



The New York Public Library Music Division

Guide to the

Florence Wickham scores

1930-1952

JPB 84-418

Summary

Creator: Wickham, Florence, 1880-1942

Title: Florence Wickham scores

Date: 1930-1952

Size: 2 linear feet (8 boxes)

Abstract: Florence Wickham (1880-1962) was a vocalist and composer active in the United States primarily between the 19130s and 1950s. The collection includes scores, librettos, sketches, and synopses for her compositions.

Preferred citation: Florence Wickham scores, JPB 84-418. Music Division, The New York Public Library for the Performing Arts

Language of the Material: English

Creator History

Florence Wickham (1880-1962) was a contralto and composer. Her operatic debut took place in 1900 at the Wiesbaden Royal Court Theater, where she performed in Meyerbeer's *Le Prophete*. She made her debut at the Metropolitan Opera in 1909. After 1911, she retired from singing and focused on composing operettas, ballets, and songs. Her first operetta, *Rosalind*, was based on Shakespeare's *As You Like it*; its 1938 premiere in Carmel, California was sponsored by Eleanor Roosevelt, an acquaintance of Wickham's. Wickham went on to compose two more operettas, three ballets, and many songs.

Scope and Content Note

The collection primarily includes scores, librettos, and synopses for Florence Wickham's compositions between the years 1930 and 1957, including her operettas *Rosalind* and *The Legend of Hex Mountain*. The scores include a combination of holographs and photocopies. The librettos are primarily typescript. Also includes some of Wickham's musical sketches as well as press notices regarding the 1938

premiere of Wickham's operetta Rosalind.

Arrangement: Collection is arranged alphabetically by title of composition.

Key Terms

Subjects

Music -- Manuscripts

Musicals -- Librettos

Operas -- Vocal scores with piano

Names

Wickham, Florence, 1882-1962

Container List

- b. 1 f. 1 **Any road to anywhere** (Typescript and carbon copy.)
Synopsis of the musical play.
- b. 1 f. 2 **As they like it** (Typescript and carbon copy.)
Libretto showing parallels between Wickham's Rosalind.
- b. 1 f. 3 **Ballet** (Photocopies.)
For piano.
- b. 1 f. 4 **Banana mash: boogie woogie no. 4** (Photocopy.)
For piano.
- b. 1 f. 5 **Blind date in a black-out [1942]** (Photocopy.)
Vocal score with piano.
- b. 1 f. 6 **Carnival in prison** (Copyist's manuscript in ink on transparent paper (without cues) and photocopy with holograph cues and mounted emendations.)
For piano with dance cues.
- b. 1 f. 7 **Cheerio: boys unison chorus** (Holograph, signed in ink.)
With piano accompaniment.
- b. 1 f. 8 **Dancing stars: dance sketch** (Vocal score is holograph with photocopy. Libretto is carbon copy of typescript.)
Vocal score with piano, libretto.
- b. 1 f. 9 **Episode de Paris** (Holograph in pencil.)
For piano with dance cues.
- b. 1 f. 10 **Flying Saucer Cafe [1952]** (Vocal score is holograph plus typescript. Libretto is carbon copy of a typescript.)
Vocal score with piano, libretto.
- b. 1 f. 11 **The forbidden model [1955]** (Carbon copies of typescript.)
Libretto.
- b. 2 f. 12 **The gift of laughter** (Includes manuscript in ink with photocopy, photocopy with emendations in pencil, two carbon copies of typescript.)
For piano with dance cues. Also includes synopsis.
- b. 2 f. 13 **Hans Brinker and the silver skates: ice ballet**
Includes synopsis, carbon copy typescript with drawings in pencil.
- b. 2 f. 14 **Hex Mountain [ballet]** (Manuscript in ink with photocopy.)
For piano with dance cues.
- b. 2 f. 15 **Hex Mountain [opera]** (Carbon copy of typescript.)
Libretto.
- b. 2 f. 16 **Hex Mountain [opera]** (Holograph in ink with tenor part underlined in red.)
Vocal score with piano.
- b. 2 f. 17 **Hexe ballet: no. 11a: no. 2, by Kenneth E. Walton** (One copy in ink, incomplete copy in pencil.)
Full score.
- b. 3 f. 18 **The hunter** (Holograph in pencil and copyist's manuscript in ink.)
For piano.
- b. 3 f. 19 **Hunting the hare** (Three typescript versions in carbon copy.)
Libretto.
- b. 3 f. 20 **Indian summer** (Piano part consists of manuscript in ink with two photocopies. Synopsis is a carbon copy of a typescript.)
Piano part with dance cues, plus synopsis.

