Abstract:
Paul Douglas Freeman is an African-American orchestral conductor, composer, and founder of the Chicago Sinfonietta. The Paul Freeman papers span from 1987–2007 and include scores, audio and video recordings, and a small amount of personal papers. A majority of the scores are annotated by Freeman, and the recordings include non-commercial performances by the Chicago Sinfonietta and other orchestras conducted by Freeman.

Biographical Note:

Scope and Content Note:
The Paul Freeman papers span from 1987–2009 and include scores, audio and video recordings, and a small amount of personal papers. A majority of the scores are annotated by Freeman. The recordings include non-commercial performances by the Chicago Sinfonietta and other orchestras conducted by Freeman. The papers are arranged into four series, “Scores,” “Audio Recordings,” “Video Recordings,” and “Personal Papers.”

Access Headings:
Freeman, Paul
Chicago Sinfonietta
African-American composers
African-American orchestral conductors  
Czech National Symphony Orchestra  
Scores

**Container List:**  
**Series I: Scores**

This series contains scores, the majority of which have been annotated by Freeman. The scores are arranged alphabetically by composer. An “x” in the Annotation (Ann.) column indicates that the score has been annotated.

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<thead>
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<th>Composer</th>
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<th>Notes</th>
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<td>Cantique de Noel</td>
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<td>Berlin</td>
<td>Irving Berlin's America</td>
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<td>White Christmas</td>
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<td>Bullock, arr.</td>
<td>Patriotic Melodies That Stirred Our Nation</td>
<td>Loose parts with full score</td>
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<tr>
<td>25</td>
<td>Carter, arr. (traditional)</td>
<td>Is There Anybody Here</td>
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<td>3</td>
<td>Carter, arr. (traditional)</td>
<td>Is There Anybody Here? (2nd COPY)</td>
<td>&quot;Gospel&quot;</td>
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<td>Is there Anybody Here? (orchestration, Mack)</td>
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<tr>
<td>3</td>
<td>Cascarino</td>
<td>Blades of Grass</td>
<td>1-59</td>
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<tr>
<td>15</td>
<td>Catalani</td>
<td>La Wally: Ebben? Ne Andro Lontana</td>
<td>x 1-53</td>
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<td>25</td>
<td>Chadwick</td>
<td>Noël: Andante con tenerezza</td>
<td>x in folder labeled &quot;Xmas music&quot; - folder removed</td>
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<td>3</td>
<td>Chappell, Robert</td>
<td>Wood 'n' Steel (2nd COPY)</td>
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<td>Chappell, Robert</td>
<td>Wood-N-Steel</td>
<td>x 1-61</td>
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<td>3</td>
<td>Chappell, Robert</td>
<td>Wood-N-Steel for orchestra with steel band</td>
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<td>3</td>
<td>Charles</td>
<td>In this day and time</td>
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<td>15</td>
<td>Cilea</td>
<td>Adriana Lecouvreur: Acerba volutta</td>
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<td>15</td>
<td>Cilea</td>
<td>Adriana Lecouvreur: Lo son l'umile ancella</td>
<td>x</td>
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<td>3</td>
<td>Clarke (arr. Lawton)</td>
<td>The Prince of Denmark's March</td>
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<td>1-58; for High School orchestra</td>
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<tr>
<td>15</td>
<td>Coleridge-Taylor, Samuel</td>
<td>Danse Negre</td>
<td>x</td>
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<td>25</td>
<td>Coleridge-Taylor, Samuel</td>
<td>Petite suite de concert</td>
<td>x</td>
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<tr>
<td>3</td>
<td>Conti/Connors/Robbins, arr. Lowden</td>
<td>Rocky, Musical Highlights from</td>
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<td>3</td>
<td>Copland</td>
<td>Fanfare for the Common Man (conductor score PLUS PARTS)</td>
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<td>3</td>
<td>Copland</td>
<td>Hoe-Down</td>
<td>x</td>
<td>C-409</td>
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<tr>
