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Music Division

Guide to the

Trude Rittman scores,
ca. 1934—ca. 1975

Call number: JPB 80-36

Finding aid compiled by Music Division staff, January 2013

Summary

Creator: Rittman, Trude

Title: Trude Rittman scores

Size: 3 linear feet (12 boxes)

Source: Donated by Trude Rittman

Abstract: Trude Rittman was a German-born American composer and music arranger.

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Preferred citation: Trude Rittman scores, JPB 80-36, Music Division, The New York Public Library for the Performing Arts

Related materials:

- Adagio, call number: JPB 84-18, Music Division
- Interview with Trude Rittman, 1976. Call number: *MGZMT 3-1187, Jerome Robbins Dance Division
- Miscellaneous manuscripts, call number: (S) *MGZMT-Res. Rit T, Jerome Robbins Dance Division

See also entries under author "Rittman, Trude" in the Catalog.

Biography

Trude (Trudy, Gertrude) Rittman (24 September 1908—22 February 2005) was a prominent German-born American composer, music arranger, teacher and pianist. Her career spanned from the 1930's to the 1970's, highlighted by her vital roles in many famous musicals such as *Carousel*, *Brigadoon*, *South Pacific*, *The King and I*, *The Sound of Music*, *Fanny*, *Peter Pan*, etc. Rittman's work with household names such as Rodgers and Hammerstein and Lerner and Lowe has earned Rittman recognition.

Born in Mannheim, Germany, Rittman began to study piano at the age of six at the conservatory there. At the age of fourteen, she began her formal studies in composition with Ernst Toch and pianist Hans Bruch. Three years later she commenced studies with composer Philipp Jarnach and pianist Eduard Erdmann at the Hochschule für Musik in Cologne. In 1932 Rittman graduated with an Artist's and Teacher's diploma (Staats- and Konzertdiplom).

By 1931, Rittman had begun to build a successful performing career, giving concerts in Germany, Switzerland, France, Holland, and England. After fleeing increasing Nazi persecution of the Jews in 1933 (Rittman's Jewish heritage made it difficult for her to perform under growing German anti-Semitism; her mother escaped from Mannheim, but her father died in a German prison), she joined a group of soloists performing under the direction of the conductor Hermann Scherchen at the Strasbourg Festival of Contemporary Music.

Following the premiere performance of a work by the British composer Alan Bush, she settled in England. There she started teaching piano, theory, harmony, counterpoint and other courses at the distinguished Dartington Hall School in Totnes, Devon. While working as musical collaborator and pianist at the Kurt Jooss School of Dance at Dartington Hall, she was introduced to the relationship of music and dance.

In 1935, Rittman performed at the music festival in Brussels and in the spring of 1936, she worked with the ballet of the Théâtre de la Monnaie. Works performed included *Les Noces* by Igor Stravinsky and *Aeneas* by Albert Roussel.

Rittman immigrated to the United States in the summer of 1937 (she filed a petition for naturalization on October 5, 1937). Through a recommendation from a Dutch acquaintance and a meeting with Lew Christensen and Eugene Loring (from the American Ballet Caravan company), Rittman was hired by Lincoln Kirstein and George Balanchine as concert accompanist and pianist for the short lived American Ballet Caravan (a precursor to the New York City Ballet), her first job in America.

Rittman composed the ballet music for *Charade* and *The Debutante* and made several two-piano arrangements of other ballets in the repertory of the American Ballet Caravan. In 1938, following the resignation of Elliott Carter, she became musical director of the company. Her new position brought her in contact with many famous composers such as Leonard, Bernstein, Marc Blitzstein, Henry Brant, Paul Bowles, Elliott Carter, Aaron Copland, David Diamond, Virgil Thomson, and others.

Following the dissolution of the company in 1941, Rittman worked as a concert pianist for the choreographer Agnes de Mille, commencing a close creative relationship. While working with De Mille, Rittman was hired as dance arranger in 1943 for the Kurt Weill musical *One Touch of Venus*. In arranging the ballet music in *Bloomer Girl* (1944); her role behind the scenes became integral to the musical continuity in countless theatrical productions, integrating a composer's theme or melody into the ballet or interlacing incidental music for a theatrical/dramatic effect. In short, Rittman's special calling was transforming music into myriad arrangements, whether it was dance, choral, theatrical, or incidental.