- b. 3 f. 21 **The invention, or, The defense workers** (Typescript.)
Synopsis of ballet.
- b. 3 f. 22 **A king's ransom: a short musical play for TV** (Typescript and ink.)
Libretto.
- b. 3 f. 23 **Light-fingered lady, or, The innocent pickpocket: a short play** (Carbon copy of typescript.)
Libretto.
- b. 3 f. 24 **The Lord is my shepherd** (Holograph in ink.)
For chorus with piano accompaniment.
- b. 3 f. 25 **Madame** (Holograph in ink and pencil.)
Vocal score with piano, incomplete. Full score of two sections: Cloister scene and Waltz.
- b. 3 f. 26 **The marriage bureau** (Typescript and carbon copy.)
Synopsis.
- b. 3 f. 27 **Mountain wisdom** (Manuscripts in ink and pencil, and typescript.)
In two versions. First version for chorus with piano. Second version for unaccompanied chorus.
- b. 3 f. 28 **Pauline's prize puzzle, or, The girl from Indiana** (Typescript and carbon copy.)
Synopsis.
- b. 3 f. 29 **Philadelphia can-can: special production material** (Carbon copy of typescript.)
Text.
- b. 3 f. 30 **Picture sale in Washington Square** (Carbon copy of typescript.)
Libretto.
- b. 3 f. 31 **Phoney at Coney: a dance sketch** (Carbon copy of typescript.)
Synopsis.
- b. 3 f. 32 **The pony rider: being fiction with a historical background: a light opera in two acts, five scenes and epilogue [1938]** (Libretto is a carbon copy of a typescript. Vocal score is holograph in pencil and ink with typescript words.)
Libretto, plus vocal score with piano for excerpts and sketches.
- b. 3 f. 33 **Rio riot** (Carbon copy of typescript.)
Synopsis.
- b. 4 f. 34a **Rosalind: a musical comedy in three acts [1938]** (Typescript.)
Libretto. Accompanied by extracts from press notices of a production at Carmel, N.Y. on August 5, 1938.
- b. 4 f. 34b **Rosalind, act I** (Holograph in ink.)
Vocal score accompanied by musical sketches.
- b. 4 f. 34c **Rosalind, selections** (Photocopy.)
Vocal score with piano.
- b. 4 f. 34d **Rosalind, selections** (Holograph in pencil and ink with typescript words. Includes photocopies.)
Vocal score. Selections include: Shepherd's chorus; The black sheep; Love is a madness; Mark of love; It was a lover; Under the greenwood tree; Hunting chorus; Ponder well on loving; There is no clock in the forest.
- b. 4 f. 34e **Rosalind, condensed** (Typescript.)
Libretto.
Adaptation by Curtis Cooksey, additional dialogue by Edward Goldberger. From item: "WNYC, Sunday, May 5, 1940."
- b. 4 f. 35a **Rosalind, German version** (Manuscript in ink with photocopy.)
- b. 5 f. 35b-35c **Rosalind, German version** (Typescript and carbon copy.)
Full score with instrumentation by E. Mirsch-Riccus.
- b. 5 f. 35d **Rosalind, German version** (Typescript and carbon copy.)
Libretto. Accompanied by biographical sketch of composer and one page in German script.