<td>25</td>
<td>Copland</td>
<td>Appalachian Spring</td>
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<td>3</td>
<td>Cordero</td>
<td>Ocho Miniaturas para orquesta pequeña</td>
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<td>15</td>
<td>Cordero</td>
<td>Piano concerto No. 2</td>
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<td>32</td>
<td>Corigliano</td>
<td>Pied Piper Fantasy</td>
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<td>25</td>
<td>Couperin</td>
<td>Pièces en Concert</td>
<td>x</td>
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<td>15</td>
<td>Danielpour</td>
<td>Triptych (from Margaret Garner)</td>
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<td>4</td>
<td>Darion/Leigh, arr. Lang</td>
<td>Man of La Mancha</td>
<td>x</td>
<td>condensed score</td>
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<td>33</td>
<td>Davies, Peter Maxwell</td>
<td>Mavis in Las Vegas</td>
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<td>Davis / Knight, orch. Knight</td>
<td>Mighty Long Way (vocal score PLUS conductor score)</td>
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<td>Davis, Geron (?), arr. Smith (?)</td>
<td>What He's Done for Me (title page &amp; score don't match)</td>
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<td>attached to Mason's All Rise</td>
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<td>16</td>
<td>Day, Chuck &amp; Greg, arr. Cymbala</td>
<td>Midnight Cry (orch. Goss)</td>
<td>x</td>
<td>marked &quot;#4&quot;</td>
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<td>Day, Chuck &amp; Greg, arr. Cymbala</td>
<td>Midnight Cry (orch. Goss)</td>
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<td>16</td>
<td>Debussy</td>
<td>La Mer</td>
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<td>Ann.</td>
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<td>del Aguila</td>
<td>Conga</td>
<td>x</td>
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<td>Delibes</td>
<td>Lakme the bell song (PARTS)</td>
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<td>Delibes</td>
<td>Lakme the bell song (SCORE)</td>
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<td>DeMars</td>
<td>Two World Concerto for cedar flute and orchestra</td>
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<td>4</td>
<td>Dillard</td>
<td>Metachroma</td>
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<td>Dillard</td>
<td>Carnaval</td>
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<td>Dvorak</td>
<td>Czech Suite</td>
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<td>4</td>
<td>Dvorak</td>
<td>Romance</td>
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<td>4</td>
<td>Dvorak</td>
<td>Rusalka Aria</td>
<td>x</td>
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<td>4</td>
<td>Dvorak</td>
<td>Slavonic dances</td>
<td>x</td>
<td>Loose</td>
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<td>Dvorak</td>
<td>Symphony No. 5, Op. 95 - &quot;New World&quot;</td>
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<td>2-9; older copy</td>
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<td>Dvorak</td>
<td>Symphony No. 5, Op. 95 - &quot;New World&quot; (2nd COPY)</td>
<td>x</td>
<td>photocopy</td>
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<tr>
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<td>Dvorak</td>
<td>Symphony No. 6</td>
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<td>Dvorak</td>
<td>Symphony No. 7</td>
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<td>Te deum Laudamus</td>
<td>x</td>
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<td>Dvorak</td>
<td>Violin Concerto in A minor, Op. 53</td>
<td>x</td>
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<td>4</td>
<td>Dvorak</td>
<td>Wanda</td>
<td>x</td>
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<td>16</td>
<td>Eben</td>
<td>Notturno praghese</td>
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<tr>
<td>17</td>
<td>Ellington, arr.</td>
<td>Sophisticated ladies, (Highlights from)</td>
<td>x</td>
<td>2-10</td>
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<td></td>
<td>Lowden</td>
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<td>4</td>
<td>Ellington, arr.</td>
<td>Sophisticated ladies, (Highlights from) - 2nd COPY</td>
<td>x</td>
<td>2-10</td>
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<td></td>
<td>Lowden</td>
<td></td>
<td></td>
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<tr>
<td>33</td>
<td>Ellington, arr.</td>