In 1945, Rittman began her association with Rodgers and Hammerstein. For the musical *Carousel*, she was responsible for the arrangement of music to Agnes de Mille's dances. Rodgers and Hammerstein hired her again in 1949 as composer for incidental music and musical continuity in *South Pacific* (1952, directed by Joshua Logan) which ran for 1,925 performances. (In a late interview with Trude Rittman by Nancy Reynolds for the New York Public Library Dance Division, Rittman described approaching *South Pacific* from the point of view of Russian theater as influenced by Constantin Stanislavsky.) Several accounts also describe her as being "billed as the assistant to Mr. Rodgers." Rittman went on to work with Rodgers and Hammerstein on many other projects. For *The King and I* (1951) she composed interludes and the dance sequence the dance "The Small House of Uncle Thomas," choreographed by Jerome Robbins. Robbins's exotic staging ideas inspired Rittman to explore new approaches of musical expression. *The Sound of Music* (1959) summoned Rittman's conservative compositional training, demonstrated by her use of Gregorian Chants and contrapuntal techniques to elevate the dramatic content of the nun's and children's choral singing.

In addition to working with Rodgers and Hammerstein, Trude Rittman also collaborated on all the musicals of Alan Jay Lerner and Frederick Loewe, beginning with *Brigadoon* (1947, choreography by Agnes de Mille). Other Lerner and Loewe collaborations included *Paint Your Wagon* (1952, choreography by Agnes de Mille), *My Fair Lady* (1956, choreography by Hanya Holm, and its 1976 revival), *Camelot* (1961, choreography by Hanya Holm) and *Gigi* (1973, choreography by Onna White). Rittman also worked with Lerner and Burton Lane, composing music continuity and doing vocal arrangements for *On a Clear Day You Can See Forever* (1965).

One year after Moss Hart commissioned Rittman to compose the music for his play, *The Climate of Eden* (1952), she became the musical supervisor and composed original and arranged ballet scores for "Agnes de Mille Dance Theater" prior to the company's U.S. tour in 1953-54. Repertory included *The Cherry Tree Legend* (an original ballet by Rittman), and two Lerner and Loewe works, *Paint Your Wagon* and *Brigadoon*. *Paint Your Wagon*, with additional original music by Rittman became the subject of *Goldrush* (mentioned below). Music from dances of *Brigadoon* was used for another television special entitled, *Bitter Weird* (1964).

Having worked with her on *South Pacific*, Joshua Logan again called on her to write the incidental music and music continuity arrangements for the musical *Wish You Were Here* (1952) and the dance and incidental music arrangements for *Fanny* (1954). Rittman provided the

incidental music for two productions of *Peter Pan*; she was the musical coordinator for the play staged in 1950 starring Jean Arthur (music and lyrics by Leonard Bernstein) and for the 1954 musical starring Mary Martin (directed and choreographed by Jerome Robbins). Trude Rittman also composed original ballet scores for *Look Ma', I'm Dancing!* (1948) alongside director/choreographer Jerome Robbins and incidental music arrangements for Cole Porter's *Out of This World* (1950).

Rittman continued to work with the choreographer Agnes de Mille for the musical *The Girl in Pink Tights* (1954) and De Mille's ballet *The Four Marys* (1965). During her Broadway and ballet success, Rittman also composed music for television (she has written compositions and arrangements for CBS, NBC, CBC, NET) and movies, including music for Loewe and de Mille's film, *Goldrush* (CBS, 1958), and music for the motion picture *Camelot* (1967). In the summer of 1967, the fifty-nine year old composer and arranger taught a course entitled, "The Structural Relationship of Music and Dance" at the University of Washington for a short period. Rittman continued to write numerous dance arrangements including those for the musical *Gigi* (1973), *A Musical Jubilee* (1975), and *Rip Van Winkle* (1976), a production of the University of Tennessee's Clarence Brown Theatre. The production was directed by Joshua Logan and eventually played at the Kennedy Center in Washington, D.C.. Following her dance arrangements in the 1978 production of *The American Dance Machine* (directed by David Baker and David Krane), Rittman formally retired and moved to Waltham, Massachusetts. Despite her retirement, she worked on dance arrangements for *Jerome Robbins' Broadway* (1989). Trude Rittman passed away (unmarried and without survivors) at the age of 96 in 2005 in Lexington, Massachusetts. Her music has been featured on a television episode of *Great Performances* following her death in 2006.

