotations |
| | 2 | Ozalid Full Score and Piano- Conductor |
| | | "Gimme More" |
| | 3 | Holograph Sketch, Full Score (I'm A Gimme Kind Of Woman) |
| | 4 | Holograph and Reproduction Parts |
| | 5 | Ozalid Piano-Vocal with Annotations |
| | | "I'm Bettin' on You" |
| | 6 | Holograph and Reproduction Sketch and Full Score |
| | 7 | Ozalid Full Score |
| | 8 | Copyist Holograph Parts |
| | 9 | Ozalid Parts |
| | | "Harlem Follies" |
| | 10 | Parts I, II, III, Reprise - Holograph Sketch |
| | 11 | Parts I, II, III - Copyist Holograph Parts |
| | 12 | Reproduction Sketch and Lead Sheet with Annotations |
| 13 | Parts I and II - Holograph Reduction Score | |
| 14 | Part I - Holograph Full Score | |
| 15 | Parts II and III - Holograph Full Score | |
| 16 | Parts I and II - Ozalid Full Score | |

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| 75 | 17-18 | Ozalid Parts |
| 76 | | "He Had the Callin'" |
| | 1 | Holograph and Reproduction Sketch |
| | 2 | Holograph Full Score |
| | 3 | Copyist Holograph Vocal |
| | 4 | Ozalid Vocal with Annotations |
| | 5 | Reproduction Lead Sheet with Annotations |
| | 6 | "I've Knocked Around" - Reproduction Lead Sheet with Annotations |
| | 7 | Incidental and Miscellaneous - Holograph Sketch |
| | | "Jazz Singers Sing" |
| | 8 | Holograph Sketch and Copyist Holograph Piano |
| | 9 | Ozalid Piano with Annotations |
| | 10 | Reproduction Lead Sheet with Annotations |
| | | "Million Songs" |
| | 11 | Holograph Sketch and Full Score |
| | 12 | Reproduction, Sketch and Lead Sheet with Annotations |
| | 13 | Ozalid Full Score |
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| | 15 | Ozalid Parts |
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| | 16 | Holograph Sketch and Copyist Holograph Vocal |
| | 17 | Reproduction Lead Sheet with Annotations |
| | 18 | Ozalid Vocal |
| | | "Precious Patterns" |
| | 19 | Holograph Sketch |
| | 20 | Introduction Reproduction Lead Sheet with Annotations |
| 77 | | "Same Old Tune" |
| | 1 | Holograph and Reproduction Sketch, Lead Sheet with Annotations |
| | 2 | Holograph Full Score and Copyist Holograph Piano |
| | 3 | Ozalid Piano |

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| 77 | | "Songs of Pride and Freedom" |
| | 4 | Holograph Sketch and Reduction Score |
| | 5 | Copyist Holograph Piano |
| | 6 | Reproduction Sketch, Lead Sheet |
| | | "Take a Bow" |
| | 7 | Holograph and Reproduction Sketch with Annotations |
| | 8 | Holograph Full Score and Copyist Holograph Piano-Vocal |
| | 9 | Reproduction Lead Sheet with Annotations |
| | 10 | Ozalid Piano-Vocal |
| | | "When I Die" |
| | 11 | Parts I, II, III - Holograph Sketch |
| | 12 | Holograph and Reduction Sketch (Marked Dele and Old) |
| | 13 | Parts I, II, III - Holograph Full Score |
| | 14 | Holograph, Reduction Sketch (Million Songs Reprise) |
| | 15 | Reproduction Lead Sheet with Annotations |
| | 16 | Copyist Holograph Parts |
| | 17 | Ozalid Parts |
| | 18 | Ozalid Full Score |
| | 19 | Ozalid Piano-Vocal - Transposed (Million Songs Reprise) |
| | | "When You've Loved Your Man" |
| | 20 | Holograph Sketch and Copyist Holograph Piano (Revised and Take Down) |
| | 21 | Reproduction Lead Sheet with Annotations |
| | 22 | Ozalid Piano |
| 78 | | <i>Look to the Rainbow</i> , 1985 |
| | | "Ain't It the Truth" |
| | 1 | Holograph Sketch |
| | 2 | Holograph Full Score, Reproduction Piano |

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| 78 | 3 | "April in Paris" - Holograph Sketch and Full Score, Reproduction Piano |
| | | "The Begat Prelude" and "The Begat" |
| | 4 | Holograph Sketch and Reproduction Piano-Vocal |
| | 5 | Holograph Full Score |
| | 6 | "Brother Can You Spare a Rope" - Reproduction Piano-Vocal |
| | 7 | "Can't Get Along" - Holograph Sketch and Full Score |
| | | "Can't Help Singing" |
| | 8 | Holograph Sketch - Reproduction Piano-Vocal |
| | 9 | Holograph Full Score |
| | 10 | "Down with Love" - Holograph Sketch and Full Score, Reproduction Piano-Vocal |
| | 11 | "Entr'acte" - Holograph Sketch and Full Score, Reproduction Piano |
| | 12 | "Fun to Be Fooled" - Holograph Sketch and Full Score, Reproduction Piano-Vocal |
| | 13 | "Happiness Is a Thing Called Joe" - Holograph Sketch and Full Score, Reproduction Piano-Vocal |
| | | "Hooray for What" |
| | 14 | Holograph Sketch, Reproduction Piano |
| | 15 | Holograph Full Score |
| | 16 | "I Don't Think I'll End It All Today" - Holograph Sketch and Full Score, Reproduction Piano-Vocal |
| | | "I Got a Song" |
| | 17 | Holograph Sketch, Reproduction Piano |
| | 18 | Holograph Full Score |
| | 19 | "I Like the Likes of You" - Holograph Sketch and Full Score, Reproduction Piano-Vocal |
| 79 | 1 | "I Knew Him When" - Holograph Full Score, Reproduction Piano-Vocal |

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| 79 | | "If I Only Had a Brain" |
| | 2 | Holograph Sketch and Reproduction Piano |
| | 3 | Holograph Full Score |
| | 4 | "Last Night When We Were Young" - Holograph Sketch and Full Score, Reproduction Piano-Vocal |
| | 5 | "Let's Take a Walk Around the Block" Holograph Sketch, Reproduction Piano |
| | 6 | Holograph Full Score |
| | 7 | "Life's Full of Consequence" Holograph Sketch, Full Score, Reproduction Piano |
| | 8 | Copyist Holograph Parts "Lydia" |
| | 9 | Holograph Sketch, Reproduction Piano-Vocal |
| | 10 | Holograph Full Score |
| | 11 | "Necessity" Holograph Sketch and Reproduction Piano-Vocal |
| | 12 | Holograph Full Score |
| | 13 | "Off Again, On Again" Dance, Holograph Sketch, Reproduction Piano-Vocal |
| | 14 | Holograph Full Score |
| | 15 | "Old Devil Moon" - Holograph Sketch and Full Score, Reproduction Piano |
| | 16 | "Opening," Parts I & II Holograph Sketch, Reproduction Piano |
| | 17 | Holograph Full Score |
| 80 | 1 | "Over the Rainbow" - Holograph Sketch, Full Score and Reproduction Piano-Vocal |
| | 2 | "Paper Moon" Dance, Coda, Holograph Sketch, Reproduction Piano |
| | 3 | Holograph Full Score |
| | 4 | "Poor You" - Holograph Sketch, Full Score, Reproduction Piano |

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| 80 | 5 | "Prelude" - Holograph Sketch and Full Score |
| | 6 | "Right as the Rain" - Holograph Sketch and Full Score, Reproduction Piano |
| | 7 | "Silent Spring/The Eagle and Me" Holograph Sketch, Reproduction Piano |
| | 8 | Holograph Full Score |
| | 9 | "The Springtime Cometh" - Holograph Sketch and Full Score, Reproduction Piano |
| | 10 | "That's Life" Holograph Sketch and Reproduction Piano-Vocal |
| | 11 | Holograph Full Score |
| | 12 | "Time, You Old Gypsy Man" - Holograph Sketch and Full Score, Reproduction Piano-Vocal |
| | 13 | "What Can You Say in a Love Song" Holograph Sketch and Full Score, Reproduction Piano |
| | 14 | "What Wouldn't I Do for That Man" Holograph Full Score, Reproduction Piano-Vocal |
| | 15 | "When I'm Not Near the Girl I Love" Holograph Sketch, Reproduction Piano-Vocal |
| | 16 | Holograph Full Score |
| | 17 | "When the Idle Poor" Holograph Sketch, Reproduction Piano-Vocal |
| | 18 | Holograph Full Score |
| | 19 | "Willow in the Wind" - Holograph Sketch, Reduction Score, Full Score and Reproduction Piano-Vocal |
| 81 | | <i>Mahalia</i> , 1978 |
| | 1 | "Always Be There" (Underscore) - Holograph Sketch |
| | 2 | "Amazing Grace" - Ozalid Part |
| | 3 | "Bye and Bye" - Reproduction Piano-Vocal |

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| 81 | 4 | "Chafalaya Ballet" - Holograph Sketch, Copyist Holograph Parts |
| | 5 | "Chi-Bop" - Copyist Holograph Full Score |
| | 6 | "Chi-Town Blues" (Slow) - Ozalid Sketch "Chi-Town Strut" |
| | 7 | Holograph Sketch and Full Score |
| | 8 | Ozalid Sketch "Cues" |
| | 9 | Reproduction Full Score |
| 10-11 | | Ozalid Piano |
| | 12 | "Didn't It Rain" - Reproduction Piano-Vocal |
| | 13 | "His Eye Is on the Sparrow" - Reproduction Lead Sheet |
| | 14 | "I'd Always Be There" - Holograph Sketch "In Dat Great Gittin' Up Mornin'" |
| | 15 | Reproduction Piano-Vocal, Holograph not (LH) Drums, Holograph (Reprise) Sketch |
| | 16 | Ozalid Sketch |
| | 17 | "In the Upper Room" - Reproduction Lead Sheet |
| | 18 | "Just a Closer Walk with Thee" - Holograph (not L.H.) Lead Sheet "Mardi Gras" |
| | 19 | Revise Holograph Sketch |
| | 20 | Holograph Full Score |
| | 21 | "Minnis Eros" - Holograph Sketch |
| | 22 | "Potion Seller - Ozalid Sketch "Take My Hand, Precious Lord" |
| | 23 | Reproduction Lead Sheet |
| | 24 | Ozalid Lead Sheet |
| | 25 | "There Will Be Peace" - Ozalid Lead Sheet |
| | 26 | "Time to Think" - Copyist Holograph Parts |
| | 27 | "Wedding Biz" - Holograph Full Score |
| | 28 | "What the World Needs Now Is Love" - Reproduction Lead Sheet "When I've Done My Best" |

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| 81 | 29 | Holograph Sketch, Reproduction Lead Sheet |
| | 30 | Ozalid Lead Sheet |
| 82 | | <i>Miss Waters to You, 1983</i> |
| | 1 | "Am I Blue?" Reproduction Piano- Vocal |
| | 2 | "Aunt Hagar's Child" - Holograph Sketch |
| | 3 | "Be Careful (How You Use Your Heart)" Holograph and Reproduction Sketch |
| | 4 | Copyist Holograph Parts |
| | 5 | Ozalid Parts |
| | | "Bedbug Blues" (in Keys of C and B Flat) |
| | 6 | Holograph and Reproduction Sketch with Annotations |
| | 7 | Copyist Holograph Parts |
| | 8 | Ozalid Parts with Annotations |
| | 9 | "The Birth of the Blues" - Reproduction, Reduction Score with Annotations |
| | | "Cake-Walkin' Babies"- Revised, Playoff |
| | 10 | Holograph Sketch |
| | 11 | Reproduction Sketch, Copyist Holograph Parts with Annotations |
| | 12 | Ozalid Parts with Annotations |
| | 13 | "Changes" - Holograph Sketch and Bass |
| | | "Critics Sang Out" (Revised) |
| | 14 | Holograph and Reproduction Sketch and Copyist Holograph Parts |
| | 15 | Ozalid Bass |
| | 16 | "Dinah" - Reproduction Lead Sheet |
| | 17 | "Don't Blame Me" - Reproduction Lead Sheet |
| | 18 | "Entr'acte" - Ozalid Bass with Annotations |
| | 19 | "Entr'acte" (Revised) - Holograph and Reproduction Sketch |
| | 20 | "Every Knock Is a Boost" - Holograph Sketch |

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| 82 | | "Frolic Sam" |
| | 21 | Holograph and Reproduction Sketch with Annotations |
| | 22 | Copyist Holograph Parts |
| | 23 | Ozalid Parts with Annotations |
| | 24 | "Go Back to Where You Stayed Last Night" - Reproduction Reduction Score and Copyist Holograph Parts with Annotation |
| | | "Good News" (Spiritual Medley) |
| | 25 | Holograph Sketch, Copyist Holograph Parts |
| | 26 | Ozalid Vocal |
| | 27 | "Harlem on My Mind" - Holograph and Reproduction Sketch, Lead Sheet |
| | | "Heatwave" (As Thousands Cheer, Part I) Lead-In |
| | 28 | Holograph and Reproduction Sketch with Annotations |
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| 83 | | "Heebie Jeebies" |
| | 1 | Holograph and Reproduction Sketch with Annotations |
| | 2 | Copyist Holograph Parts |
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| | | "His Eye Is on the Sparrow" (Most Marked "Dele") |
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| | 6 | Ozalid Parts with Annotations |
| | | "Home Boy" and Playoff |
| | 7 | Holograph and Reproduction Sketch with Annotations |
| | 8 | Holograph and Copyist Holograph Parts |
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| 83 | | "The Hottentot Potentate" |
| | 10 | Holograph and Reproduction Sketch, Lead Sheet, and Copyist Holograph Parts |
| | 11 | Ozalid Parts with Annotations |
| | 12 | "I Can Beat the Devil" - Holograph Sketch |
| | 13 | "I Found a New Baby" - Holograph Sketch |
| | | "I Know (There's a Look to Her)" |
| | 14 | Holograph and Reproduction Sketch, Holograph Piano-Vocal |
| | 15 | Ozalid Piano-Vocal |
| | 16 | Incidental and Miscellaneous - Holograph Sketch, Reproduction Sketch |
| | 17 | "Joy to My Soul" - Holograph Sketch "Lonesome Swallow" (Key of C and A flat) |
| | 18 | Holograph Sketch |
| | 19 | Copyist Holograph and Reproduction Parts |
| | 20 | Ozalid Parts with Annotations "The Longest Train," Parts I, II and Revised |
| | 21 | Holograph Sketch and Reproduction Vocal |
| | 22 | Holograph Piano-Vocal, Copyist Holograph and Reproduction Parts |
| | 23 | Ozalid Parts |
| 84 | 1 | "Mama, Gimmie" - Holograph Sketch |
| | 2 | "Memories of You" - Reproduction Lead Sheet |
| | 3 | "My Handy Man" - Reproduction Piano- Vocal, Parts |
| | 4 | "[My Old Flame]" - Reproduction Lead Sheet |
| | | "The Oh-Oh Rag," Parts I, II, Revised, Reprise |
| | 5 | Holograph and Reproduction Sketch, Reduction Score |