<td>Medley of 3 songs: Satin Doll / Sophisticated Lady / Take the 'A'</td>
<td>x</td>
<td>seems to have been</td>
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<tr>
<td></td>
<td>unknown</td>
<td>Train</td>
<td></td>
<td>prepared for a specific</td>
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<td>concert, with narrator;</td>
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<td></td>
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<td>33</td>
<td>Ellington, arr.</td>
<td>Happy Go Lucky Local</td>
<td>x</td>
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<td>W. Marsalis</td>
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<tr>
<td>17</td>
<td>Ellington, orch.</td>
<td>Harlem</td>
<td>x</td>
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<td>Henderson</td>
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<td>Ann.</td>
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<tr>
<td>17</td>
<td>Enesco</td>
<td>Rumanian Rhapsody No.1</td>
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<td>17</td>
<td>Falla, Manuel de</td>
<td>Noches en los jardines de espana (full score)</td>
<td>x</td>
<td>1-75; MDF Ediciones, 1996</td>
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<td>26</td>
<td>Falla, Manuel de</td>
<td>Noches en los jardines de espana - PARTS</td>
<td>x</td>
<td>Loose; Editions Max Eschig, 1926</td>
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<td>Faure</td>
<td>Pavane, Op. 50</td>
<td>x</td>
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<td>26</td>
<td>Fiedler, arr. Hayman</td>
<td>Joy to the world (Medley #1)</td>
<td>x</td>
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<td>Fiedler, arr. Hayman</td>
<td>Joy to the world (Medley #1) - Chorus PART</td>
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<td>Fiedler, arr. Hayman</td>
<td>Joy to the world (Medley #1)</td>
<td>x</td>
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<td>4</td>
<td>Fisher</td>
<td>Chicago</td>
<td>x</td>
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<td>33</td>
<td>Fountain, Primous III</td>
<td>Symphony No. 2</td>
<td>x</td>
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<td>Fountain, Primous III</td>
<td>Symphony No. 2 (Computer printout: &quot;third movement ending&quot;)</td>
<td>x</td>
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<td>17</td>
<td>Franck</td>
<td>O Lord Most Holy (Panis Angelicus)</td>
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<td>Franck</td>
<td>O Lord Most Holy (Panis Angelicus)</td>
<td>x</td>
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<td>4</td>
<td>Franck</td>
<td>Symphonic Variations</td>
<td>x</td>
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<td>4</td>
<td>Fučík</td>
<td>Florentiner Marsca (2nd COPY)</td>
<td>x</td>
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<td>4</td>
<td>Fučík</td>
<td>Florentiner Marsch, Op. 214 (Violin I part only)</td>
<td>x</td>
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<td>Ganon, Elaine [?]</td>
<td>Harp Concerto</td>
<td>x</td>
<td>composer not on cover; Ganon from handwritten note inside score</td>
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<td>2-44; &quot;extra score&quot;</td>
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<td>4</td>
<td>Garner</td>
<td>Misty (plus piano PART)</td>
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<td>Garner, arr. Gold</td>
<td>Misty (full conductor score)</td>
<td>x</td>
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<td>5</td>
<td>Gemrot</td>
<td>Americka Predehra</td>
<td>x</td>
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<td>33</td>
<td>Gemrot</td>
<td>Americka Predehra</td>
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<td>5</td>
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<td>Concertino Pro harfu (for harp)</td>
<td>x</td>
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<td>Gemrot</td>
<td>Concerto for flute, timpani and bagpipe</td>
<td>x</td>
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<td>26</td>
<td>Gershwin</td>
<td>Cuban Overture</td>
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<td>5</td>
<td>Gershwin</td>
<td>Man I Love, The</td>
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<td>5</td>
<td>Gershwin</td>
<td>My Man’s Gone Now</td>
<td>x</td>
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<td>Gershwin, arr. Bennett</td>
<td>Embraceable You</td>
<td>x</td>
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<td>Notes</td>
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<tr>