- b. 6 f. 36 **Saleslady wanted** (Holograph in pencil.)
For piano with dance cues.
- b. 6 f. 37 **The scarecrow and the hollyhock** (Holograph in ink.)
For chorus and keyboard.
- b. 6 f. 38 **[Sketches]** (In pencil and typescript.)
Sketches and fragments of songs, musical plays, and ballets. Includes: I'm a fortune teller; Columbus believes that the world is round; Suddenly I'm in love; Down in Goola Goola; Sergeant Bill McAllister; The airplane was ready; I'm just an ordinary trooper; Sometimes life seems like a dreary thing; Enter country girl; City girl enters.
- b. 6 f. 39 **[Songs]** [1930-1947] (Chiefly holograph scores, some signed in ink. Includes some photocopies.)
For voice and piano. Includes: And death shall have no dominion; Andy McGee; April; The blue sky of Eire; Bob-white; Carry on!; Change o' mind; Child of Erin; Christmas song; Come to me quickly, my love; Contradiction; Ecstasy of love; Eight bells on the Mayflower; Flying home; Gimme; Good morning, Paris; Half past April; Harlequin; Haste, wand'ring breeze; How lovely, you; How softly runs the afternoon; I still have an eye for a man; I would not be your princess; If I knew you loved me; I'll know me luv; In America; The innkeeper's daughter; I'ze glad to be alive; Juliet protests; Lackin' lovin'; Me ould top hat; Minuet by candlelight; The moonlight, the valse and you; My daughter Peg; O wind, o sea; Our new home; Paddy and his pipe; Pathway of the year; The perfect hour; Portrait of Sainte Genevieve in an old church in Canada; Shall I tell you how I love you?; Solace; A song of long ago; Through the clover; Time for roses; Very little children; Washington at Mount Vernon; The waterfall; What will you say; When daffydawn-dillies are blooming; When you see a policeman smiling at you; Whose cabin is I talkin' about?; Will-o'-the-wisp; Wordless love; You too, child; Your laughter; Zoo logical.
- b. 6 f. 40 **A string of pearls** (Typescript with holograph emendations in pencil.)
Synopsis of the musical play.
- b. 6 f. 41 **Sultry Sunday: rhumba** (Holograph in ink.)
For piano.
- b. 7 f. 42 **The tempest** (Photocopy of holograph. Sketches in pencil.)
Vocal score with piano. Includes: Come unto these yellow sands; Calaban; This is the third man; Full fathom five; Miranda; Hear my soul speak; Ye elves of hills. Accompanied by musical sketches.
- b. 7 f. 43 **Thirteen pirates: four part men's chorus** (Holograph in ink.)
Arranged by Donald Phillips. Includes piano accompaniment.
- b. 7 f. 44 **The tobacco bride: light opera in two acts** (Carbon copy of typescript.)
Libretto.
- b. 7 f. 45 **U.S. Canteen: dance sketch** (Carbon copy of typescript.)
Libretto.
- b. 7 f. 46 **When knighthood was in flower** (Carbon copy of typescript.)
Synopsis and libretto. Musical adaptation of the play by Paul Kester.
- b. 7 f. 47 **When knighthood was in flower, selections** (Photocopy.)
Vocal score with piano. Includes: Clothes do not make a man; Foiled again; When knighthood was in flower; May and December; My horoscope; Remember, I'm the king!; Perhaps or maybe; It's the way they do it in France; Until that day; The high cost of ruling.
- b. 7 f. 48 **Where there's a will: a musical television play** (Two copies: typescript and pencil.)
Libretto.
- b. 8 f. 49a **Williamsburg 1775: a light opera in three acts: being fiction with an historical background** [1936] (Carbon copy of typescript.)
Libretto by John Worth.
- b. 8 f. 49b-49c **Williamsburg 1775: a light opera in three acts** (Holograph in pencil with typescript words.)
Libretto by John Worth. Vocal score with piano.
- b. 8 f. 50 **Wouldn't you like to know** (Carbon copy of typescript.)
By Leo Silverstein. Synopsis of the musical play.