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| 84 | 6 | Holograph Vocal, Copyist Holograph Parts |
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| | | "Overture" |
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| | 9 | Copyist Holograph Parts |
| | 10 | Ozalid Parts with Annotations |
| | | "Projections (Europe and Back)" |
| | 11 | Holograph and Reproduction Sketch, Copyist Holograph Parts |
| | 12 | Ozalid Part with Annotations |
| | | "St. Louis Blues" |
| | 13 | Holograph and Reproduction Sketch, Lead Sheet |
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| | | "Shake That Thing" |
| | 15 | Holograph and Reproduction Sketch |
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| | 17 | Ozalid Parts with Annotations |
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| | | "Sparrow Sparrow" |
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| | | "Stormy Weather" |
| 4 | | Holograph and Reproduction Sketch, Reduction Score |
| 5 | | Copyist Holograph Parts |
| 6 | | Ozalid Parts |
| | | "Strange What Love Will Do" |
| 7 | | Holograph and Reproduction Sketch, Copyist Holograph Parts |
| 8 | | Ozalid Parts |
| 9 | "Supper Time" - Reproduction Lead Sheet | |
| | "Taking a Chance on Love" (Act II Opening, Part I) | |
| 10 | Holograph and Reproduction Sketch, Copyist Holograph Parts | |
| 11 | Ozalid Parts | |

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| 85 | 12 | "There'll Be Some Changes Made" - Reproduction Piano-Vocal |
| | | "This Little Light" |
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| | 14 | Holograph Vocal and Copyist Holograph Parts |
| | 15 | Ozolid Parts |
| | | "Time Rides a Tidal Wave" |
| | 16 | Reproduction Sketch and Copyist Holograph Vocal |
| | 17 | Ozolid Vocal |
| | 18 | "Time Step" - Holograph Sketch and Reproduction Parts |
| | 19 | "Two-Eight" (Little Light Reprise)- Holograph and Reproduction Sketch, Copyist Holograph Vocal |
| | 20 | "2-4-10" - Reproduction Sketch and Copyist Holograph Vocal |
| | | "Two-Six-Seven" ("That's Ethel Waters," Revised) |
| | 21 | Holograph and Reproduction Sketch and Copyist Holograph Parts |
| | 22 | Ozolid Parts |
| | 23 | "You Took Advantage of Me" - Reproduction Lead Sheet |
| 86 | | <i>Mr. Jelly Lord, 1985</i> |
| | 1 | "Big Foot Ham" - Reproduction Reduction Score |
| | 2 | "Billy Goat Stomp" - Reproduction Reduction Score |
| | 3 | "Cannonball Blues" - Reproduction Reduction Score |
| | 4 | "The Chant" - Reproduction Sketch |
| | 5 | "Dede," Part I - Holograph Sketch |
| | 6 | "Doctor Jazz," Ending, New Ending, New Insert - Reproduction Sketch |
| | 7 | "Finger Buster" - Reproduction Reduction Score |
| | 8 | "Freakish" - Reproduction Reduction Score |
| | 9 | "Frog-I-More Rag" - Reproduction Reduction Score |

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| | 11 | Incidental Music - Holograph Sketch |
| | 12 | "Kansas City Stomp" - Reproduction Reduction Score |
| | 13 | "King Porter Stomp" - Reproduction Reduction Score |
| | 14 | "Mabel's Blues" - Reproduction Sketch |
| | 15 | "Mamie's Blues" - Reproduction Reduction Score |
| | 16 | "Mr. Jelly Lord" (Revised) - Reproduction Reduction Score |
| | 17 | "New Orleans Bump" - Reproduction Reduction Score |
| | 18 | "The Pearls" - Reproduction Reduction Score |
| | 19 | "Quiet Riot" Reproduction Sketch |
| | 20 | Holograph Full Score |
| | 21 | "Sidewalk Blues" - Reproduction Reduction Score |
| | 22 | "Song of the B'way Swells" - Reproduction Sketch (2 copies) |
| | 23 | "Traveling Sequence" Parts I, III, IV ,V, VI - Holograph Sketch |
| | 24 | Parts II - Reproduction Sketch |
| | 25 | Parts I-II - Holograph Full Score |
| | 26 | Part III-VI - Holograph Full Score |
| | 27 | Holograph Drums "Whores Sequence," Parts I-III |
| | 28 | Holograph Sketch |
| | 29 | Holograph Full Score |
| 87 | | <i>Mrs. Carrie B. Phillips, 1971</i> |
| | 1 | "Battle Hymn of the Republic" - Ozolid Piano |
| | 2 | "Connections" Ozolid Sketch with Annotations |

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| | 4 | Reprise I, II - Ozalid Piano-Vocal with Annotations |
| | 5 | Reprise I - Holograph (not L.H.) and Reproduction Lead Sheet with Annotations |
| | 6 | "The Fact Is" - Reproduction Lead Sheet |
| | 7 | "Get Away" - Ozalid Piano with Annotations "The Heart of a Man" |
| | 8 | Holograph (not L.H.) Reproduction Piano, Lead Sheet with Annotations |
| | 9 | Ozalid Piano with Annotations "Learn to Be Jewish," Part I |
| | 10 | Holograph Reduction Score and Reproduction Piano with Annotations |
| | 11 | Ozalid Piano, Piano-Conductor with Annotations |
| | 12 | "Overture" - Ozalid Piano with Annotations |
| | 13 | "A Race to Be Won" - Holograph (not L.H.) Piano with Annotations "Rest of My Life" |
| | 14 | Holograph (not L.H.) Lead Sheet with Annotations |
| | 15 | Ozalid Piano with Annotations |
| | 16 | "Size Ten" - Holograph Lead Sheet, Holograph (not L.H.) and Reproduction Lead Sheet, Piano- Vocal, Lead Sheet with Annotations |
| | 17 | "Sneakin'" - Ozalid Piano with Annotations |
| | 18 | "[Take My Hand]" Reproduction Lead Sheet with Annotations "Weddings and Funerals" |
| | 19 | Reproduction Lead Sheet with Annotations |
| | 20 | Ozalid Piano |

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| 87 | 21 | "(Yoo Hoo)- Aunt Carrie's Coming" Holograph Piano-Vocal, Holograph (not L.H.) and Reproduction Lead Sheets with Annotations |
| | 22 | Ozalid Piano, Piano-Vocal with Annotations |
| 88 | | <i>On Time, 1968</i> |
| | 1 | "All Glory to the Young" - Ozalid Parts |
| | 2 | "Caricatune" - Ozalid Parts |
| | 3 | "Ceremonial Beheading" - Ozalid Lead Sheet |
| | 4 | "Harmony" - Ozalid Piano-Conductor |
| | 5 | "I Met My Love" and Reprise - Ozalid Parts |
| | 6 | "If I Had a Hammer" - Ozalid Lead Sheet |
| | 7 | "Into a Green and Smiling Age" - Ozalid Lead Sheet |
| | 8 | "The Man They Meant" - Ozalid Lead Sheet |
| | 9 | "Ruddigore" - Ozalid Vocal |
| | 10 | "She Stopped It" - Ozalid Lead Sheet |
| | 11 | "We Lived Our Lives in the Gap" - Ozalid Lead Sheet |
| | 12 | "Who Knew My Father" - Ozalid Parts |
| | 13 | "Why Should the Young Men" - Ozalid Parts |
| 89 | | <i>\$600 and a Mule, 1973</i> |
| | 1 | "Adagio" - Ozalid Piano-Conductor "Ancestral Dance" |
| | 2 | Ozalid Sketch |
| | 3 | Parts I, II, III - Reproduction Piano-Conductor "Bessie Smith" |
| | 4 | Holograph Sketch |
| | 5 | Ozalid Piano-Conductor |
| | 6 | "Can My Son Be President" - Ozalid Sketch, Piano-Conductor |
| | 7 | "Funky Subway" - Ozalid Part, Piano-Conductor |

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| 89 | | "Games" |
| | 8 | Holograph Sketch |
| | 9 | Parts I, II, III, IV - Ozalid Piano-Conductor |
| | 10 | "George Jackson" - Ozalid Part Piano-Conductor |
| | 11 | "Josephine Baker" - Ozalid Part Piano-Conductor (2 copies) |
| | 12 | "Lady Thing" - Ozalid Sketch with Annotations, Incomplete |
| | 13 | "Let Me Fly" - Ozalid Sketch, Piano- Conductor Part |
| | 14 | "Lighted Candles" - Ozalid Piano- Conductor Part |
| | 15 | "Mr. Sun" - Ozalid Sketch, Piano- Conductor Part |
| | 16 | "Proving Ground" - Ozalid Sketch, Piano-Conductor Part |
| | 17 | "Sammy Davis, Jr." - Ozalid Piano- Conductor Part |
| | 18 | "\$600 and a Mule" - Ozalid Sketch, Piano-Conductor Part |
| | | "Steal Away" |
| | 19 | Ozalid Sketch |
| | 20 | Parts 1, 2, 3 - Ozalid Piano-Conductor Part |
| | 21 | "Swinging Uptown" & Reprise (2 copies)- Ozalid Piano-Conductor |
| | 22 | "Touch Me" - Ozalid Piano-Conductor |
| 90 | | <i>Storyville, 1978</i> |
| | 1 | "Animal Stomp" - Holograph Full Score |
| | 2 | "Back O'Town Rag," Parts I, II, III - Holograph Full Score |
| | 3 | "Bedroom Scene" - Holograph Full Score |
| | 4 | "The Best Is Yet to Be" - Holograph Full Score |
| | 5 | "Bird Nest" - Holograph Full Score |
| | 6 | "Blue Book Intro," Parts I, II, III - Holograph (Intro not L.H.) Full Score |

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|------------|---------------|--|
| 90 | 7 | "Butch Hoodoo," "Curtain," Revised - Holograph Full Score |
| | 8 | "Entr'acte" - Holograph Full Score |
| | 9 | "Ev'rybody's Got Something" - Holograph Full Score |
| | 10 | "Fat Tuesday", Parts I, II, III - Holograph Full Score |
| | 11 | "Feel That Jazz," Parts I & II (Holograph Full Score) |
| | 12 | "Fifi Seduction, Hang Heavy I'm Going Out" - Holograph Full Score |
| | 13 | Incidental Music |
| | 14 | "Into Tigre Flat - Just Trust Me" - Holograph Full Score |
| | 15 | "Makin' It" - Holograph Full Score |
| | 16 | "Mama Taught Me," Part I - Holograph Full Score |
| | 17 | "Prologue," Parts I, II - Holograph Full Score |
| | 18 | "Prove It" - Holograph Full Score |
| | 19 | "Rollin' Up the River," Reprise - Holograph Full Score |
| | 20 | "Shadow of the Moon So Beautiful" - Holograph Full Score |
| | 21 | "Train Whistle" - Holograph Full Score |
| | 22 | "What's for Real" - Holograph Full Score |
| 91 | | Unproduced and Uncredited Arrangements <i>About Face</i> , 1965 "About Face" 1 Holograph Sketch 2 Ozalid Sketch 3 "Do I Love You" - Holograph Sketch "Woman Is" 4 Holograph Sketch 5 Ozalid Sketch, Lead Sheet <i>Apollo Revue (Ebony Laughter)</i> , 1983 6 "Nothin' Serious" - Holograph Sketch 7 "Street Scene" - Holograph Sketch 8 "You Gotta See It to Believe It" - Holograph Sketch |

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|------------|---------------|--|
| 91 | | <i>Kinderspiel</i> |
| | | "Kinderspiel" |
| | 9 | Holograph Sketch |
| | 10 | Copyist Holograph Lead Sheet, Reduction Score |
| | 11 | Ozalid Reduction Score (2 copies) |
| | | <i>The Life of Anna Louis</i> |
| | | "Anna Louis" |
| | 12 | Holograph Sketch |
| | 13 | Ozalid Trumpet, Guitar with Annotations |
| | | "Hospital" |
| | 14 | Holograph Sketch |
| | 15 | Ozalid Trumpet with Annotations |
| | | "Just One Wrong Thing" |
| | 16 | Holograph Sketch |
| | 17 | Ozalid Trumpet, Guitar with Annotations |
| | | <i>Lorelei, 1973-74</i> |
| | | "I Love What I'm Doing" |
| | 18 | Holograph Sketch |
| | 19 | Ozalid Sketch with Annotations |
| 92 | | <i>Riviera on the Rocks, 1959</i> |
| | 1 | "Angelina" - Ozalid Piano-Vocal "Can't Stop" |
| | 2 | Holograph Sketch |
| | 3 | Ozalid Lead Sheet |
| | | "I'm Home" |
| | 4 | Holograph Sketch |
| | 5 | Ozalid Lead Sheet |
| | | "Independently Poor" |
| | 6 | Holograph Sketch |
| | 7 | Ozalid Lead Sheet |
| | | "Put Me Down Roddie" |
| | 8 | Holograph Sketch |
| | 9 | Ozalid Lead Sheet |
| | 10 | "Riviera on the Rocks" - Ozalid Lead Sheet |
| | | "Sensitive Touch" |
| | 11 | Holograph Sketch |
| | 12 | Ozalid Lead Sheet |
| | | "Should Married Women Be Sexy?" (# 2) |

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|------------|------------------------------|--|--|
| 92 | 13 | Holograph Sketch | |
| | 14 | Ozalid Lead Sheet "39 x 18 x 39" | |
| | 15 | Holograph Sketch | |
| | 16 | Ozalid Lead Sheet "Three Blonde Mice" | |
| | 17 | (Take IV) Holograph Sketch | |
| | 18 | Ozalid Lead Sheet "Vice Versus You" | |
| | 19 | Holograph Sketch | |
| | 20 | Ozalid Lead Sheet <i>Rose-Colored Glasses</i> , 1954 | |
| | 21 | "My Gray Matter" - Ozalid Piano- Vocal | |
| | 22 | Various Songs - Holograph Sketches and Piano Vocal | |
| | 93 | | <i>Rosolino</i> , 1984 |
| | | 1 | Incidental Music - Holograph Sketch, Reduction Score "Let's Make It" |
| | | 2 | Holograph Sketch, Reproduction Score |
| 3 | | Copyist Holograph Lead Sheet | |
| 4 | | Ozalid Lead Sheet (2 Copies) | |
| 5 | | "Little Lamby Jam" - Holograph Sketch "Now There's a Boy" | |
| 6 | | Holograph Sketch, Reduction Score | |
| 7 | | Holograph Copyist Lead Sheet | |
| 8 | | Ozalid Lead Sheet (2 copies) "That's the Kind of Gig (I Been Getting)" | |
| 9 | | Holograph Sketch, Reduction Score | |
| 10 | | Copyist Holograph Lead Sheet | |
| 11 | | Ozalid Lead Sheet (2 copies) "What If I" | |
| 12 | | Holograph Sketch, Reduction Score | |
| 13 | | Copyist Holograph Lead Sheet | |
| 14 | | Ozalid Lead Sheet (2 copies) "You've Got to Play the Sad Songs" | |
| 15 | | Holograph Sketch, Reduction Score | |
| 16 | Copyist Holograph Lead Sheet | | |