<td>5</td>
<td>Gershwin, arr. Bennett</td>
<td>Porgy and Bess</td>
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<td>Gershwin, arr. Bennett</td>
<td>Porgy and Bess: A Symphonic Portrait for Orchestra (2nd COPY)</td>
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<td>Gershwin, arr. Campbell-Watson</td>
<td>Strike up the Band</td>
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<td>Gershwin, arr. Campbell-Watson</td>
<td>Strike Up the Band (2nd COPY)</td>
<td>x</td>
<td>piano conductor score</td>
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<td>33</td>
<td>Gershwin, orch. Rose</td>
<td>Girl Crazy Overture</td>
<td>x</td>
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<td>17</td>
<td>Ginastera, Alberto</td>
<td>Harp Concerto, Op. 25</td>
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<td>Gliere, R.</td>
<td>Russian Sailor's Dance from the ballet &quot;The Red Poppy&quot;</td>
<td>x</td>
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<td>Gliere, R.</td>
<td>Russian Sailor's Dance from the ballet &quot;The Red Poppy&quot; for orchestra</td>
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<td>full score</td>
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<td>5</td>
<td>Glinka</td>
<td>Russian and Ludmilla: Overture</td>
<td>x</td>
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<td>33</td>
<td>Gordon</td>
<td>Hollow Psalm for Javanese gamelan and orchestra</td>
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<td>33</td>
<td>Gordon</td>
<td>Hollow Psalm Old Version</td>
<td>x</td>
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<td>5</td>
<td>Gorecki</td>
<td>Concerto for harpsichord/or piano/and string orchestra Op. 40</td>
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<td>Goss, arr. (composer?)</td>
<td>Sound of the Round, The (Christ Church choir)</td>
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<td>Goss, arr. (composer?)</td>
<td>Sound of the Round, The (Christ Church choir)</td>
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<td>&quot;copy&quot;; add'l loose copy removed</td>
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<td>Goss, arr. (traditional?)</td>
<td>Thou, O Lord</td>
<td>x</td>
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<td>33</td>
<td>Goss, arr. (traditional?)</td>
<td>Thou, O Lord</td>
<td>x</td>
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<tr>
<td>26</td>
<td>Gottschalk</td>
<td>L'Union</td>
<td>x</td>
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<tr>
<td>5</td>
<td>Gottschalk</td>
<td>Variations de Concert aux L'Hymne Portugaia</td>
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<td>5</td>
<td>Gould, Morton</td>
<td>Revival - a Fantasy on Six Spirituals</td>
<td>x</td>
<td>G-422 &amp; G-407; taped into folder</td>
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<td>Gould, Morton</td>
<td>Revival - a Fantasy on Six Spirituals</td>
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<td>Gould, Morton</td>
<td>Revival - a Fantasy on Six Spirituals</td>
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<td>5</td>
<td>Gould, Morton</td>
<td>Spirituals for orchestra</td>
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<td>5</td>
<td>Gould, Morton</td>
<td>Tap Dance Concerto</td>
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<tr>
<td>33</td>
<td>Green</td>
<td>Concertino</td>
<td>x</td>
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<tr>
<td>33</td>
<td>Green</td>
<td>Music for Shakespeare</td>
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<td>Blues for orchestra</td>
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<td>Hoffman, Larry</td>
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<td>We shall overcome (Orchestral score - partial)</td>
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*Box 6 contains notes about concerts, order of program, text for "Martin, Coretta and Rosa", clipping from Overture magazine.*

*Box 34 words written in--appears to be ending section for audience participation.*
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<td>Divertissement</td>
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<td>Makropulos case</td>
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<td>Luck, arr. (traditional)</td>
<td>Deck the halls / We Wish You a Merry Christmas</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>19</td>
<td>Macdowell</td>
<td>Two poems: Scotch poem (plus piano PART)</td>
<td>x</td>
<td>(incl. separate part for piano accompaniment)</td>
</tr>
<tr>