Sources:

- Trude Rittman press release ca. summer 1967, found in the clipping file of the Dance Division at the New York Public Library for Performing Arts, "Rittman, Trude", call no. *MGZR.
- Trude Rittman "List of Credits" ca. 1976, found in the clipping file of the Dance Division at the New York Public Library for Performing Arts, "Rittman, Trude", call no. *MGZR.
- Saxon, Wolfgang. "Trude Rittman, 96, an Arranger of Many Broadway Favorites." *The New York Times*, March 10, 2005.
- Miller, Stephen. "Trude Rittman, 96, Music Arranger on Broadway." *The New York Sun*, March 9, 2005.
- Trude Rittman's resume, dated approximately 1938 found in the clipping file of the Music Division at the New York Public Library for Performing Arts.
- Rittman Trude. "Interview with Trude Rittman." Transcript of interview by Nancy Reynolds recorded 9 Dec. 1976 at the New York Public Library for the Performing Arts, Lincoln Center, New York. Archival transcript: call number: *MGZMTO 3-1197.

Scope and contents note

This collection contains both original compositions by Trude Rittman as well as arrangements of works by other composers. Included are many (but not all) dance sequences she composed for musicals.

The collection is in a single series. Arrangement is alphabetical by composition title. Works primarily by other composers are interfiled alphabetically under the composer's name. For works which are portions of larger works (such as musicals), the work is filed under the name of the larger work.

Musicals

Ambassador
 Brigadoon
 Gigi
 Scarlett
 Juno
 The king and I
 Little Prince
 Look ma, I'm dancin'
 Maggie Flynn
 My fair lady
 On a Clear Day You Can See Forever
 Rip Van Winkle (written by Joshua Logan)

Ballets

Charade (choreographed by Lew Christensen)
 Cherry Tree Legend (choreographed by Agnes De Mille)
 Gold Rush (Paint Your Wagon)

Names

Blitzstein, Marc. Juno.
 Loewe, Frederick, 1901-1988. Gigi.
 Rome, Harold, 1908-1993. Scarlett.
 De Mille, Agnes.
 Robbins, Jerome.
 Kidd, Michael, 1915-2007.
 Christensen, Lew, 1909-1984.
 Nagrin, Daniel.

Occupations

Composers
 Arrangers of music

Folder

- 1 Rittman, Trude.
 -Ambassador. Habanera; Maxixe; Surprise waltz; Right time, right place; Habanera; Maxixe; Surprise waltz; Right time, right place.
 -Holograph piano score, pencil.
 -From the 1972 musical *Ambassador* (music by Don Gohman, lyrics by Hal Hackady).
- 2 Rittman, Trude.
 -As you like it.
 -Holograph score, pencil (9 pages).
 -For orchestra. With reduction for voice and piano in ink (3 pages). Words by Shakespeare.
- 3a Rittman, Trude.
 -Brigadoon. Bitter Weird (Hochland Ballade); Bitter Weird (Hochland Ballade).
 -Reproduction of ms. short score with emendations in pencil.
 -Choreography by Agnes De Mille.
 -Related names: Loewe, Frederick.
 -From the 1947 musical *Brigadoon* (music by Frederick Loewe and lyrics by Alan Jay Lerner).
- 3b Rittman, Trude.
 -Brigadoon. Bitter Weird (Hochland Ballade); Bitter Weird (Hochland Ballade).
 -Typescript (2 pages).
 -Choreography by Agnes De Mille.
 -Related names and works: Loewe, Frederick.
 -From the 1947 musical *Brigadoon* (music by Frederick Loewe and lyrics by Alan Jay Lerner).
- 4a Rittman, Trude.
 -Charade.
 -Holograph full score, ink (154 p).
 -Music based on American songs and social dances popular in the epoch of 1895-1910 incl. melodies of Stephen Foster & Louis Gottschalk arranged by Trude Rittman.
 -Choreographed by Lew Christensen and first performed by the American Ballet Caravan at the St. James Theatre, December 26, 1939.