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|------------|---------------|---|
| 93 | 17 | Ozalid Lead Sheet (2 copies) |
| 94 | | <i>Saturday Laughter, 1982</i> |
| | | "Big White Mountain" |
| | 1 | Holograph Sketch, Reduction Score |
| | 2 | Copyist Holograph Choir |
| | 3 | Ozalid Choir (2 copies) |
| | | "Bioscope Song" |
| | 4 | Holograph Sketch, Reduction Score |
| | 5 | Copyist Holograph Lead Sheet |
| | 6 | Ozalid Lead Sheet(3 copies) with Annotations |
| | | "Full of Shadows" |
| | 7 | Holograph Reduction Score |
| | 8 | Reproduction Piano-Vocal with Annotations |
| | 9 | Copyist Holograph Lead Sheet |
| | 10 | Ozalid Lead Sheet |
| | | "He Out Foxed the Fox" |
| | 11 | Holograph Sketch, Reduction Score |
| | 12 | Copyist Holograph Lead Sheet |
| | 13 | Ozalid with Annotations (4 copies) |
| | | "I Get Lonely (for a Plaything)" |
| | 14 | Holograph Reduction Score |
| | 15 | Reproduction Piano-Vocal |
| | 16 | Copyist Holograph Lead Sheet |
| | 17 | Ozalid Drums, Bass |
| | | "I Like Singing" |
| | 18 | Holograph Sketch, Reduction Score |
| | 19 | Reproduction Piano-Vocal with Annotations |
| | 20 | Copyist Holograph Lead Sheet |
| | 21 | Ozalid Drum with Annotations |
| | | "It's Saturday" |
| | 22 | Holograph Sketch, Reduction Score |
| | 23 | Reproduction Piano-Vocal with Annotations |
| | 24 | Copyist Holograph Choir |
| | 25 | Ozalid Choir, Drums |
| | | "J.P. Williamson" |
| | 26 | Holograph Sketch, Reduction Score |
| | 27 | Reproduction Vocal with Annotations |

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|------------|--|--|
| 94 | 28 | Copyist Holograph Lead Sheet |
| | 29 | Ozalid Lead Sheet, Drums |
| 95 | 1 | "The Man Beneath" - Reproduction Piano-Vocal with Annotations |
| | | "My Arms" |
| | 2 | Holograph Reduction Score |
| | 3 | Reproduction Piano-Vocal |
| | 4 | Copyist Holograph Lead Sheet |
| | 5 | Ozalid Lead Sheet (2 copies) |
| | | "My Home Lies Quiet" |
| | 6 | Holograph Reduction Score |
| | 7 | Reproduction Piano-Vocal |
| | 8 | Copyist Holograph Lead Sheet |
| | 9 | Ozalid Lead Sheets (2 copies) |
| | | "New Shoes" |
| | 10 | Holograph Sketch, Reduction Score |
| | 11 | Reproduction Piano-Vocal |
| | 12 | Copyist Holograph Lead Sheet |
| | 13 | Ozalid Lead Sheet, Drums |
| | | "Only Yesterday" |
| | 14 | Holograph Reduction Score |
| | 15 | Reproduction Piano-Vocal |
| | 16 | Copyist Holograph Lead Sheet |
| | 17 | Ozalid Lead Sheet |
| | | "They Say" |
| | 18 | Holograph Reduction Score |
| | 19 | Reproduction Piano-Vocal |
| | 20 | Copyist Holograph Lead Sheet |
| | 21 | Ozalid Lead Sheet |
| | | "This Man" |
| | 22 | Holograph Reduction Score |
| | 23 | Reproduction Piano-Vocal with Annotations |
| 24 | Copyist Holograph Lead Sheet | |
| 25 | Ozalid Lead Sheet with Annotations | |
| 26 | "You Are Beautiful" - Reproduction Piano-Vocal with Annotations | |
| | "You Are Lovely" | |
| 27 | Holograph Reduction Score | |
| 28 | Reproduction Piano-Vocal with Annotations | |
| 29 | Copyist Holograph Lead Sheet | |

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| <u>Box</u> | <u>Folder</u> | |
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| 95 | 30 | Ozalid Lead Sheet (2 copies) with Annotations |
| | | "You Walk in My Dreams" |
| | 31 | Holograph Reduction Score |
| | 32 | Reproduction Piano-Vocal |
| | 33 | Copyist Holograph Lead Sheet |
| | 34 | Ozalid Drums, Bass |
| 96 | | <i>Seventh Heaven, 1955</i> |
| | 1 | Holograph Sketch (not L.H.), Piano-Vocal Parts |
| | 2 | Holograph Copyist Piano-Vocal Parts, A-I |
| | 3 | Holograph Copyist Piano-Vocal Parts, L-Y |
| | 4 | Reproduction Piano-Vocal Parts, A-I |
| | 5 | Reproduction Piano-Vocal Parts, L-T |
| | 6 | Reproduction Piano-Vocal Parts, W |
| | | <i>The Shame of Cain</i> |
| 97 | 1 | "Manhattan Merry-Go-Round," Parts I, II - Holograph Reduction Score |
| | 2 | "Twilight to Dawn," Parts I, II (Manhattan Merry-Go-Round crossed out) - Ozalid with Annotations |
| | | <i>The Siren Song, 1961</i> |
| | | "All Hail to Fairfax" |
| | 3 | Holograph Sketch |
| | 4 | Ozalid Piano-Vocal (2 copies) |
| | | "Almost" |
| | 5 | Holograph Sketch |
| | 6 | Ozalid Piano-Vocal (2 copies) with Annotations |
| | | "The Evil Eye" |
| | 7 | Holograph Sketch |
| | 8 | Ozalid Vocal Lead (2 copies), Piano-Vocal (2 copies) with Annotations |
| | | "Letter to a Society Leader" |
| | 9 | Holograph Sketch |
| | 10 | Ozalid Piano-Vocal (3 copies) with Annotations |

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| <u>Box</u> | <u>Folder</u> | |
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| 97 | 11 | "Mutual Funds" - Ozalid Piano-Vocal (2 copies) |
| | | "Siren Song," 1959 |
| | 12 | Holograph Sketch, Reduction Score |
| | 13 | Holograph Full Score |
| | 14 | Ozalid Reduction Score with Annotations |
| | | "Soliloquy" |
| | 15 | Holograph Sketch |
| | 16 | Ozalid Piano-Vocal (2 copies) |
| | | "A Stunnin' Young Man" |
| | 17 | Holograph Sketch |
| | 18 | Ozalid, Piano-Vocal with Annotations |
| | 19 | "Twenty-Seven Virgins of Lloasa" - Holograph Sketch |
| | | "A Warm May Evening" |
| | 20 | Holograph Sketch |
| | 21 | Ozalid, Vocal with Annotations |
| | | "What Am I?" |
| | 22 | Holograph Sketch |
| | 23 | Ozalid Lead Sheet (2 copies), Piano Acc.(2 copies), Piano- Vocal (old copy) Annotated |
| 98 | | <i>Sweeter and Sweeter</i> , 1982-1983 |
| | | "Don't Call Me No More" |
| | 1 | Holograph Sketch |
| | 2 | Holograph (Leslie Ray) Piano-Vocal |
| | 3 | Copyist Holograph Piano-Vocal |
| | 4 | Ozalid Piano-Vocal |
| | | "Family Feeling" |
| | 5 | Holograph Sketch |
| | 6 | Holograph (Leslie Ray) Piano-Vocal |
| | 7 | Copyist Holograph Piano-Vocal |
| | 8 | Ozalid Piano-Vocal |
| | 9 | Incidental Music - Holograph Sketch |
| | | "Jazz Baby" |
| | 10 | Holograph Sketch |
| | 11 | Copyist Holograph Lead Sheet |
| | 12 | Ozalid Lead Sheet (2 copies) |
| | | "Love Tonight" |
| | 13 | Holograph Sketch (Incomplete) |

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| <u>Box</u> | <u>Folder</u> | | |
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| 98 | 14 | Copyist Holograph Lead Sheet | |
| | 15 | Ozalid Lead Sheet (2 copies) "My Best Girl" | |
| | 16 | Copyist Holograph Lead Sheet | |
| | 17 | Ozalid Lead Sheet (2 copies) with Annotations "Somebody (Nobody)" | |
| | 18 | Holograph Sketch | |
| | 19 | Copyist Holograph Piano-Vocal | |
| | 20 | Reprise, Ozalid Piano-Vocal with Annotations "Sweet Inspiration" | |
| | 21 | Copyist Holograph Lead Sheet | |
| | 22 | Ozalid Lead Sheet (2 copies) with Annotations "Sweeter and Sweeter" | |
| | 23 | Holograph Sketch | |
| | 24 | Copyist Holograph Piano-Vocal, Lead Sheet | |
| | 25 | Ozalid Piano-Vocal | |
| | 26 | Ozalid Lead Sheet, 2nd Verse (2 copies) "Uptown" | |
| | 27 | Holograph Sketch, Reduction Score | |
| | 28 | Holograph (Leslie Ray) Vocal | |
| | 29 | Copyist Holograph Piano-Vocal | |
| | 30 | Ozalid Piano-Vocal "Vaudeville Tonight" | |
| | 31 | Holograph Sketch | |
| | 32 | Holograph (Leslie Ray) Piano-Vocal | |
| | 33 | Copyist Holograph Piano-Vocal | |
| | 34 | (New Lead-In) Ozalid Piano-Vocal with Annotations | |
| | 35 | ("Love Tonight" crossed out) Ozalid Lead Sheet <i>The Wonder of His Presence, 1972</i> | |
| | 36 | "Blues at Dawn" - Holograph Sketch | |
| | 99 | | Special Concerts <i>Cue Magazine Tribute to Harold Arlen,</i> 1965 |
| | | 1 | "High, Low Jack and the Game" - Holograph Full Score |

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| <u>Box</u> | <u>Folder</u> | | |
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| 99 | 2 | "I Got Dat Feeling" - Holograph Full Score | |
| | 3 | "Ill Wind" - Holograph Sketch, Full Score | |
| | 4 | "Man That Got Away" - Holograph Full Score | |
| | | "Overture" | |
| | 5 | Holograph Sketch, Full Score | |
| | 6 | Reproduction with Annotations | |
| | 7 | Copyist Holograph Parts | |
| | 8-10 | Reproduction Parts | |
| | 100 | 1 | "Paper Moon" - Holograph Full Score |
| | | 2 | "Right as the Rain" - Holograph Full Score |
| 3 | | "Shining Hour" (EntreActe) - Holograph Full Score, Parts | |
| 4 | | "Shining Hour Tag" - Reproduction Parts | |
| 5 | | "Sleep Peaceful" - Holograph Full Score | |
| 6 | | "When the Sun Comes Out" - Holograph Sketch, Full Score | |
| | | "Without a Song" | |
| 7 | | Copyist Parts | |
| 8 | | Parts - Reproduction with Annotations | |
| | | "Wizard of Oz" Medley | |
| 9 | | Holograph Sketch, Full Score | |
| 10 | | Reproduction Full Score with Annotations | |
| | Copyist Holograph Parts | | |
| 12-15 | Reproduction Parts | | |
| 101 | | <i>Cue Magazine Salute to ASCAP, 5/1/1966</i> | |
| | 1 | "Birth of the Blues" - Holograph Full Score, Copyist Holograph Parts | |
| | 2 | "Dancing in the Dark" - Holograph Full Score, Copyist Holograph Parts | |

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| <u>Box</u> | <u>Folder</u> | | |
|------------|---------------|--|---|
| 101 | 3 | "Dinah's (Shore) ASCAP" Medley - Holograph Full Score, Copyist Holograph Parts | |
| | 4 | "(Everybody Has) the Right to Be Wrong" - Holograph Full Score, Copyist Holograph Parts "God Bless America" | |
| | 5 | Sheet Music, Holograph Full Score, Copyist Holograph Parts | |
| | 6 | Reproduction Parts | |
| | 7 | "(I've Got the) Sun in the Moon" - Holograph Sketch, Full Score, Copyist Holograph Parts | |
| | 8 | "I Only Have Eyes" - Holograph Full Score, Copyist Holograph Parts "(Jimmy) McHugh" Medley | |
| | 9 | Holograph Full Score | |
| | 10 | Copyist Holograph Parts | |
| | 11 | "On A Clear Day" - Holograph Full Score, Copyist Holograph Parts | |
| | 12 | "Pass Me By" - Holograph Full Score, Copyist Holograph Parts | |
| | 13 | "People" - Holograph Full Score, Copyist Holograph Parts "Rodgers" Medley | |
| | 14 | Holograph Full Score | |
| | 15 | Copyist Holograph Parts "Salute to ASCAP - Overture" | |
| | 16 | (Revised) Holograph Sketch | |
| | 17 | (Revised) Ozalid Sketch | |
| | 18 | Holograph Full Score, Parts I-III | |
| | 19 | Holograph Full Score, Parts IV-VII | |
| | 20 | Reproduction Full Score, Parts I- III | |
| | 21 | Reproduction Full Score, Parts IV- VII | |
| | 22 | Copyist Holograph Parts | |
| | 102 | 1-5 | Reproduction Parts |
| | | 6 | "Stardust" - Holograph Full Score, Copyist Holograph Parts |
| 7 | | "They Say It's Wonderful" - Copyist Holograph Parts | |

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| 102 | | "(New End) Wizard" Medley (Over the Rainbow) |
| | 8 | Holograph Full Score |
| | 9 | Reproduction Full Score |
| | 10 | Copyist Holograph Parts |
| | 11 | (Rainbow Bows) Reproduction Parts |
| | 12 | "Yes, My Darling Daughter" Holograph Full Score |
| 103 | | <i>Cue Magazine Salute to ASCAP,</i> 10/15/1967 |
| | | "Alfie" |
| | 1 | Holograph Full Score |
| | 2 | Copyist Holograph, Reproductions Parts |
| | | "April in Paris" |
| | 3 | Holograph Piano-Vocal |
| | 4 | Ozolid Parts |
| | 5 | Copyist Holograph, Sheet Music Parts |
| | | "Days of Wine and Roses" |
| | 6 | Holograph Full Score |
| | 7 | Reproduction Full Score |
| | 8 | Reproduction Parts |
| | | "Hello Dolly" |
| | 9 | Holograph Sketch |
| | 10 | Reproduction and Sheet Music, Parts |
| | | "High Noon" |
| | 11 | Holograph Full Score |
| | 12 | Reproduction Full Score |
| | 13 | Copyist Holograph, Reproduction Parts |
| | 14 | "I'm Getting Sentimental Over You" - Holograph Part |
| | 15 | "I'm Just Wild About Harry" - Reproduction and Sheet Music, Parts |
| | | "Love Is a Many Splendored Thing" |
| | 16 | Holograph Full Score |
| | 17 | Reproduction Full Score |
| | 18 | Reproduction, Copyist Holograph Parts |