<td>7</td>
<td>Macdowell</td>
<td>Two poems: Scotch poem, Op. 31, No. 2</td>
<td>x</td>
<td>photocopy of orig. markings</td>
</tr>
<tr>
<td>27</td>
<td>MacDowell, Edward</td>
<td>Sea Pieces, Op. 55, No. 3</td>
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<td>piano/conductor score and parts</td>
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<tr>
<td>7</td>
<td>MacGimsey</td>
<td>Sweet Little Jesus Boy</td>
<td>x</td>
<td>x</td>
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<tr>
<td>19</td>
<td>Maddux, arr.</td>
<td>Come Christians, Join To Sing</td>
<td>x</td>
<td>&quot;#1&quot;</td>
</tr>
<tr>
<td>7</td>
<td>Mahler</td>
<td>Lieder eines fahrenden Gesellen (Songs of a Wayfarer)</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>19</td>
<td>Mahler</td>
<td>Symphony No. 5: Adagietto</td>
<td>x</td>
<td>(MLK speech/poem inserted)</td>
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<tr>
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<td>Mahler</td>
<td>Symphony No. 5</td>
<td>x</td>
<td>Full score</td>
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<tr>
<td>34</td>
<td>Mandel/Webster, arr. Mack</td>
<td>Time for love, A</td>
<td>x</td>
<td>x</td>
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<tr>
<td>19</td>
<td>Marsalis, Ellis</td>
<td>Ballad for jazz trio and symphony orchestra</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>34</td>
<td>Martinu</td>
<td>Fantasies symphoniques</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>28</td>
<td>Martinu</td>
<td>Konzert fur Violoncello und Orchester</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>28</td>
<td>Martinu</td>
<td>Lidice</td>
<td>x</td>
<td>photocopy</td>
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<tr>
<td>19</td>
<td>Mascagni</td>
<td>Cavalleria Rusticana: Intermezzo</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>19</td>
<td>Mascagni</td>
<td>Cavalleria Rusticana: Voi lo sapete, o mamma</td>
<td>x</td>
<td>x</td>
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<tr>
<td>7</td>
<td>Mason</td>
<td>All Rise (vocal score)</td>
<td></td>
<td>x</td>
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<tr>
<td>19</td>
<td>Massenet</td>
<td>Thais Meditation</td>
<td>x</td>
<td>3-31</td>
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<tr>
<td>19</td>
<td>Massenet</td>
<td>Thais Meditation (2nd COPY)</td>
<td>x</td>
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<tr>
<td>34</td>
<td>Matthews</td>
<td>Pluto, the renewer</td>
<td>x</td>
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<tr>
<td>34</td>
<td>McPartland, arr. Rowe</td>
<td>I Hear A Rhapsody</td>
<td>x</td>
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<tr>
<td>34</td>
<td>McPartland, arr.</td>
<td>In the Days of our Love</td>
<td>x</td>
<td>&quot;Gospel&quot;</td>
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<tr>
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<td>Composer</td>
<td>Title</td>
<td>Ann.</td>
<td>Notes</td>
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<td>------------------</td>
<td>----------------------------------------------------------------------</td>
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<tr>
<td>7</td>
<td>Farnon</td>
<td>Piano concerto No.1, Op. 25</td>
<td>x</td>
<td>M-425</td>
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<td>19</td>
<td>Mendelssohn</td>
<td>Symphony No. 4 in A major, Op. 90</td>
<td>x</td>
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<tr>
<td>19</td>
<td>Mendelssohn / Wade</td>
<td>Hark! the Herald Angels Sing / O Come All Ye Faithful</td>
<td>x</td>
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<tr>
<td>8</td>
<td>Milhaud</td>
<td>La Creation du Monde</td>
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<td>photocopy; may be original markings</td>
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<td>full score</td>
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<tr>
<td>8</td>
<td>Moeran, E. J.</td>
<td>Sinfonietta for orchestra</td>
<td>x</td>
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<tr>
<td>19</td>
<td>Monpas</td>
<td>Concerto #4: allegretto (Mvt. 3)</td>
<td>x</td>
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<tr>
<td>8</td>
<td>Moss, arr.</td>
<td>Aladdin (Medley from Walt Disney's)</td>
<td>x</td>
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</tr>
<tr>
<td>19</td>
<td>Mozart</td>
<td>Cosi fan Tutte: Come scoglio immoto resta</td>
<td>x</td>
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</tr>
<tr>
<td>19</td>