Folder

- 4b Rittman, Trude.
 -Charade. Tempo di Mazurka; Tempo di Mazurka.
 -Holograph score, ink (9 pages).
 -Music based on American songs and social dances popular in the epoch of 1895-1910 incl. melodies of Stephen Foster & Louis Gottschalk arranged by Trude Rittman.
 -Choreographed by Lew Christensen and first performed by the American Ballet Caravan at the St. James Theatre, December 26, 1939.
- 4b Rittman, Trude.
 -Charade. Tempo di Mazurka; Tempo di Mazurka.
 -Parts, ink.
 -Music based on American songs and social dances popular in the epoch of 1895-1910 incl. melodies of Stephen Foster & Louis Gottschalk arranged by Trude Rittman.
 -Choreographed by Lew Christensen and first performed by the American Ballet Caravan at the St. James Theatre, December 26, 1939.
- 4c++ Rittman, Trude.
 -Charade.
 -Holograph, ink (43 pages).; with reproduction of Andante (pages 11-14).
 -For 2 pianos. Andante is based on Louis Moreau Gottschalk's Ballet Caravan.
 -Music based on American songs and social dances popular in the epoch of 1895-1910 incl. melodies of Stephen Foster & Louis Gottschalk arranged by Trude Rittman.
 -Choreographed by Lew Christensen and first performed by the American Ballet Caravan at the St. James Theatre, December 26, 1939.
- 5a++ Rittman, Trude.
 -Cherry tree legend.
 -Reproduction of ms. with emendations in red pencil; plus one page transparency in pencil.
 -For orchestra. Orchestration by Don Walker.
 -Music arranged by Rittman from traditional sources, choreographed by Agnes De Mille and first performed in 1953.
- 5b Rittman, Trude.
 -Cherry Tree Legend.
 -Reproduction of ms. piano-vocal score (15 pages).
 -Orchestrated by Don Walker. On first page of music: Agnes De Mille Dance Theater.
 -Music arranged by Rittman from traditional sources, choreographed by Agnes De Mille and first performed in 1953.

- Folder
- 5c Rittman, Trude.
-Cherry Tree Legend.
-Holograph piano-vocal score, pencil (18 pages).
-On title page: "Original MS."
-Music arranged by Rittman from traditional sources, choreographed by Agnes De Mille and first performed in 1953.
- 6 Rittman, Trude.
-Christine. Divali; Divali [The divali festival].
-Holograph piano vocal score, pencil (7 pages).
-Folk dance. With holograph score in pencil titled: Divali A and B.
-Music from the musical *Christine* (music by Sammy Fain, lyrics by Paul Francis Webster) which opened on Broadway at the 46th Street Theatre on April 28, 1960.
- 7 Rittman, Trude.
-A day with a New Yorker.
-Reproduction of ms. with emendations in pencil on 1st page (34 pages).
-"Original compos. for a Bob Hope special, for Michael Kidd."
- 8 Rittman, Trude.
-Dickinson songs. The single hound; The single hound.
-Holograph scores, ink transparencies (7 pages; 3 pages).
-The single hound [dedicated] to David Diamond.
-Related names and works: Dickinson, Emily.
- 9 Rittman, Trude.
-Durante.
-Typewritten and handwritten research material; includes 9 pages of ms. music in pencil.
- 10a Rittman, Trude.
-The four Marys.
-Holograph orchestral score in pencil (268 measures counted).
-Music for the dance choreographed by Agnes De Mille, first performed by the American Ballet Theatre at the New York, State Theater, Mar 23, 1965.
- 10b++ Rittman, Trude.
-The four Marys.
-Ms. orchestral score, transparencies, ink (121 pages).
-Music for the dance choreographed by Agnes De Mille.
- 10c++ Rittman, Trude.
-The four Marys.
-Reproduction of ms. orchestral score (121 pages).
-Music for the dance choreographed by Agnes De Mille.