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| 103 | 19 | "Lover" - Reproduction and Sheet Music, Parts |
| | 20 | "The Most Beautiful Girl In the World" - Sheet Music Parts |
| 104 | | "Motion Picture" |
| | 1 | Reproduction Full Score |
| | 2 | (Clips) Holograph Full Score |
| | 3 | Reproduction, Copyist Holograph Parts |
| | | "Overture" |
| | 4 | Holograph Full Score |
| | 5 | Reproduction Full Score |
| | 6 | Copyist Holograph Parts |
| | 7-10 | Reproduction Parts |
| | | "Robert E. Lee" |
| | 11 | Holograph Full Score |
| 105 | 1 | Reproduction Full Score |
| | 2 | Reproduction, Copyist Holograph Parts |
| | | "Richard Rodgers" Medley |
| | 3 | Holograph Sketch |
| | 4 | Reproduction Sketch |
| | 5 | Part I - Holograph Full Score |
| | 6 | Part III - Holograph Full Score |
| | 7 | Part IV - Holograph Full Score |
| | 8 | Copyist Holograph Piano-Conductor |
| | 9 | Copyist Holograph Parts |
| | 10 | Parts |
| | | "Santa Claus Is Coming to Town" |
| | 11 | Holograph Full Score |
| | 12 | Reproduction Full Score |
| | 13 | Reproduction Parts |
| | 14 | "Say It with Music" - Sheet Music Parts |
| | "Three Little Words" | |
| 15 | Holograph Full Score | |
| 16 | Reproduction Parts | |

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| <u>Box</u> | <u>Folder</u> | |
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| 106 | | <i>Eileen Farrell Salute to Harold Arlen, 5/16/1967</i> |
| | | "Accentuate the Positive" |
| | 1 | Holograph Full Score |
| | 2 | Reproduction Full Score with Annotations |
| | 3-5 | Reproduction Parts |
| | | "As Long as I Live" |
| | 6 | Holograph Full Score |
| | 7 | Reproduction Full Score with Annotations |
| | 8-10 | Reproduction Parts |
| | 11 | "For Ev'ry Man" - Copyist Holograph Parts and Reproduction Parts |
| | | "Harold Arlen" Medley |
| | 12 | Holograph Sketch and Reduction Score |
| | 13 | Parts I, II, Holograph Full Score |
| | 14 | Parts III, IV, V - Holograph Full Score |
| | 15 | Reproduction Reduction Score |
| 107 | 1-2 | Reproduction Parts |
| | | "Hooray (for Love)-Let's Fall (in Love)" |
| | 3 | Holograph Full Score |
| | 4 | Reproduction Full Score with Annotations |
| | 5-6 | Copyist Holograph, Reproduction Parts |
| | | "Over the Rainbow" |
| | 7 | (Wiz End) Holograph Full Score |
| | 8 | Reproduction Full Score |
| | 9 | E.F. End - Copyist Holograph Parts |
| | 10 | "Today I Love" - Copyist Holograph and Reproduction Parts |
| 108 | | <i>Harlem Homecoming, Dance Theatre of Harlem Benefit, 1972</i> |
| | 1 | "Band Call" - Ozalid Part |
| | 2 | "Fashion Thing" - Holograph Full Score |

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| 108 | | "Harlem Homecoming" |
| | 3 | Holograph Sketch |
| | 4 | Ozalid Sketch |
| | 5 | Part I - Holograph Full Score |
| | 6 | Parts II, III - Holograph Full Score |
| | 7 | Copyist Holograph Parts |
| | | "It Don't Mean a Thing" |
| | 8 | Holograph Sketch |
| | 9 | Ozalid Sketch |
| | | "Satin Doll" |
| | 10 | Holograph Sketch |
| | 11 | Ozalid Sketch |
| | 12 | Holograph Full Score |
| | 13 | Copyist Holograph Parts |
| | 14 | <i>Les Trois Rois Noirs</i> , 1980 - Part III - Holograph Full Score* |
| | 15 | Lincoln Square Academy, 1972 - Graduation Concert - Sketches |
| 109 | | Television |
| | 1 | <i>America Pauses in September</i> (Coca Cola TV), 1959 - Holograph Sketches |
| | 2 | <i>Ann Margaret TV Special</i> , 1973 - "Lady in Red," "Chicago," "Pas de Deux" - Holograph Sketches and Reduction Scores |
| | | <i>The Broadway of Lerner and Loewe</i> - Closing Medley, Parts I-V |
| | 3 | Ozalid Piano- Conductor (Rehearsal) with Annotations |
| | 4 | Ozalid Piano- Conductor (Production) with Annotations |
| | | <i>Carol Burnett Show</i> |
| | 5 | "Fred," Part II - Holograph Sketch |
| | 6 | "I Ain't Down Yet" (Finale) Dance - Holograph Sketch |
| | 7 | "If Momma Was Married," 1973 - Holograph Sketch |
| | 8 | "Kitchen Dance" - Holograph Sketch |
| | 9 | Unidentified Music - Holograph |

* Oversize material located in Box 195

Container List

| <u>Box</u> | <u>Folder</u> | |
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| 109 | | <i>Eliza Lucas Pinckney</i> - Music Cues 1-11, Songs |
| | 10 | Holograph Full Score, Parts |
| | 11 | Ozalid Reproductions |
| | 12 | <i>Folies-Bergère</i> , 1973 - Holograph Full Score |
| | 13 | <i>The Garry Moore Show</i> , 1966 - "Before Rose Marie" - Holograph Sketch |
| | 14 | <i>Maude</i> , 1973 - "Hard Hearted Hannah" - Sheet Music, Ozalid Full Score |
| | 15 | <i>Melba Moore-Clifton Davis Show</i> , 1972 - "Fiddler on the Roof" Medley, Miscellaneous - Holograph Sketch |
| 110 | | <i>Miss Teen USA Pageant</i> , 1983 "Circus" |
| | 1 | Holograph Sketch and Reduction Score |
| | 2 | Holograph Full Score |
| | 3 | Copyist Holograph Parts |
| | 4 | Ozalid Parts |
| | | "Come Sail Away" |
| | 5 | Holograph Reduction Score, Full Score |
| | 6 | Ozalid Parts |
| | 7 | "For the First Time" - Holograph Sketch |
| | | Incidental and Miscellaneous |
| | 8 | Holograph Reduction Scores |
| | 9 | Holograph Full Score and Parts |
| | | "Is There Something I Should Know" |
| | 10 | Holograph Reduction Score, Full Score |
| | 11 | Ozalid Parts |
| | | Opening Number |
| | 12 | Holograph Sketch |
| | 13 | Ozalid Parts |
| | 14 | "Smile for the Camera" - Ozalid Parts |
| | 15 | "Winner Takes It All" - Holograph Reduction Score, Full Score |

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|------------|---------------|---|
| 110 | | "Work That Body" |
| | 16 | Holograph Sketch, Reduction Score, Full Score |
| | 17 | Copyist Holograph Parts |
| | 18 | Ozalid Parts |
| 111 | | <i>Miss Teen USA Pageant, 1984</i> |
| | | "I'm So Excited" (Opening) |
| | 1 | Sheet Music, Holograph and Reproduction (2) Reduction Score |
| | 2 | Ozalid Parts |
| | 3 | "Interviews - Tell Us" - Ozalid Parts |
| | | "Memphis Sounds" |
| | 4 | Holograph and Reproduction Sketch |
| | 5 | Holograph Reduction Score |
| | 6 | Ozalid Full Score |
| | 7 | Parts I, III - Copyist Holograph Parts |
| | 8 | Parts I, III - Ozalid Parts |
| | 9 | "Memphis Youth Symphony" Medley - Sheet Music Annotated |
| | | "Plenty to Cheer About" |
| | 10 | Holograph and Reproduction Sketch |
| | 11 | Holograph Reduction Score |
| | 12 | Ozalid Full Score |
| | 13 | Copyist Holograph Parts |
| | 14 | Ozalid Parts |
| | | "Precious Love" (Faces 84) |
| | 15 | Holograph Sketch |
| | 16 | Ozalid Parts |
| | | "Rain" Medley |
| | 17 | Holograph Reduction Score |
| | 18 | Ozalid Full Score |
| | 19 | Copyist Holograph Parts |
| | 20 | Ozalid Parts |
| | 21 | "Say Say Say (Questions)" - Reproduction Sketch and Vocal Part |
| 112 | | <i>Miss Teen USA Pageant, 1985</i> |
| | | "Faces - Lucky Star" |
| | 1 | Holograph Sketch, Full Score and Sheet Music |

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| 112 | 2 | Copyist Holograph Parts |
| | 3 | Ozalid Parts |
| | | "Fanfares" |
| | 4 | Holograph Reduction Score |
| | 5 | Copyist Holograph Parts |
| | 6 | "Future Shock" - Holograph Sketch |
| | 7 | "Good Time Tonight" - Holograph Sketch |
| | 8 | "Hello" - Reproduction Full Score Incidental Music |
| | 9 | Holograph (by Harold Wheeler) Full Score |
| | 10 | Copyist Holograph Parts |
| | | "Opening - New Faces of 1985" |
| | 11 | Holograph Sketch, Holograph (by Harold Wheeler) Full Score |
| | 12 | Copyist Holograph Parts |
| | 13 | Ozalid Parts |
| | | "Pick Ten" |
| | 14 | Holograph (by Harold Wheeler) Full Score |
| | 15 | Copyist Holograph Parts |
| | 16 | Ozalid Parts |
| | | "Rock" Medley |
| | 17 | Holograph Sketch, Full Score, Holograph (by Harold Wheeler), Kool & the Gang Insert |
| | 18 | Copyist Holograph Parts |
| | 19 | Ozalid Parts |
| | | "Runners Up, Winner" |
| | 20 | Holograph Sketch, Full Score |
| | 21 | Copyist Holograph Parts |
| | 22 | "Spaced-Off, Spaced-On, A Medley" - Holograph Sketch |
| | | "Swimsuits - By the Sea" |
| | 23 | Holograph Sketch, Full Score |
| | 24 | Copyist Holograph Parts |
| | 25 | Ozalid Parts |
| | 26 | "Truly" - Full Score |
| | | "Winners Walk" |
| | 27 | Holograph (by Harold Wheeler) Full Score |

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| 112 | 28 | Copyist Holograph Parts |
| | 29 | Ozalid Parts |
| 113 | | <i>Miss Teen USA Pageant, 1986</i> |
| | | "Back in Time" Medley |
| | 1 | Holograph Sketch, Reduction Score |
| | 2 | Holograph Full Score |
| | 3 | Copyist Holograph Parts |
| | 4 | Ozalid Vocal |
| | 5 | "Freeway of Love" - Sheet Music |
| | 6 | Incidental and Miscellaneous Music - Holograph Sketch |
| | | "Motor Scooter Girls" |
| | 7 | Holograph Sketch, Reduction Score |
| | 8 | Holograph Full Score |
| | 9 | Copyist Holograph Parts |
| | | "Opening - This Is My Night" |
| | 10 | Holograph Sketch and Reduction Score |
| | 11 | Copyist Holograph Parts |
| | | "Walking On Sunshine" - Swimsuits |
| | 12 | Sheet Music, Holograph Full Score |
| | 13 | Copyist Holograph Parts |
| 114 | | <i>Phil Silvers TV Specials, 1960</i> |
| | 1 | "Just Polly and Me" - Sketches |
| | | "Summer in New York" |
| | | "Purple Goatee" |
| | 2 | Full Score |
| | 3 | Intro - Parts |
| | 4 | Part II - Parts |
| 115 | | <i>The Shape of Things</i> |
| | 1 | Ozalid Reproductions |
| | 2 | Holograph Sketches |
| | | <i>Telethon for Sickle Cell Anemia, 1971</i> |
| | 3 | "Fanfare Number 1" - Holograph Full Score, Parts |
| | 4 | "Fanfare Number 2" - Holograph Full Score, Parts |
| | 5 | "Opening" - Holograph Full Score, Parts |
| | 6 | Holograph Full Score, Parts |

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| 115 | 7 | Ozalid Reproductions |
| | | <i>V.D. Blues, 1972</i> |
| | 8 | "Carrier," "Silver Lips," "World War I," "Don't Give A Dose" - Holograph Score, Parts |
| | 9 | "Even Bankers Get Chancres" - Holograph Score, Reproduction "Germs" |
| | 10 | Reduction Score, Sketches |
| | 11 | Holograph Full Score |
| | 12 | Parts |
| | 13 | Reproduction - Ozalid "V.D. Blues" |
| | 14 | Holograph Full Score, Sketch, Parts |
| | 15 | Reproduction - Ozalid |
| | 16 | "What Am I Gonna Do" - Holograph Full Score, Parts |
| | 17 | "Won't Somebody Help Me, Black Playlet" - Holograph Sketch |
| | | <i>Bobby Van-Elaine Joyce</i> |
| | | "Richard Thomas Sings" |
| | 18 | Holograph Scratch Sheet |
| | 19 | Ozalid Piano- Vocal with Annotations |
| | | "Sugar" Medley |
| | 20 | Holograph Scratch Sheet, Incomplete |
| | 21 | Part IV - Holograph Piano-Vocal |
| | 22 | Parts I, II, III, V - Ozalid Piano-Vocal with Annotations |
| 116 | | <i>The Victor Borge Show, 1961</i> |
| | | "Inside Peter and the Wolf" |
| | 1 | Holograph Sketches |
| | 2 | Parts I-III - Holograph Sketches |
| | 3 | Act II, IV - Holograph Sketches |
| | 4 | Holograph Sketches, Music Cues |
| | 5 | Parts I-II - Holograph Full Score |
| | 6 | Part III, Act II, Act IV - Holograph Full Scores |
| | 7 | Animal to People VIII - Parts |

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| 117 | 1 | Part II - Parts |
| | 2-3 | Part III - Parts |
| | 4 | Act II - Parts |
| | 5 | Act III - Parts |
| | 6 | Act IV - Parts |
| | 118 | |
| 1 | | 2-18 - Holograph Copyist Parts |
| 2 | | 1-3 - Parts |
| 3 | | 4a-4c - Parts |
| 4 | | 5 - Parts |
| 5 | | 6, 12, 18 - Parts |
| 6 | | 8c - Parts |
| 7 | | 10 - Parts |
| 8 | | 11-12 - Parts |
| 9 | | 13-17 - Parts |
| 10 | | 14-15 - Parts |
| | | Holograph Copyist Parts |
| 11 | | Parts 1-3 |
| 12 | | Acts 2, 4 - Parts |
| 13-14 | Part 1 - Parts | |
| 119 | | <i>We Love You Madly!</i> , 1973 |
| | 1 | "Ain't But the One" - Ozalid Conductor (2 copies) |
| | | "The Blues" |
| | 2 | Holograph Sketch |
| | 3 | Ozalid Conductor (2 copies) |
| | 4 | "Caravan" - Ozalid Conductor |
| | | "Don't Get Around Much/ I Let a Song" |
| | 5 | Holograph Sketch |
| | 6 | Ozalid Conductor |
| | 7 | "Don't Mean a Thing" - Ozalid Piano-Rhythm-Vocal, Ozalid Conductor, pp. 5-10 (2 copies) with Annotations |
| 8 | "Ellington" Medley - Ozalid Conductor, Percussion-Harp | |
| 9 | "I'm Gonna Go Fishin'" - Ozalid Conductor | |
| 10 | "In Case - Overture" - Holograph Sketch | |