<td>Mozart</td>
<td>Don Giovanni: Batti, batti, o bel Masetto</td>
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<tr>
<td>8</td>
<td>Mozart</td>
<td>Exsultate Jubilate, K. 165</td>
<td>x</td>
<td>3-35, photocopy with original markings M-561; includes cadenza taped to back cover</td>
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<tr>
<td>28</td>
<td>Mozart</td>
<td>Exsultate Jubilate, K. 165 (2nd COPY)</td>
<td>x</td>
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<td>Mozart</td>
<td>Exsultate Jubilate, K. 165 (3rd COPY)</td>
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<td>19</td>
<td>Mozart</td>
<td>Flute concerto No. 2 in D major, K. 314</td>
<td>x</td>
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<td>8</td>
<td>Mozart</td>
<td>Il re pastore: L’amero saro costante</td>
<td>x</td>
<td>3-39</td>
</tr>
<tr>
<td>19</td>
<td>Mozart</td>
<td>Impresario, The: Overture, K. 486</td>
<td>x</td>
<td>notes on performance order inserted at back of score 3-33</td>
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<td>Mozart</td>
<td>Impresario, The: Overture, K. 486</td>
<td>x</td>
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<td>8</td>
<td>Mozart</td>
<td>Klavier - Konzert No. 2 in Bb major K. 39</td>
<td>x</td>
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<td>Mozart</td>
<td>Konzert für Klavier und Orchester Nr. 23 (KV488)</td>
<td>x</td>
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<tr>
<td>19</td>
<td>Mozart</td>
<td>Marriage of Figaro, The: Deh vieni, non tardar</td>
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<tr>
<td>19</td>
<td>Mozart</td>
<td>Marriage of Figaro, The: Overture</td>
<td>x</td>
<td>book score</td>
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<td>Mozart</td>
<td>Piano Concerto No. 16 in D Major, K. 451</td>
<td>x</td>
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<td>19</td>
<td>Mozart</td>
<td>Piano Concerto No. 26 in D Major, K. 537</td>
<td>x</td>
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<td>Composer</td>
<td>Title</td>
<td>Ann.</td>
<td>Notes</td>
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<td>28</td>
<td>Mozart</td>
<td>Piano Concerto No. 9 in Eb, K. 271</td>
<td>x</td>
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<td>20</td>
<td>Mozart</td>
<td>Piano Concertos Nos. 11-16</td>
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<td>8</td>
<td>Mozart</td>
<td>Serenade - Eine Kleine Nachtmusik (2nd COPY)</td>
<td>x</td>
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<td>20</td>
<td>Mozart</td>
<td>Serenade No. 12 (Nacht-Musique), K. 388</td>
<td>x</td>
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<td>Mozart</td>
<td>Sinfonia Concertante (1st movement only), K. 364</td>
<td>x</td>
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<td>8</td>
<td>Mozart</td>
<td>Sinfonia in D, &quot;Die Bauernhochzeit&quot;</td>
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<td>parts only</td>
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<td>20</td>
<td>Mozart</td>
<td>Symphony No. 25</td>
<td>x</td>
<td>Czech state hymn in back</td>
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<td>20</td>
<td>Mozart</td>
<td>Symphony No. 40 in G minor, K. 550</td>
<td>x</td>
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<tr>
<td>8</td>
<td>Mozart</td>
<td>Symphony No. 41</td>
<td>x</td>
<td>3-37</td>
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<td>Mozart, arr. J. Kimo Williams</td>
<td>Don Giovanni - Selections from (for Chamber Orchestra): Nos. 4, 7, 11, 16, 21, 23, 24</td>
<td>x</td>
<td>all 7 have annotations</td>
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<td>Mozart, arr. J. Kimo Williams</td>
<td>Marriage of Figaro, The - Selections from (for Chamber Orchestra): Aria Nos. 4, 9, 11, 14, 19, 26</td>
<td>x</td>
<td>all 6 have annotations</td>
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<td>8</td>
<td>Mozart, ed. Kraus</td>
<td>Cadenzas: K. 175-#5; K. 453-#17; K. 466-#20</td>
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<td>20</td>
<td>Mozart, Leopold</td>
<td>Sleigh ride, The</td>
<td>x</td>
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<tr>
<td>20</td>
<td>Mussorgsky</td>
<td>Night on bald mountain</td>
<td>x</td>
<td>3-42</td>
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<td>28</td>
<td>Mussorgsky (orch. Ravel)</td>
<td>Tableaux d'une exposition</td>
<td>x</td>
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<tr>
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<td>Onovwerosuoke, Fred</td>