- Folder
- 10d++ Rittman, Trude.
 -The four Marys.
 -Reproduction of ms. orchestral score with emendations in pencil (121 pages).
 -Music for the dance choreographed by Agnes De Mille.
- 10e Rittman, Trude.
 -The four Marys.
 -Holograph piano-vocal score in pencil (52 pages).
 -Music for the dance choreographed by Agnes De Mille.
- 10f Rittman, Trude.
 -The four Marys.
 -Reproduction of ms. piano-vocal score (52 pages).
 -Music for the dance choreographed by Agnes De Mille.
- 10g Rittman, Trude.
 -The four Marys.
 -Ms. parts in ink on transparencies.
 -Music for the dance choreographed by Agnes De Mille.
- 10h Rittman, Trude.
 -The four Marys.
 -Holograph sketches in pencil.
 -With the poem entitled: The four Marys.
 -Music for the dance choreographed by Agnes De Mille.
- 10i Rittman, Trude.
 -The four Marys.
 -Music for the dance choreographed by Agnes De Mille.
 -List of 1973 and 1974 changes.
- 11 Rittman, Trude.
 -Four songs for voice and instruments.
 -Holograph score in ink (11 pages).
- 12a Loewe, Frederick.
 -Gigi.
 -Holograph piano-vocal score by Trude Rittman in pencil with emendations in pen.
 -For the 1973 musical production.
- 12b Loewe, Frederick.
 -Gigi.
 -Reproduction of ms. piano-vocal score with emendations in pen and pencil by Trude Rittman.
 -"Old rehearsal score."
 -For the 1973 musical production.

- Folder
- 12c Loewe, Frederick.
-Gigi.
-Reproduction of ms. piano-vocal score.
-For the 1973 musical production.
- 12d Loewe, Frederick.
-Gigi.
-Reproduction of ms. orchestral score.
-Act I.
-For the 1973 musical production.
- 12d Loewe, Frederick.
-Gigi.
-Reproduction of ms. orchestral score.
-Act II.
-For the 1973 musical production.
- 13a Loewe, Frederick.
[Gold rush]
-Goldrush.
-Reproduction of ms. short score with emendations (and a few pages) in pencil.
-Words by Oscar Brand. Choreography by Agnes De Mille. "Master score 1973-1974 and 1975."
-Ballet based on dance sequences from *Paint your wagon* choreographed by Agnes De Mille.
- 13b Loewe, Frederick.
[Gold rush]
-Goldrush.
-Reproduction of ms. score.
-"Goldrush xerox 1972."
-Ballet based on dance sequences from *Paint your wagon* choreographed by Agnes De Mille.
- 13c Rittman, Trude.
-Goldrush.
-Holograph piano and piano-vocal score inserts on transparencies, in pencil.
-Ballet based on dance sequences from *Paint your wagon* choreographed by Agnes De Mille.
-Related names and works: Loewe, Frederick.