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| 119 | 11 | "Lucky So and So" - Ozalid Conductor with Annotations |
| | | "Lush Life" |
| | 12 | Holograph Sketch and Reduction Score |
| | 13 | Ozalid Piano-Vocal with Annotations |
| | | "Nothin' But the Blues" Medley |
| | 14 | Holograph Sketch |
| | 15 | Ozalid Piano-Vocal, Conductor |
| | 16 | Ozalid Conductor and Full Score |
| | 17 | "Sophisticated Lady" - Ozalid Piano- Vocal |
| 120 | | Dance |
| | 1-2 | American Ballet Theatre: "The Blue Elephant," 1958 - Holograph Sketches Joffrey Ballet, 1984 |
| | | "Arpino Ballet" |
| | 3 | Holograph Sketches |
| | 4 | Holograph Reduction Score |
| | | "A Guilas de Mexico" |
| | 5 | Sketches |
| | 6 | Holograph Reduction Score |
| | | Rockettes, 1977 |
| | | Music - Various |
| | 7 | Sketches |
| | 8 | Holograph Reduction Score |
| | | Film |
| | 9 | <i>Dreams That Money Can Buy</i> , 1948 - "The Girl with the Prefabricated Heart" - Holograph (not L.H.) |
| | 10 | <i>Quartet</i> - "Five O Nine," "Full-Time Lover" (Partial) - Reproduction Piano-Vocal |
| 121 | | Industrials and Commercials |
| | | Benton and Bowles, 1969-1971 |
| | 1 | Holograph Sketch, Full Score |
| | 2 | Copyist Holograph Parts |
| | 3 | Reproduction Full Score, Parts |

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| 121 | 4 | Kenmore - "You Always Get More with a Kenmore" - Holograph Vocal and Full Score | |
| | 5 | Pabst Blue Ribbon Beer - Holograph Piano-Vocal | |
| | 6 | RCA Victor, 1955 - Ozalid Piano-Vocal | |
| | 7 | Steak and Brew #1, 2, 3, 1971 - Holograph Sketches and Copyist Holograph Parts | |
| | 8 | United Airlines, 1974 - Holograph Sketches | |
| | 122 | 1-2 | Oldsmobile, 1955 Oldsmobile, 1960 |
| | | 3 | A-D - Sketches |
| | | 4 | F-Y - Sketches |
| 5 | | A - Parts | |
| 6 | | B-E - Parts | |
| 7 | | F-N - Parts | |
| 123 | | 1 | O-S - Parts |
| | 2 | T-Y - Parts | |
| | 3 | Oldsmobile, 1964 - "The Bossa Cha-Cha Nova" | |
| | 4 | Oldsmobile, 1965 - "Ride of Tomorrow" Oldsmobile, 1970 | |
| | 5 | A-C Cutlass Supreme | |
| | 6 | Aquarius | |
| | 7 | Fugue | |
| | 8 | Reveal | |
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| | 10 | 98 Narration | |
| | 11 | 98 Reveal, Part I | |
| | 12 | 98 Reveal, Part II | |
| | 13 | Ride Narration and Reprise | |
| | 14 | S-T | |
| 124 | | Oldsmobile, 1972 | |
| | 1 | Holograph Sketches | |
| | 2 | Ozalid Sketches Annotated Oldsmobile, 1973 | |
| | 3 | Holograph Sketches | |

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| 124 | 4 | Ozalid Sketches, 3 and 5 |
| | 5 | Ozalid Sketches, 11-14 |
| | 6 | Ozalid Sketches, 17-20 |
| 125 | 1 | Ozalid Sketches, Miscellaneous |
| | 2 | Ozalid Parts |
| | 3 | Oldsmobile, 1974 - Sketches |
| | 4 | Oldsmobile, 1975 - Sketches |
| | 5 | Oldsmobile, 1977 - Holograph Sketches |
| | 6 | Oldsmobile, 1977 - Ozalid Sketches, Parts |
| 126 | 1 | Oldsmobile, 1979 - Holograph Sketches |
| | 2 | Oldsmobile, 1981 - Overture Oldsmobile, 1982 |
| | 3 | Sketches, 1-7 |
| | 4 | Sketches, 8-12 |
| | 5 | Sketches, 13-18 |
| | 6 | Oldsmobile, 1984 - Sketches and Parts |
| 127 | | Oldsmobile, 1985 |
| | 1 | Sketches 1-3 |
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| | 6 | Sketches 12 |
| 7 | Sketches 14-16 | |
| 128 | | Oldsmobile, 1986 |
| | 1 | Holograph Sketches |
| | 2 | Parts |
| 3 | Full Score, Overture | |
| 129 | | Recordings |
| | | Andre Kostelanetz Orchestra |
| | 1 | "Airport 1975 Theme," 1974 - Holograph Sketch |
| | 2 | "The Appointment" - Holograph Sketch |
| | 3 | "Arizona" - Holograph Sketch |
| 4 | "Aunt Dinah (Has Done Blowed De Horn)," 1975 - Holograph Sketch | |
| 5 | "Beginnings" - Holograph Sketch | |

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| 129 | 6 | "Being Alive" - Holograph Sketch |
| | 7 | "Bridge Over Troubled Water" - Holograph Sketch |
| | 8 | "Charleston," 1974 - Holograph Sketch |
| | 9 | "Colour My World" - Holograph Sketch |
| | 10 | "Easy Street" - Reproduction, Piano- Vocal with Annotations |
| | 11 | "Easy to Love," 1972 - Holograph Sketch |
| | 12 | "Everything Is Beautiful," 1970 - Holograph Sketch |
| | 13 | "Flight 602" - Holograph Sketch |
| | 14 | "Fool" - Holograph Sketch |
| | 15 | "For All We Know" - Holograph Sketch |
| | 16 | "Hello Young Lovers" - Holograph Sketch |
| | 17 | "Hey There Good Times" - Holograph Sketch |
| | 18 | "I've Got You Under My Skin" - Annotated Sheet Music |
| | 19 | "I Think of You" - Holograph Sketch |
| | 20 | "It Better End Soon," 1971 - Holograph Sketch |
| | 21 | "Jitterbug Waltz," 1975 - Holograph Sketch |
| | 22 | "Lonely Girl" - Holograph Sketch |
| | 23 | "The Long and Winding Road" - Holograph Sketch |
| | 24 | "Losing My Mind" - Holograph Sketch |
| | 25 | "Lullaby of Broadway" - Holograph Full Score |
| | 26 | "Me and Mrs. Jones," 1973 - Holograph Sketch |
| | 27 | Medley - Holograph Sketch |
| | 28 | "Midnight Cowboy" - Holograph Sketch |
| | 29 | "Mr. Bojangles" - Holograph Sketch |
| | 30 | "N.Y.C." - Reproduction Piano-Vocal with Annotations |
| | 31 | "Once Upon a Summertime," 1973 - Holograph Sketch |
| | 32 | "Put Your Hand," 1971 - Holograph Sketch |

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| 129 | 33 | "September Song," 1973 - Holograph Sketch |
| | 34 | "Sgt. Pepper," 1974 - Holograph Sketch |
| | 35 | "Shang-Ri-La," 1964 - Holograph Sketch |
| | 36 | "Sing," 1973 - Holograph Sketch |
| | 37 | "Soul Makossa," 1973 - Holograph Sketch |
| | 38 | "Tiger Rag," 1975 - Holograph Sketch, Copyist Holograph Parts |
| | 39 | "12 th of Never," 1973 - Holograph Sketch |
| | 40 | Unidentified - Holograph Sketch |
| | | "Valse De Rothschild," 1970 |
| | 41 | Holograph Sketch |
| | 42 | Ozalid Reduction Score |
| 130 | | Broadway Symphony Orchestra |
| | | <i>Turned on Broadway, Vol. I (RCA)</i> |
| | 1 | "Broadway #1 (Hooked On [Stretched Out] Broadway)" - Holograph Sketch |
| | 2 | "Broadway #2 (Broadway Stars)" - Holograph Sketch |
| | 3 | "Broadway #3 (Broadway Ballads)" - Holograph Sketch |
| | 4 | "Broadway #4 (Latin)" - Holograph Sketch |
| | 5 | "Broadway #5 (Waltz)" - Holograph Sketch |
| | 6 | "Broadway #6 (Rock)," Parts I, II, III - Holograph Sketch |
| | 7 | "Broadway #7 (Sullivan-Henderson)" Holograph Sketch |
| 131 | | <i>Turned on Broadway, Vol. II:</i> |
| | | <i>Standing Room Only</i> |
| | 1 | "Broadway on Parade," 1982 - Holograph Sketch |
| | 2 | "Broadway Waltz" - Holograph Sketch |

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| 131 | 3 | "The Broadway You" - Holograph Sketch |
| | 4 | "Gershwin-Sondheim" - Holograph Sketch |
| | 5 | "Name That S.R.O. Star," Parts I, II, 1982 - Holograph Sketch |
| 132 | | <i>Bravo Giovanni</i> [Cast Album], 1962 |
| | 1 | "Bravo Giovanni" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 2 | "Breachy's Law" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 3 | "Camminare" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 4 | "If I Were the Man" - Copyist Holograph and Reproduction Reduction Score and Parts |
| 133 | 5 | "The Kangaroo" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 1 | "Miranda" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 2 | "One Little World Apart" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 3 | "Pantomime" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 4 | "Rome" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 5 | "Stead" - Copyist Holograph and Reproduction Reduction Score and Parts |
| | 6 | "Uriti" - Copyist Holograph and Reproduction Reduction Score and Parts |

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| 134 | | Canadian Brass |
| | 1 | "Ain't Misbehavin' Suite, Concerto Grosso," Parts I, II, III, IV - Holograph Sketch |
| | 2 | "A.K.A. Rudolph, The Nose," 1984 - Holograph Sketch and Full Score, Copyist Holograph Parts |
| | | "Amazing Grace," 1986 |
| | 3 | Holograph Sketch |
| | 4 | Ozalid Full Score |
| | | "An American Theme, Variations (Beautiful Screamer)," Parts I, II, III |
| | 5 | Holograph Sketch |
| | 6 | Ozalid Full Score |
| | 7 | "Andante" - Holograph Sketch and Full Score, Copyist Holograph Parts |
| | | "Basin Street Blues," 1986 |
| | 8 | Holograph Sketch |
| | 9 | Ozalid Full Score |
| | | "Beale Street Blues" |
| | 10 | Holograph Sketch |
| | 11 | Ozalid Full Score |
| | | "Bess You Is My Woman Now (Porgy & Bess Suite)," Part III, 1987 |
| | 12 | Holograph Sketch |
| | 13 | Ozalid Full Score |
| | | "Bill Bailey (A Dialogue) Takedown," 1986 |
| | 14 | Holograph Full Sketch |
| | 15 | Ozalid Full Score |
| | 16 | "Canadian Brass Jazz" - Holograph Sketch |
| | 17 | "A Carol for the Brass" - Holograph Sketch |
| | | "Celebration" Medley ("Deck the Halls," "O Tannenbaum," "Joy to the World)," 1983 |
| | 18 | Holograph Sketch |
| | 19 | Ozalid Full Score |
| | | "Chinatown (Chop-Chop-Chop)" |
| | 20 | Holograph Sketch |

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| 134 | 21 | Ozalid Full Score |
| 135 | | "Diff'rent Strokes," Parts I, II, III |
| | 1 | Holograph Sketch |
| | 2 | Ozalid Full Score |
| | 3 | "Ding Dong! Merrily on High" - Holograph Sketch |
| | | "A Foggy Day," "Nice Work If You Can Get It" |
| | 4 | Holograph Sketch |
| | 5 | Ozalid Full Score |
| | 6 | "Frosty the Snowman" - Copyist Holograph Parts |
| | | "Gilda and the Five Dukes," Parts I, II, III |
| | 7 | Holograph Sketch and Copyist Holograph Vocal |
| | 8 | Ozalid Full Score and Vocal |
| | | "Glory Look Away" |
| | 9 | Holograph Sketch |
| | 10 | Ozalid Full Score |
| | 11 | "Go Tell It on the Mountain," 1984 - Holograph Sketch |
| | 12 | "God Rest You Merry Gentlemen," 1984 - Holograph Sketch |
| | | "Goin' In and Movin' On Out" |
| | 13 | Holograph Sketch and Full Score, Copyist Holograph Parts |
| | 14 | Ozalid Full Score |
| | 15 | "Good Christian Men, Rejoice," 1984 - Holograph Sketch |
| 136 | 1 | "Handful of Keys" - Holograph Sketch and Full Score |
| | 2 | "Have Yourself a Merry Little Christmas" - Holograph Sketch |
| | 3 | "Here We Come a Wassailing," 1984 - Holograph Sketch |
| | | "High Society and Takedown" |
| | 4 | Holograph Sketch |
| | 5 | Ozalid Full Score |
| | | "Hooked on Teresa," 1986 |

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| 136 | 6 | Holograph Sketch |
| | 7 | Holograph Full Score |
| | 8 | Copyist Holograph Parts |
| | 9 | Ozalid Full Score with Annotations |
| | 10 | Ozalid Vocal |
| | 11 | "The Huron Carol," 1984 - Holograph Sketch |
| | | "I'm on My Way" |
| | 12 | Holograph Sketch |
| | 13 | Ozalid Full Score |
| | 14 | "(I've Got a) Feeling I'm Falling," 1984 - Holograph Sketch, Full Score |
| | | "I Loves You, Porgy" (Porgy & Bess Suite, Part IV, 1987) |
| | 15 | Holograph Sketch |
| | 16 | Ozalid Full Score |
| | 17 | "I Saw Three Ships" - Holograph Sketch |
| | | "The Infant" ("Silent Night," and "Although You Are So Tiny") |
| | 18 | Holograph Sketch |
| | 19 | Ozalid Full Score |
| | | "Introduction - Jazzbo Brown Blues - Summertime" (Porgy & Bess Suite, Part I) |
| | 20 | Holograph Sketch |
| | 21 | Ozalid Full Score |
| | | "It Ain't Necessarily So" (Porgy & Bess Suite, Part II) |
| | 22 | Holograph Sketch |
| | 23 | Ozalid Full Score |
| | 24 | "Kitten on the Keys" - Holograph Sketch and Full Score |
| | 25 | "The Little Drummer Boy," 1984 - Holograph Sketch and Full Score, Copyist Holograph Parts |
| | 26 | "Lookin' Good (But Feelin' Bad)" - Holograph Sketch and Full Score |
| | 27 | "Loungin' at the Waldorf" - Holograph Sketch and Full Score |

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| 137 | | "The Man I Love," 1987 |
| | 1 | Holograph Sketch |
| | 2 | Ozolid Full Score |
| | 3 | "Mean to Me" - Holograph Sketch and Full Score |
| | | "Muskrat Ramble"- Takedown, 1986 |
| | 4 | Holograph Sketch |
| | 5 | Ozolid Full Score |
| | 6 | "Oh, Minuetto (Where D'Ja Go?)" - Holograph Sketch and Full Score, Copyist Holograph Parts |
| | | "Pete Meets the Beat on South Rampart Street," 1984 |
| | 7 | Holograph Sketch and Full Score |
| | 8 | Copyist Holograph Parts |
| | | "Prelude I (Just a Little Twisted), II (Just a Little Looser) and III (Just a Bit Pushier?)" |
| | 9 | Holograph Sketch |
| | 10 | Ozolid Full Score |
| | | "The Rhythm Series: Clap Yo' Hands, Fidgety Feet, Fascinating Rhythm, I Got Rhythm," 1987 |
| | 11 | Holograph Sketch |
| | 12 | Ozolid Full Score |
| | | "Rialto Ripples," 1987 |
| | 13 | Holograph Sketch |
| | 14 | Ozolid Full Score |
| | 15 | "Rondo-Boperation - Holograph Sketch and Full Score, Copyist Holograph Parts |
| | | "Royal Garden Blues" - Takedown |
| | 16 | Holograph Sketch |
| | 17 | Ozolid Full Score |
| | 18 | "The Saints Cat/Like Tread" - Holograph Sketch and Full Score |
| | | "The Saints' Hallelujah," 1982 |
| | 19 | Holograph Sketch |
| | 20 | Ozolid Full Score |
| | 21 | Concerto Grosso - Holograph Sketch |

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| 138 | | "St. James Infirmary" |
| | 1 | Holograph Sketch |
| | 2 | Ozalid Full Score |
| | | "St. Louis Blues," Parts I and II |
| | 3 | Holograph Sketch |
| | 4 | Ozalid Full Score |
| | | "The Sheik of Araby" |
| | 5 | Holograph Sketch |
| | 6 | Ozalid Full Score |
| | 7 | "Silver Bells," 1984 - Holograph Sketch |
| | | "Sleigh Ride" Christmas Medley, 1983 |
| | 8 | Holograph Sketch and Full Score |
| | 9 | Copyist Holograph Parts |
| | | "Someone to Watch Over Me" |
| | 10 | Holograph Sketch |
| | 11 | Ozalid Full Score |
| | | "South Rampart Street Parade" - Takedown |
| | 12 | Holograph Full Score |
| | 13 | Ozalid Full Score |
| | 14 | "Spreadin' Rhythm Around" - Holograph Sketch and Full Score |
| | | "Strike Up the Band" |
| | 15 | Holograph Sketch |
| | 16 | Ozalid Full Score |
| | | "Strummin' Along with George(In the Park with George, Looking for Wilhelmina, Won't You Come Home Bill Bailey)" |
| | 17 | Holograph Sketch |
| | 18 | Ozalid Full Score |
| | 19 | "Sussex Carol," 1984 - Holograph Sketch |
| | | "Sweet Georgia Brown," 1986 |
| | 20 | Holograph Sketch |
| | 21 | Ozalid Full Sketch |
| 139 | | "That's a Plenty" - Takedown, 1986 |
| | 1 | Holograph Sketch |
| | 2 | Ozalid Full Score |
| | | "Theme, Interludes and Re-Variations" |

Container List

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|------------|---------------|---|--------------------------|
| 139 | 3 | Holograph Sketch and Full Score, Copyist Holograph Parts | |
| | 4 | Ozalid Full Score with Annotations "Tuba Tiger Rag" - Takedown, 1982-1983 | |
| | 5 | Holograph Sketch | |
| | 6 | Ozalid Full Score | |
| | 7 | Copyist Holograph Parts "The Well-Tempered C-B-Q-Si-Chord" | |
| | 8 | "Fugue II" - Holograph Sketch, Full Score and Copyist Holograph Parts | |
| | 9 | "Prelude II" - Holograph Sketch and Full Score, Copyist Holograph Parts | |
| | 10 | "Prelude VIII" - Holograph Sketch and Full Score, Copyist Holograph Parts | |
| | 11 | "White Christmas" - Holograph Sketch, Copyist Holograph Parts | |
| | 12 | "Winter Wonderland," 1984 - Holograph and Reproduction Sketch | |
| | 13 | "With a Torch, Jeanette, Isabella" - Holograph Sketch "A Woman Is a Sometime Thing" and "I Got Plenty O'Nuttin'" (Porgy & Bess Suite, Part V), 1987 | |
| | 14 | Holograph Sketch | |
| | 15 | Ozalid Full Score | |
| | 140 | | Del Rae, 1972 |
| | | 1 | "The Birds and the Bees" |
| 2 | | "Good Bye Love" | |
| 3 | | "I Like to Perform" | |
| 4 | | "In Contemplation Blues" | |
| 5 | | "Sing My Blues Away" | |
| 6 | | "Spring Can Hang You Up" | |
| 7 | | Duke Ellington - "A Drum Is a Woman," "You'd Better Know It," 1956 - Holograph Sketch and Full Score | |

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|------------|---------------|---|
| 140 | 8 | Anita Ellis - "I Wonder What Became of Me," Introduction and Exposition to "Wonder What Became," "If I Had a Ribbon Bow," 1956 - Holograph Sketch, Copyist Holograph Piano-Conductor Golden Records, 1969 |
| | 9 | "Animal Counting Book" - Holograph Sketch |
| | 10 | "Melanie's Lullaby" - Ozalid Parts with Annotations |
| | 11 | "Story Cues," I, II, III, 1969 - Holograph Full Score |
| 141 | | Tammy Grimes |
| | 1 | "Anything Goes," 1961 |
| | 2 | "Black Bird," 1962 |
| | 3 | "Blow Gabriel Blow," 1961 |
| | 4 | "Doodle Dee Doo," 1961 |
| | 5 | "Gonna Build a Mountain," 1962 |
| | 6 | "Hi-Lili, Hi-Lo," 1962 |
| | 7 | "Hold On" |
| | 8 | "I'm Always Chasing Rainbows," 1961 |
| | 9 | "I'm Just Wild About Harry," 1961 |
| | 10 | "I'd Do Anything," 1962 |
| | 11 | "If I Had You," 1961 |
| | 12 | "It's a Long Way to Tipperary," 1961 |
| | 13 | "Java Jive," 1962 |
| | 14 | "Just Squeeze Me," 1962 |
| | 15 | "Lullaby of Broadway," 1962 |
| | 16 | "Miss Otis Regrets," 1962 |
| | 17 | "My Man," 1962 |
| | 18 | "Please Don't Talk About Me When I'm Gone," 1961 |
| | 19 | "Sunny Side of the Street," 1961 |
| | 20 | "Time After Time," 1962 |
| | 21 | "Toot, Toot, Tootsie," 1962 |
| | 22 | "You Came a Long Way from St. Louis," 1961 |

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| 142 | | Luther Henderson Orchestra |
| | | "Book Me" |
| | 1 | Holograph Full Score |
| | 2 | Copyist Parts |
| | | "Catch a Falling Star," 1959 |
| | 3 | Holograph Full Score |
| | 4 | Copyist Holograph Parts |
| | 5 | Ozalid Part |
| | | "Chicken Reel" |
| | 6 | Copyist Holograph Parts |
| | 7 | Ozalid Parts with Annotations |
| | | "Clap Hands," 1959 |
| | 8 | Holograph Full Score and Copyist Holograph Reduction Score |
| | 9 | Copyist Holograph Parts |
| 143 | | "(Deep in the) Heart of Texas," 1960 |
| | 1 | Holograph Full Score |
| | 2 | Copyist Holograph Parts |
| | 3 | Ozalid Parts |
| | | "Deep River" |
| | 4 | Holograph Sketch |
| | 5 | Copyist Holograph Parts |
| | | "Don't Fence Me In," 1960 |
| | 6 | Holograph Full Score |
| | 7 | Copyist Holograph Parts |
| | 8 | Ozalid Parts |
| | | "Don't Let the Stars Get in Your Eyes," 1960 |
| | 9 | Holograph Full Score |
| | 10 | Copyist Holograph Parts |
| | | "Down Hoe-In It," 1960 |
| | 11 | Holograph Full Score |
| | 12 | Copyist Holograph Parts |
| 144 | | "Everybody Loves a Lover," 1959 |
| | 1 | Copyist Holograph Parts |
| | 2 | Ozalid Part |
| | | "Goofus" |
| | 3 | Holograph Full Score |
| | 4 | Copyist Holograph Parts |
| | 5 | Ozalid Parts |

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|------------|--|--|
| 144 | 6 | "Handclapper's" - Copyist Holograph Reduction Score and Parts |
| | 7 | "The Honey Song," 1959 Holograph Sketch and Full Score, Copyist Holograph Reduction Score |
| | 8 | Copyist Holograph Parts "I Love Paris," 1959 |
| | 9 | Holograph Sketch and Full Score, Copyist Holograph Reduction Score |
| | 10 | Copyist Holograph Parts |
| 145 | 1 | "I'm All I've Got" - Copyist Parts "I'm an Old Cow Hand" |
| | 2 | Holograph Full Score |
| | 3 | Copyist Parts "I'll See You Again" |
| | 4 | Holograph Full Score |
| | 5 | Copyist Parts "It's Not for Me to Say," 1959 |
| | 6 | Holograph Full Score |
| | 7 | Copyist Holograph Parts, Sheet Music |
| | 8 | Ozolid Part |
| 146 | | "Lavender Blue," 1959 |
| | 1 | Holograph Full Score |
| | 2 | Copyist Holograph Parts "Let's Fall in Love," 1959 |
| | 3 | Holograph Sketch and Full Score, Copyist Holograph Reduction Score |
| | 4 | Copyist Holograph Parts "Lover, Come Back?(to Me)" |
| | 5 | Holograph Sketch and Full Score |
| | 6 | Copyist Holograph |
| | 7 | Ozolid Parts |
| | 8 | "Mack the Knife," 1959 - Copyist Holograph Reduction Score and Parts |
| 9 | "My Heart Is an Open Book," 1959 Holograph Full Score | |

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|------------|-------------------------|---|
| 146 | 10 | Copyist Holograph Parts |
| | 11 | Ozalid Part |
| 147 | | "My Own True Love" |
| | 1 | Holograph Score |
| | 2 | Copyist Parts |
| | | "Old MacDonald" |
| | 3 | Copyist Parts |
| | 4 | Ozalid Parts |
| | | "On the Sunny Side(of the Street)," 1959 |
| | 5 | Holograph Sketch and Full Score and Copyist Holograph Reduction Score |
| | 6 | Copyist Holograph Parts |
| | | "Out of Nowhere," 1959 |
| | 7 | Holograph Full Score, Copyist Holograph Reduction Score |
| | 8 | Copyist Holograph Parts |
| | "Over the Waves," 1960 | |
| 9 | Holograph Sketch | |
| 10 | Copyist Holograph Parts | |
| | "Peanut Vendor" | |
| 11 | Holograph Sketch | |
| 12 | Copyist Holograph Parts | |
| 148 | 1 | "Return to Paradise" (w/Ed Kenney) Parts with Annotations |
| | 2 | "Riders in the Sky" - Holograph Copyist Parts |
| | | "Secret Love," 1959 |
| | 3 | Holograph Full Score |
| | 4 | Copyist Holograph Parts |
| | 5 | Ozalid Part |
| | 6 | "Slow Boat to China," 1960 - Holograph Sketch |
| | | "Sometimes I'm Happy" |
| | 7 | Holograph Copyist Parts |
| | 8 | Ozalid Parts |
| | | "Stay as Sweet as You Are" |
| 9 | Holograph Full Score | |
| 10 | Copyist Holograph Parts | |
| 11 | Ozalid Parts | |

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|------------|---------------|---|
| 148 | | "Stay Here with Me," 1959 |
| | 12 | Holograph Full Score |
| | 13 | Copyist Holograph Parts |
| | 14 | Ozolid Parts |
| 149 | | "Tennessee Waltz" |
| | 1 | Holograph Full Score |
| | 2 | Copyist Parts |
| | | "Three Little Words" |
| | 3 | Holograph Full Score |
| | 4 | Copyist Parts |
| | | "Tumbling Tumbleweed," 1960 |
| | 5 | Holograph Full Score |
| | 6 | Copyist Holograph Parts |
| | 7 | Ozolid Parts |
| | 8 | "A-Two at a Time" - Ozolid Part |
| | | "Undecided" |
| | 9 | Holograph sketch |
| | 10 | Copyist Holograph Reduction Score and Parts |
| | | "Wagon Wheels" |
| | 11 | Holograph Full Score |
| | 12 | Copyist Parts |
| | | "What a Difference a Day Makes" |
| | 13 | Holograph Full Score |
| | 14 | Copyist Parts |
| 150 | | Luther Henderson Sextet (MGM) |
| | 1 | "All in Fun" - Holograph Sketch and Copyist Holograph Reduction Score |
| | 2 | "Don't Get Around Much, A Flower, Hang My Tears Out" - Copyist Holograph Reduction Score |
| | 3 | "Last Night, Lonesomest Gal" - Holograph Sketch and Copyist Holograph Reduction Score |
| | 4 | "Porgy," 1956 - Holograph Sketch and Copyist Holograph Reduction Score |
| | 5 | "Someone to Watch Over Me, Thursday's Child" - Holograph Sketch, Copyist Holograph Reduction Score |

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| 150 | 6 | "The Way You Look, Well, Well" - Holograph Sketch and Copyist Holograph Reduction Score |
| | 7 | "What Can I Say to You, You Can Have Him" - Holograph Sketch and Copyist Holograph Reduction Score |
| 151 | | MGM Symphony Orchestra |
| | | "Ballad for Americans," 1975, with Brock Peters |
| | 1 | Holograph Sketch |
| | 2 | Holograph Full Score |
| | 3 | Overture - Parts |
| 152 | | "The Lonesome Train," 1975, with Odetta |
| | 1 | Holograph Sketch |
| | 2 | Holograph Full Score |
| | 3 | Parts - Pt. I |
| | 4 | Parts - Pt. II, III |
| | 5 | Parts - Pt. IV, V |
| | 6 | Ozalid Copyist Parts with Annotations |
| 153 | | The Royal Philharmonic Orchestra |
| | 1 | "All I Ask of You" - Copyist Reproduction Parts |
| | | "A.L.W. [Andrew Lloyd Webber] Suite" - "Starlight Express" |
| | 2 | Copyist Holograph, Reproduction Parts |
| | 3 | Parts, Continued |
| | | "Cole Porter Suite" Part I - Overture |
| | 4 | Ozalid Full Score with Annotations |
| 5 | Copyist Holograph and Reproduction Parts | |
| | 6 | Parts, Continued |
| | | Part III |
| | 7 | Holograph (not L.H.) Full Score |