- Folder
13d Rittman, Trude.
-Goldrush. Melodeon; Nightscene; Melodeon; Nightscene.
-Short score in pencil; Reproduction of ms.
-Ballet based on dance sequences from *Paint your wagon* choreographed by Agnes De Mille.
-Related names and works: Loewe, Frederick.
- 13e Rittman, Trude.
-Goldrush.
-Lists and lyrics in pencil, typescript and reproduction of ms.
-Ballet based on dance sequences from *Paint your wagon* choreographed by Agnes De Mille.
- 13f Rittman, Trude.
-Goldrush. Goldrush TV.
-Notebook, pencil; typescript of musical changes; Synopsis, pen; ms. music, pencil.
-Ballet based on dance sequences from *Paint your wagon* choreographed by Agnes De Mille.
- 14a Rittman, Trude.
-Gone with the wind. Scarlett; Scarlett.
-Holograph piano-vocal score in pencil.
-Music from the 1970 Harold Rome musical *Scarlett*, based on *Gone with the Wind*.
- 14b Rittman, Trude.
-Gone with the wind.
-Piano-vocal score in pencil, ink and reproduction.
-"Various # for London & US."
-Music from the 1970 Harold Rome musical *Scarlett*, based on *Gone with the Wind*.
- 14c Rittman, Trude.
-Gone with the wind. Cake Walk; Cake Walk.
-Holograph music and sketches.
-"Cake Walk research mat[erial]."
-Music from the 1970 Harold Rome musical *Scarlett*, based on *Gone with the Wind*.
- 14d Rittman, Trude.
-Gone with the wind.
-Holograph piano-vocal score in pencil, and reproduced misc. pages.
-With typewritten outline of "Scarlett" and orchestral breakdown.
-Music from the 1970 Harold Rome musical *Scarlett*, based on *Gone with the Wind*.
- 15 Rittman, Trude.
-Hotspot. Yakacabana; Yakacabana.
-Pencil and reproduction of ms. piano score.
-From the 1963 musical *Hot spot* (music by Mary Rodgers, lyrics by Martin Charnin).

- Folder
- 16 Rittman, Trude.
-Juno.
-Sketch in pencil.
-"First sketch 'Dublin Night' from Juno." Possibly in Marc Blitzstein's hand.
-From the 1959 musical *Juno* (music and lyrics by Marc Blitzstein).
- 16 Rittman, Trude.
-Juno.
-Reproduction of ms. piano score with emendations in pencil.
-Emendations by Marc Blitzstein?
-From the 1959 musical *Juno* (music and lyrics by Marc Blitzstein).
- 17 Rittman, Trude.
-Kinderchöre mit Klavier von Trude Rittmann Nacht Texten von Marianne Bruns.
-Ms. scores in ink.
- 18 Rittman, Trude.
[King and I]
-Uncle Tom's cabin; The small house of Uncle Thomas.
-Holograph score in pencil.
-From the 1951 musical *The king and I* (music by Richard Rodgers, lyrics by Oscar Hammerstein II).
- 19a Rittman, Trude.
-Kleine Kammersuite für Koloratursopran und Kammerorchester.
-Holograph piano-vocal score in ink (12 pages).
- 19b Rittman, Trude.
-Kleine Kammersuite für Koloratursopran und Kammerorchester.
-Holograph full score in ink (40 pages).
- 20 Loewe, Frederick.
-[Little prince]
-Reproduction of ms. piano-vocal score.
-With clipping from the New Yorker.
-From the 1974 film musical *The little prince*, music by Frederick Loewe and lyrics by Alan Jay Lerner.
- 21 Rittman, Trude.
-Look ma, I'm dancin'.
-Holograph of piano score of dances in pencil.
-From the 1948 musical *Look ma, I'm dancin'* (music and lyrics by Hugh Martin).

Folder

- 22 Rittman, Trude.
-Maggie Flynn. Riot ballet; Riot ballet.
-Ms. piano score in pencil; reproduction from ms.
-From the 1968 musical *Maggie Flynn* (words and music by Hugo Peretti, Luigi Creatore, and George David Weiss).
- 23 Rittman, Trude.
-Miscellaneous short pieces for different instruments.
-Holograph scores in ink.
- 24 Rittman, Trude.
-A musical jubilee. Tango-ragtime; Tango-ragtime.
-Holograph score in pencil (9 pages).
- 25a Loewe, Frederick.
-My fair lady.
-Published vocal score with emendations in pencil by Trude Rittman.
-The 1956 musical *My fair lady* had music by Frederick Loewe with lyrics by Alan Jay Lerner.
- 25b Loewe, Frederick.
-My fair lady.
-Ms. piano score in pencil by Trude Rittman.
-The 1956 musical *My fair lady* had music by Frederick Loewe with lyrics by Alan Jay Lerner.
- 26a Lane, Burton.
-On a clear day.
-Piano-vocal score, pencil and reproduction of ms.
-Choral sections.
-The 1965 musical *On a Clear Day You Can See Forever* was composed by Burton Lane with lyrics by Alan Jay Lerner.
- 26b Rittman, Trude.
-On a clear day. Dolly's seduction #7; Dolly's seduction #7.
-Orchestral score, pencil; piano score, pencil.
-The 1965 musical *On a Clear Day You Can See Forever* was composed by Burton Lane with lyrics by Alan Jay Lerner.
- 27 Rittman, Trude.
-Palestine at war.
-Holograph score, pencil.