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| 153 | 8 | Copyist Holograph and Reproduction Parts |
| | 9 | Parts, Continued |
| 154 | | "Harold Arlen Suite" |
| | | Part I - Overture |
| | 1 | Ozolid Full Score with Annotations |
| | 2-3 | Copyist Holograph Parts |
| | | Part II |
| | 4 | Holograph (not L.H.) Full Score |
| | 5 | Copyist Holograph Parts |
| | 6 | Parts, Continued |
| 155 | | "Hart & Hammerstein by Rodgers" |
| | | Part I |
| | 1 | Ozolid Full Score |
| | 2 | Copyist Holograph and Reproduction Parts |
| | | Part II |
| | 3 | Ozolid Full Score |
| | 4 | Copyist Holograph and Reproduction Parts |
| | | Part III |
| | 5 | Ozolid Full Score |
| 6 | Copyist Holograph and Reproduction Parts | |
| 156 | | "Jule Styne Suite" |
| | | Part I - Overture |
| | 1 | Ozolid Full Score |
| | 2 | Copyist Holograph Parts |
| | 3 | Parts, Continued |
| | | Part II |
| | 4 | Holograph (not L.H.) Full Score |
| | 5 | Copyist Holograph and Reproduction Parts |
| | | "Memory" |
| | 6 | Copyist Holograph Parts |
| | 7 | Parts, Continued |
| 157 | 1 | "Nothing Like You've Ever Known" - Copyist Holograph Parts |

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| 157 | | "Quelque Chose Suite, Part I - Something Old" |
| | 2 | Ozolid Full Score |
| | 3 | Copyist Holograph and Reproduction Parts |
| | | "Quelque Chose Suite, Part II - Something New" |
| | 4 | Ozolid Full Score |
| | 5 | Copyist Holograph and Reproduction Parts |
| | | "Quelque Chose Suite, Part III - Something Borrowed" |
| | 6 | Ozolid Full Score |
| | 7 | Copyist Holograph and Reproduction Parts |
| | | "Quelque Chose Suite, Part IV - Something Blue" |
| | 8 | Ozolid Full Score |
| | 9 | Copyist Holograph and Reproduction Parts |
| 158 | | "Quelque Chose Suite, Part V - Something's Coming" |
| | 1 | Ozolid Full Score |
| | 2 | Copyist Holograph and Reproduction Parts |
| | | "Quelque Chose Suite - Opus II," Part 2 |
| | 3 | Holograph (not L.H.) Full Score |
| | 4 | Copyist Holograph and Reproduction Parts |
| | | "Quelque Chose Suite - Opus II," Part 3 |
| | 5 | Holograph Full Score |
| | 6 | "Quelque Chose Suite - Opus II," Part 4 - Copyist Holograph and Reproduction Parts |
| 159 | | "Sondheim-Gershwin Suite" |
| | | Part I - "Allegretto," "Another Hundred People (with Fidgety Feet)" |
| | 1 | Ozolid Full Score |

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| 159 | 2 | Reproduction Parts Part II - "Assai Moderato," "Anyone Can Whistle," "Love Is Here to Stay" |
| | 3 | Ozolid Full Score |
| | 4 | Reproduction Parts Part III - "Allegro Moderato," "Strike Up the Band," and "A Parade in Town" |
| | 5 | Ozolid Full Score |
| | 6 | Copyist Holograph and Reproduction Parts |
| 160 | | Joya Sherrill, 1959 |
| | 1 | "Hi Diddle Diddle" |
| | 2 | "Hickory Dickory Duck" |
| | 3 | "Humpty Dumpty" |
| | 4 | "Little Bo Peep" |
| | 5 | "Little Boy Blue" |
| | 6 | "Mary Had a Little Lamb" |
| | 7 | "Old Lady" |
| | 8 | "Peter Peter Pumpkin Eater" |
| | 9 | "Rain Rain Go Away" |
| | 10 | "Rock-a-Bye Baby" |
| | 11 | "Three Blind Mice" |
| | 12 | "Twinkle Twinkle Little Star" |
| 161 | | Valerian Smith |
| | 1 | "But Mama Loves Santa Claus" |
| | 2 | "Christmas Comes but Once a Year" |
| | 3 | "Christmas Is" |
| | 4 | "A Merry American Christmas" |
| | 5 | "Unto This World" |
| | 6 | <i>Sugar Babies</i> (Cast Album), 1983 "A Good Old Burlesque Show," "I Just Want to Be a Song and Dance Man" - Reproduction Piano- Conductor |
| | 7 | "Hortense Strip" - Ozolid Piano- Conductor |
| | 8 | "I'm in the Mood for Love," "McHugh Medley" and "Mister Banjo Man" - Reproduction Piano-Conductor |

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| 161 | | "Overture" |
| | 9 | Copyist Holograph Parts |
| | 10 | Holograph Sketch |
| | 11 | Holograph Full Score |
| | 12 | "Travelin'" Sequence - Reproduction Piano-Conductor |
| 162 | | Kokomo Wellington |
| | 1 | "Boulevard of Broken Dreams" - Vocal |
| | 2 | "I'll Get Along Somehow" - Vocal |
| | 3 | "On the Street of Regret" - Vocal |
| | 4 | "The Torch" - Vocal |
| 163 | 1 | "Travelin' All Alone" - Vocal |
| | 2 | "When I Lost You" - Vocal |
| | 3 | "Where Are You?" - Vocal |
| | 4 | "Why Did You?" - Vocal |
| 164 | | Miscellaneous Uncredited <i>Dreamgirls</i> Cast Album, 1981 - Reproduction Piano-Conductor Scores for all songs |
| 165 | | Individual Artists |
| | | Loni Zoe Ackerman, 1971 |
| | 1 | "Bridge Over Troubled Waters" |
| | 2 | "I Got Love" |
| | 3 | "Satin Doll" |
| | 4 | "Slap That Bass" |
| | 5 | "Yesterday, I Heard the Rain" |
| | | Chris and Peter Allen, 1969 |
| | 6 | "Australian Medley" |
| | 7 | "Nobody's Sweetheart/Who's Sorry Now" |
| | 8 | Angela Bacari - "God Bless the Child" Polly Bergen, 1965 |
| | 9 | "Boys Fanfare" |
| | 10 | "Can't Buy Me Love" |
| | 11 | "Dominique Montage" Medley |
| | 12 | "Frankfurter Sandwiches" |
| | 13 | "He's So Married" |
| | 14 | "I Can't Stop Lovin' You" |
| | 15 | "Malagueña Salerosa" |

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| 165 | 16-17 | "Morgan" Medley |
| | 18 | "Mr. Boom Boom" |
| | 19 | "Once in a Lifetime" |
| | 20 | "Orchestra Medley," I-VI |
| | 21 | "Over the Rainbow" |
| | 22 | "Shangri-La" |
| | 23 | "What the World Needs Now" |
| | 24 | "When in Rome" |
| 166 | | Larry Blyden |
| | 1 | "Harry's Girls" |
| | 2 | "Shanty Town" |
| | 3 | "Them There Eyes" |
| | 4 | "They Can't Take That Away from Me" |
| | 5 | "They Won't Know Me" |
| | 6 | "Tonight" |
| | | Victor Borge with Pittsburgh Symphony, 1971 |
| | 7 | "For All We Know" |
| | 8 | "Happy Talk"* |
| | 9 | "I Feel Pretty" |
| | | Teresa Brewer |
| | 10 | "Beautiful" Medley |
| | 11 | "The Best Is Yet to Come" |
| | 12 | "Bye Bye Love" |
| | 13 | "I've Got Your Number" |
| | 14 | "New-Fangled Preacher Man" |
| | 15 | "The Old Ark's A-Moverin'" |
| | 16 | "Old Man Mose" |
| | 17 | "Purlie" |
| | 18 | "`Way Back in 1963" |
| | 19 | "The World Is Comin' to a Start" |
| | 20 | Marion Bruce - [No Title] |
| | | Thelma Carpenter |
| | 21 | "It Was Worth It" |
| | 22 | "Joshua" |
| | 23 | "My Way" |
| | 24 | "One Way to Love" |
| | 25 | "Opening" |

* Oversize material located in Box 195

Container List

| <u>Box</u> | <u>Folder</u> | |
|------------|---------------|-------------------------------------|
| 167 | | Diahann Carroll |
| | 1-2 | "Can It Be Possible?" |
| | 3-4 | "The Happening" |
| | 5-6 | "I'll Only Miss Him" |
| | 7-8 | "Newley Medley" |
| | 9-10 | "Rules of the Road" |
| | | Tim Cassidy |
| | 11 | "Linda" |
| | 12 | "Without a Song" |
| | 13 | "Without You" |
| | 14 | Dallas & Louis - "You're Invited" |
| | 15 | Gloria Denard |
| | | Phyllis Diller, 1974 |
| | 16 | "Fine and Dandy" |
| | 17 | "Live a Lot" |
| | 18 | "Magic Time" |
| | 19 | "Mary Lou" |
| | 20 | "Overture" |
| 168 | | Warde Donovan |
| | 1 | "Bewitched" |
| | 2 | "Ev'rybody Loves My Baby" |
| | 3 | "Love Songs" Medley |
| | 4 | "The Nearness of You" |
| | 5 | "October" |
| | 6 | "Phyllis" |
| | 7 | "Smiles" |
| | 8 | "The Very Best Things" |
| | 9 | "Walkin' Happy" |
| | 10 | "Who Cares" |
| | | Nancy Dussault |
| | 11 | "I'm in Love Again" |
| | 12 | "Little Bisquit" |
| | 13 | "Who Will Buy?" |
| | 14 | Paul Eichel |
| | 15 | Cass Elliott - "Life, Finale," 1973 |
| | | Anita Ellis, 1975 |
| | 16 | "I Love You, Porgy" |
| | 17 | "Slap That Bass" |
| 169 | | Jose Ferrer |
| | 1 | "The Begat" |
| | 2 | "Let's Fall in Love" |

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| 169 | 3 | "Maman" |
| | 4 | "Watch What Happens" |
| | 5 | "Where Is the Life That Late I Led" |
| | | Whitney Freshwater |
| | 6 | "Button Up Your Overcoat" |
| | 7 | "Diga Diga Doo" |
| | 8 | "Fa Fa Fa Fa" |
| | 9 | "Going to the Country" |
| | 10 | "It Don't Mean a Thing" |
| | 11 | "Nagasaki" |
| | 12 | "Old Clothes" |
| | 13 | "Some People" |
| | | "There's No Business Like Show Business" |
| | 14 | Holograph Full Score |
| | 15 | Ozalid Copies with Annotations |
| | 16 | Sharon Gale - "New York, New York" |
| | 17 | Linda Glick - Various |
| 170 | | Lesley Gore |
| | 1 | "Alfie" |
| | 2 | "Cock-Eyed Optimist" |
| | 3 | "Dr. Dolittle" Medley |
| | 4 | "Get Happy" |
| | 5 | "The Happening" |
| | 6 | "How Can I Be Sure" |
| | 7 | "I Will Wait for You" |
| | 8 | "It's My Party/Judy's Turn to Cry" |
| | 9 | "Look ... My Song, Ma" |
| | 10 | "Love Goes on Forever" |
| | 11 | "Maybe I Know" |
| | 12 | "Rainy Day Medley" |
| | 13 | "She's a Fool" |
| | 14 | "Spiritual Medley" |
| | 15 | "Sunshine, Lollipops, and Rainbows" |
| | 16 | "Tribute" Medley |
| | 17 | "Up, Up and Away" |
| | 18 | Miscellaneous |
| | | Robert Goulet and Carol Lawrence, 1966 |
| 19 | "Sunrise, Sunset" - Holograph Full Score and Parts | |
| 20 | "That's What a Friend Is For" - Holograph Full Score and Parts | |

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| <u>Box</u> | <u>Folder</u> | |
|------------|---------------|---|
| 170 | 21 | "Turn Around" - Full Score and Parts |
| 171 | | Tammy Grimes |
| | 1 | "American Musical Medley" |
| | 2 | "Bye Bye Blackbird" |
| | 3 | "Fool on the Hill" |
| | 4 | "I'm Just Wild About Harry" |
| | 5 | "Newley Medley" (Segments) |
| | 6 | "Rose of Washington Square" |
| | 7 | "Toot, Toot, Tootsie" |
| | 8 | "Watch What Happens" |
| | 9 | "Yesterday" |
| | | Goldie Hawn, 1973 |
| | 10 | "Bows," Incidental |
| | 11 | "Skip to My Lou" |
| | | "Western Dance" |
| | 12 | Holograph Full Score |
| | 13 | Ozalid |
| | 14 | Florence Henderson Melanie Henderson |
| | 15 | "Introductions" and Encores |
| | 16 | Ozalid Reproductions |
| | 17 | Bernard Hilda - "S'posin'" |
| | | Ruby Hill, 1970 |
| | 18 | "Applause" |
| | 19 | "Fancy" |
| | 20 | "I Wonder What Became of Me" |
| | 21 | "St. Louis Woman" Medley |
| | 22 | Pat House |
| | 23 | Olga James - "Like This" |
| 172 | | Betty Johnson |
| | | "And I Smiled" |
| | 1 | Holograph Sketch |
| | 2 | Holograph Full Score |
| | 3 | Full Score Ozalid |
| | 4 | Copyist Parts |
| | 5 | Ozalid Parts |
| | | "Betty's Oldies" |
| | 6 | Holograph Sketch |
| | 7 | Holograph Full Score |
| | 8 | Full Score Ozalid and Reproduction |
| | 9 | Copyist Parts |

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| <u>Box</u> | <u>Folder</u> | |
|------------|---|---|
| 172 | 10 | Parts Ozalid |
| | 11 | "Bows" - Holograph Sketches, Parts |
| | | "The Company of Men" |
| | 12 | Holograph Sketch |
| | 13 | Parts |
| | | "Gospel Sequence" |
| | 14 | Holograph Sketch |
| | 15 | Holograph Full Score |
| 16 | Holograph Full Score - Deleted Pages | |
| 173 | 1 | Full Score-Ozalid |
| | 2 | Copyist Parts |
| | 3-4 | Parts-Ozalid |
| | 5 | "Have a Little Talk with Jesus" - Holograph Sketch and Parts |
| | | "Love Is" Medley |
| | 6 | Holograph Sketch |
| | 7 | Holograph Full Score |
| | 8 | Full Score-Ozalid |
| | 9 | Parts-Ozalid |
| | 10 | Copyist Parts |
| | | "Love Is the Way" |
| | 11 | Holograph Sketch |
| | 12 | Holograph Full Score |
| | 13 | Full Score-Ozalid |
| | 14 | Copyist Parts |
| 15 | Parts-Ozalid | |
| 174 | | "Opening" |
| | 1 | Holograph Sketch |
| | 2 | Holograph Full Score |
| | 3 | Full Score-Ozalid |
| | 4 | Copyist Parts |
| | 5 | Parts-Ozalid |
| | | "Readers Digest" |
| | 6 | Holograph Sketch |
| | 7 | Holograph Full Score |
| | 8 | Full Score-Ozalid |
| | 9 | Copyist Parts |
| 10 | Parts-Ozalid | |
| 11 | "Somebody" - Holograph Sketch, Copyist Parts | |

Container List

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|------------|---------------|--|
| 174 | | "Song on the Sand" |
| | 12 | Holograph Sketch |
| | 13 | Holograph Full Score |
| | 14 | Full Score, Parts Ozalid |
| | 15 | Copyist Parts |
| | | "Take Me Along" |
| | 16 | Holograph Sketch |
| | 17 | Copyist Parts |
| | | "Tomorrow" |
| | 18 | Holograph Sketch, Copyist Parts |
| | 19 | Miscellaneous Songs, Sketches |
| 175 | 1 | Quincy Jones - "Shaft," 1973 |
| | | Larry Kert, 1964 |
| | 2 | "Alone Together" (Opening) |
| | 3 | "Award" Medley |
| | 4 | "The Eagle and Me" |
| | 5 | "For Ev'ry Man" |
| | 6 | "Momma, Momma" |
| | 7 | "Never Will I Marry" |
| | 8 | "Once in a Lifetime" |
| | 9 | "Tell Her in the Morning" |
| | 10 | "West Side Story" Medley |
| | 11 | Hugh Lambert - "If Ever I Lose This Heaven" |
| 176 | | Carol Lawrence |
| | | "Broadway Medley" |
| | 1 | Holograph Sketch |
| | 2 | Parts 1, 2 - Holograph Full Score |
| | | Part 1 |
| | 3-4 | Parts |
| | 5 | Reproduction Parts |
| | | Part 2 |
| | 6 | Parts |
| | 7 | Reproduction Parts |
| | | "Folk Song Medley" |
| | 8 | Holograph Sketch |
| | 9 | Holograph Full Score |
| | 10 | Parts |
| | 11 | Parts Reproduction |
| | | "Friendly Star" |
| | 12 | Holograph Sketch |

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| <u>Box</u> | <u>Folder</u> | |
|------------|--|--|
| 176 | 13 | Holograph Full Score |
| | 14 | Parts |
| | 15 | Parts Reproduction "Hallelujah" |
| | 16 | Holograph Sketch |
| | 17 | Holograph Full Score |
| | 177 | 1 |
| 2 | | Parts Reproduction "Happy" Medley |
| 3 | | Holograph Sketch |
| 4 | | Holograph Full Score |
| 5 | | Parts |
| 6 | | "I Could Go on Singing - Parts Reproduction "I Like Everybody" Holograph Full Score |
| 7 | | Parts |
| 8 | | "I'm Old Fashioned - Sketch-Reproduction |
| 9 | | New "West Side Story" Medley |
| 10 | | Holograph Full Score |
| 11 | | Parts |
| 12-13 | | Parts - Reduction, Holograph "Opener - I'd Do Anything" * |
| 14 | | Holograph Sketch - Peter Matz |
| 15-16 | | Parts |
| 178 | | |
| | 1 | Holograph Sketch |
| | 2 | Holograph Full Score |
| | 3 | Parts-Reproduction |
| | 4 | Parts |
| | | "Silver Lining" |
| | 5 | Holograph Full Score |
| | 6 | Holograph Sketch, Reproduction with Annotations |
| | 7 | Parts |
| 8-9 | "Something's Coming" - Parts, Mickey Leonard Arrangement "Step Number" | |

* Oversize material located in Box 195

Container List

| <u>Box</u> | <u>Folder</u> | |
|------------|---------------|--|
| 178 | 10 | Holograph Full Score, Piano-Vocal Score |
| | 11 | Fragments |
| | 12 | Parts-Reproduction |
| 179 | 1 | Parts |
| | 2 | Parts-Reproduction "Thank Heaven" |
| | 3 | Holograph Full Score |
| | 4 | Parts "Tonight" * |
| | 5 | Holograph Sketch |
| | 6 | Parts, Peter Matz Arrangement |
| | 7-8 | Parts |
| | 9 | Parts-Reproduction "What Kind Of Fool Am I/Who Can I Turn To" |
| | 10 | Holograph Full Score |
| | 11 | Parts |
| | 12 | Miscellaneous Song Parts |
| | 13 | Miscellaneous Song Parts - Ozalid |
| | 180 | 1 |
| 2 | | "April in Paris" |
| 3 | | "As Time Goes By" |
| 4 | | "Bill" |
| 5 | | "Button Up Your Overcoat" |
| 6 | | "Don't Ever Leave Me" |
| 7 | | "Goodbye Today" |
| 8 | | "Hit the Road to Dreamland" |
| 9 | | "Our Language of Love" |
| 10 | | "Sleepy Time Gal" |
| 11 | | "Thank Heaven" |
| 12 | | "Two Sleepy People" |
| 13 | | "You're Nearer" |
| 14 | | The Lobers (David & Nancy) - "Any Place I Hang My Hat" Mary Louise |
| 15 | | "Broadway Medley" |

* Oversize material located in Box 195

Container List

| <u>Box</u> | <u>Folder</u> | | |
|------------|--------------------------------|--|-------------------------|
| 180 | 16 | "The Happening" | |
| | 17 | "I've Lost My Cool" | |
| | | "The Soulville Train" | |
| | 18 | Holograph Sketch, Full Score | |
| | 19 | Parts | |
| | 20 | Lorna Luft, 1967 - "Singin' in the Rain" | |
| | | Marlyn Mason, 1968 | |
| | 21 | "I'm All I've Got" | |
| | 22 | "Walk Away" | |
| | 23 | "What Do I Care?" | |
| | 24 | Edna May - Miscellaneous Parts | |
| | 25 | Barbara Minkus, 1967 - "That's Life" | |
| | 181 | | Liza Minnelli, 1967 |
| | | 1 | "All I Need Is the Boy" |
| | | 2 | "The Debutante's Ball" |
| 3 | | "Gypsy in My Soul" | |
| 4 | | "How Could You Believe Me" | |
| 5 | | "I'm Old Fashioned" | |
| 6 | | "I Wanna Be Loved by You" | |
| 7 | | "If I Were in Your Shoes" | |
| | | "If They Could See Me Now" | |
| 8 | | Holograph Sketch and Full Score | |
| 9 | | Reproduction with Annotations | |
| 10 | | "Maybe This Time" | |
| 11 | | "That's a Plenty" | |
| 12 | "There Is a Time" | | |
| 13 | "Where Did You Learn to Dance" | | |
| 182 | | Melba Moore, 1970 | |
| | 1 | "He Can Do It" | |
| | 2 | "Cotchipee's Dream" | |
| | 3 | Lan O'Kun - "Lady Godiva," 1976 | |
| | 4 | Sandler and Young - "Exodus" | |
| | 5 | Raymond Scott - "This Can't Be Love" | |
| | | Margo Semos, 1969-1974 | |
| | 6 | "As Long as He Needs Me" | |
| | 7 | "Bewitched" | |
| | 8 | "Brown Penny" | |
| | "Cabaret" Medley | | |
| 9 | Holograph Sketch | | |
| 10 | Holograph Full Score | | |

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| 182 | 11 | Parts | |
| | 12 | "Call Me" | |
| | 13 | "Drunk in San Francisco" | |
| | 14 | "Golden Rainbow" | |
| | 15 | "I Don't Care Much" | |
| | 16 | "I Give You Love/I Only Have Eyes" | |
| | 17 | "I've Gotta Be Me" | |
| | 18 | "I Wish You Love" | |
| | 19 | "If You Go Away" | |
| | 20 | "Jim Webb Medley" | |
| | 21 | "Keepin' Out of Mischief Now" | |
| | 22 | "Nobody Knows You" | |
| | 23 | "Peking" | |
| | 24 | "Stick Around" | |
| | 25 | "Summertime" | |
| | 26 | "Swing Low, Sweet Chariot" | |
| | 27 | "Time After Time" | |
| | 28 | "What Kind of a Fool Am I?" | |
| | 29 | "You Can Have Him" | |
| | 183 | 1 | Jack Shaindlin |
| | | 2 | Joya Sherrill - "Desdemona's Lament" Dinah Shore "Bluesology," 1966 |
| | | 3 | Sketch & Part |
| | | 4 | Reproduction, Sketch, Part with Annotations "Chim-Chim-Cher-ee," 1966 |
| | | 5 | Holograph Full Score, Parts |
| | | 6 | Sketch, Reproduction with Annotations "Closing Medley," 1966 |
| | | 7 | Holograph Sketch |
| | | 8 | Reproduction Full Score, Sketch |
| | | 9 | "Cry Like the Wind" |
| | | 10 | "I Like Him" "The Man That Got Away" |
| 11 | | Holograph Full Score, Parts | |
| 12 | | Sketch, Reproduction with Annotations | |
| 13 | | "Old Black Magic," 1965 | |
| 14 | | "Opening '67," 1966 | |
| 15 | | "Wouldn't It Be Loverly," 1967 | |

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|------------|---------------|--|
| 184 | | Alexis Smith, 1975 |
| | | "Porter and Gershwin" |
| | 1 | Holograph Vocal Score |
| | 2 | Holograph Full Score |
| | 3-4 | Copyist Holograph Parts |
| | 5 | Reproduction Vocal Score with Ann. |
| | 6 | Reproduction, Full Score |
| | | Jeanne Steele |
| | 7 | "Annie's Song" |
| | 8 | "Evergreen" |
| | 9 | "Music and the Spotlight" |
| | 10 | "Songs Medley" |
| | 11 | "You and the Night/Love Will Keep Us" |
| 185 | | Leslie Uggams, 1965 |
| | 1 | "Bopty Bows" |
| | 2 | "Heigh-Ho" |
| | 3 | "Hello" Medley |
| | 4 | "Hey! Love" |
| | 5 | "I'm All Smiles" |
| | 6 | "I'm Gonna Build a Mountain" |
| | 7 | "I'm on My Way" |
| | 8 | "I Have Dreamed" |
| | 9 | "I Ought to Know More About You" |
| | 10 | "The Last Time I Saw Paris" |
| | 11 | "Love Letters" |
| | 12 | "Melancholy Baby" |
| | 13 | "Mitch" Medley |
| | 14 | "Who Can I Turn To" |
| 186 | | Bobby Van |
| | 1 | "Gentle on My Mind" |
| | 2 | "Nice and Easy" |
| | 3 | "No, No Nanette" Medley |
| | 4 | "Opening" |
| | 5 | "Sweet Life" |
| | 6 | "Thanks for Saving My Life" |
| | | Ben Vereen, 1975 |
| | | "Ben Vereen Salutes N.Y.C." |
| | 7 | Holograph Sketch and Parts |
| | 8 | Holograph Full Score and Reproduction |

Container List

| <u>Box</u> | <u>Folder</u> | |
|------------|---------------|---|
| 186 | 9 | Bobby Vinton - "Mrs. Noah" Shani Wallis |
| | 10 | "Feelin' Good" |
| | 11 | "A Hot Time in the Old Town" |
| | 12 | "I Can't Give You Anything But Love" |
| | 13 | "If He Walked Into My Life" "Motion Picture Medley" |
| | 14 | Sketches |
| | 15 | Ozalid Reproductions |
| | 16 | "Where Am I Going" |
| | 17 | "You Are My Sunshine/You Made Me Love You" |
| | | Steve Weeks |
| | 18 | "Funny Sort of Way" |
| | 19 | "Julianna" |
| 187 | | Nancy Wilson |
| | 1 | "Another Hunka People" |
| | 2 | "Baby's Awake Now" |
| | 3 | "Bon Soir" |
| | 4 | "Don't Talk" |
| | 5 | "Favorite Things" Medley |
| | 6 | "Feeling Good" |
| | 7 | "Fireworks" |
| | 8 | "A Good Man Is Hard to Find" |
| | 9 | "I Had a Ball" |
| | 10 | "Lonesome Me" |
| | 11 | "Music That Makes Me Dance" |
| | 12 | "Nobody's Sweetheart" |
| | 13 | "0-0-7" |
| | 14 | "Opener" |
| | 15 | "Rock Medley" |
| | 16 | "Talk to Him" |
| | 17 | "Ten Good Years" |
| | 18 | "Who's Got the Pain" |
| | 19 | "Won't You Come Home, Bill Bailey/ The Saga of Bailey" |
| | 20 | "You'd Better Love Me" |
| | 21 | Ozalid Reproductions with Annotations |
| | 22 | Yaffa Yarkoni - "Bows" |

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| <u>Box</u> | <u>Folder</u> | |
|------------|---------------|---|
| 188 | | Earliest Arrangements and Miscellaneous Pieces |
| | 1 | "Valse de Fleurs," c1941, (1 st Full Symphonic Arrangement at Juilliard) |
| | 2 | "Blue Skies, Don't You Know I Care," 1944 - Holograph Full Score |
| | 3 | "I've Got You Under My Skin," 1944 (2 other versions undated) Holograph Full Scores |
| | 4 | "Laura, 1947, On Account of Love" - Holograph Piano and Full Score |
| | 5 | Salon Group - "Gershwin Themes," n.d. "Song Without Words," "Consolation," "3 a.m.," Untitled |
| | 6 | "An American Folk-Hymn (Bleeding Saviour)," 1979 (Marcia Burr Spitz, Arranger) |
| 189 | | PUBLISHED MUSIC, 1909-1933 |
| | 1 | "The Band Wagon," 1931 |
| | 2-3 | "Blossom Time," 1921 |
| | 4 | "Blue Shadows Fantasy, Earl Carroll Vanities," 7 th Edition, 1929 |
| | 5 | "The Cat and the Fiddle," 1931 |
| | 6 | "Chant of the Jungle," 1930 |
| | 7 | "The Chocolate Soldier," 1909 |
| | 8 | "A Connecticut Yankee," 1927 |
| | 9 | "Countess Maritza," 1924 |
| | 10 | "The Dream Girl," 1924 |
| 190 | 1 | "Fifty Million Frenchman," 1929 |
| | 2 | "The Five O'Clock Girl," 1928 |
| | 3 | "Flying High," 1930 |
| | 4 | "Girl Crazy," 1930 |
| | 5 | "Harry Von Tilzer, Old Favorites" 1927 |
| | | "Hit the Deck," 1927 |
| | 7 | "Home Sweet Home the World Over," 1911 |
| | 8 | "Il Penseroso," 1925 |
| 191 | 1 | "The Lady in Ermine," 1922 |
| | 2 | "The Little Girls in Blue," 1921 |
| | 3 | "Maytime," 1917 |

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| 191 | 4 | "Mississippi," 1926 |
| | 5 | "Music in the Air," 1933 |
| | 6-7 | "The New Moon," 1928 |
| | 8 | "No! No! Nanette!" 1924 |
| | 9 | "Of Thee I Sing," 1932 |
| | 10 | "Old Man River," 1927 |
| 192 | 1-2 | "Queen High," 1926 |
| | 3 | "A Rhythmic Dream," 1932 |
| | 4-5 | "Rio Rita," 1927 |
| | 6 | "Rose Marie," 1924 |
| | 7 | "Sally," 1921 |
| | 8 | "Showboat," 1928 |
| | 9 | "Song of the Orchestra," 1929 |
| 193 | 1 | "Songs of Scotland," 1913 |
| | | "Suite of the Serenades," 1924 |
| | 2 | No.1 Spanish |
| | 3 | No.2 Chinese |
| | 4 | No.3 Cuban |
| | 5 | No.4 Oriental |
| | 6 | "Sunny," 1925 |
| | 7 | "Sunshine and Shadows Sketches," 1926 |
| | 8 | "Sweet Adeline," 1929 |
| | 9 | "This Year of Grace," 1928 |
| | 10 | "The Three Musketeers," 1928 |
| | 11 | "Two Hearts," 1930 |
| 12-13 | "The Willow Plate, No. 1 - The Mandarin's Garden," 1924 | |
| 194-195 | | Oversize |

SEPARATION RECORD

The following items were removed from:

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