- Folder
28 Rittman, Trude.
-Pink tights.
-Ms. piano score, pencil; reproduction of ms.
-Ballet scores for Agnes de Mille.
-From the 1954 musical *The girl in pink tights* (music by Sigmund Romberg, lyrics by Leo Robin).
- 29 Rittman, Trude.
-Progress?
-Holograph piano score in ink on transparencies (20 pages).
-For the 1957 ballet *Progress* with choreography by Daniel Nagrin.
- 30 Rittman, Trude.
-Purcell and Arne songs arranged and/or continued by Trude Rittman.
-Scores, transparencies, ink and reproductions from ms.
-Related names and works: Purcell; Arne; Croaking of the toad (Purcell); Lovesick invocation (Arne); Too late for redress (Arne); Card invites (Arne); Hark! The ech'ing air from Fairy Queen (Purcell); Ye gentle spirits of the air from Fairy Queen (Purcell).
- 31a Rittman, Trude.
-Rip Van Winkle.
-Holograph of orchestral score in pencil.
-Note in folder: "Original orch. / scores / Rip Van Winkle / Knoxville Tenn. Prod. / Clarence Brown Theatre / U. of Tenn. / Opening 1-2-76."
-Music from the 1976 musical *Rip Van Winkle* produced by the Clarence Brown Theatre Company (University of Tennessee, Knoxville, TN).
- 31b Rittman, Trude.
-Rip Van Winkle.
-Reproduction of orchestral score (as performed) with emendations in pencil and red pen.
-Note in folder: "Rip Van Winkle / Complete orch. score / as performed (on tape) 1976 / (Knoxville, Tenn., Washington D.C. and / Philadelphia, PA."
-Music from the 1976 musical *Rip Van Winkle* produced by the Clarence Brown Theatre Company (University of Tennessee, Knoxville, TN).
- 31c Rittman, Trude.
-Rip Van Winkle.
-Reproduction of miniature orchestral score with emendations in ink and pencil.
-Music from the 1976 musical *Rip Van Winkle* produced by the Clarence Brown Theatre Company (University of Tennessee, Knoxville, TN).

Folder

- 31d Rittman, Trude.
 -Rip Van Winkle.
 -Ms. piano-vocal score in pencil; with reproduction of 5 pages that were lost.
 -Words by Joshua Logan.
 -Music from the 1976 musical *Rip Van Winkle* produced by the Clarence Brown Theatre Company (University of Tennessee, Knoxville, TN).
- 31e Rittman, Trude.
 -Rip Van Winkle.
 -Reproduction of ms. piano-vocal score.
 -Words by Joshua Logan.
 -Music from the 1976 musical *Rip Van Winkle* produced by the Clarence Brown Theatre Company (University of Tennessee, Knoxville, TN).
- 31f Logan, Joshua.
 -Rip Van Winkle.
 -Reproduction of typescript; with some notes in pencil.
 -Adapted by Joshua Logan and Ralph Allen from a story by Washington Irving and plays attributed to John Kerr, Charles Burke, and Dion Boucicault. Music from traditional airs adapted by Trude Rittman.
 -Related names and works: Allen, Ralph; Irving, Washington; Kerr, John; Burke, Charles; Boucicault, Dion.
 -For the 1976 musical *Rip Van Winkle* produced by the Clarence Brown Theatre Company (University of Tennessee, Knoxville, TN).
- 32 Rittman, Trude.
 -Three songs for soprano and orchestra.
 -Holograph piano-vocal score, ink with some pencil.
- 33 Rittman, Trude.
 -Unidentified work for strings.
 -Holograph score, ink.