<td>Fanfare for Orchestra</td>
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<tr>
<td>28</td>
<td>Orff</td>
<td>Carmina Burana</td>
<td>x</td>
<td>book score</td>
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<tr>
<td>34</td>
<td>Parris</td>
<td>I'm so glad I'm free</td>
<td>x</td>
<td>handwritten score copy</td>
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<tr>
<td>20</td>
<td>Parris</td>
<td>I'm so glad I'm free (2nd COPY)</td>
<td></td>
<td>photocopy of large format score (handwritten notation)</td>
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<tr>
<td>20</td>
<td>Parris</td>
<td>I'm so glad I'm free (version 2)</td>
<td></td>
<td>computer notation; may be a revised version of original</td>
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<tr>
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<td>Parris, arr. (traditional)</td>
<td>For God so loved the world</td>
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<tr>
<td>34</td>
<td>Parris, arr.</td>
<td>Soon and very soon</td>
<td>x</td>
<td>&quot;#2&quot;</td>
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<tr>
<td>Box</td>
<td>Composer</td>
<td>Title</td>
<td>Ann.</td>
<td>Notes</td>
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<tr>
<td>8</td>
<td>Parris, arr. (traditional)</td>
<td>When all God's children get together - 2nd COPY</td>
<td>x</td>
<td>piano/vocal score</td>
</tr>
<tr>
<td>34</td>
<td>Parris, arr. (traditional)</td>
<td>When all God's children get together</td>
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<td>Harmonic rhythm</td>
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<tr>
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<td>Peck</td>
<td>Thrill of the orchestra, The</td>
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<tr>
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<td>Perkinson, Coleridge-Taylor</td>
<td>Generations, Sinfonietta No. 2 for strings</td>
<td>x</td>
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<td>Grass Poem for piano, strings and percussion</td>
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<td>Sinfonietta No. 1 for strings</td>
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<td>Perkinson, Coleridge-Taylor</td>
<td>Sinfonietta No. 1 for strings</td>
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<td>20</td>
<td>Piazzolla, Astor, arr. Jaurena</td>
<td>Adios Nonino</td>
<td>x</td>
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<td>20</td>
<td>Piazzolla, Astor</td>
<td>Danza Criolla</td>
<td>x</td>
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<td>8</td>
<td>Piazzolla, Astor</td>
<td>Milonga Del Angel</td>
<td>x</td>
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<td>Tangazo</td>
<td>x</td>
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<td>Piazzolla, Astor</td>
<td>Adios Nonino (2nd COPY)</td>
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<td>8</td>
<td>Poi Dog Pondering, arr. Mertens</td>
<td>Catacombs</td>
<td>x</td>
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<td>Poi Dog Pondering, arr. Voelz</td>
<td>Big Constellation</td>
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<tr>
<td>9</td>
<td>Porter, arr. Bennett)</td>
<td>Can-Can (selection for orchestra)</td>
<td>x</td>
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<tr>
<td>9</td>
<td>Porter, arr. Bennett)</td>
<td>Kiss Me, Kate (selection for orchestra)</td>
<td>x</td>
<td>piano/conductor score</td>
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<tr>
<td>9</td>
<td>Porter, arr. Bennett)</td>
<td>Kiss Me, Kate (selection)</td>
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<td>1st violin part</td>
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<td>Porter (transcr. Bennett)</td>
<td>Silk Stockings</td>
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<td>Peter and the Wolf</td>
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<td>Peter and the Wolf - A Musical Tale</td>
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<td>Peter and the Wolf: Symphonic Tale for Children</td>
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<td>Prokofieff</td>
<td>Piano concerto No. 1</td>
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<td>--------------</td>
<td>----------------------------------------------------------------------</td>
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<td>9</td>
<td>Puccini</td>
<td>Fanciulla Del West, La: Laggiu nel Soledad</td>
<td>x</td>
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<tr>
<td>9</td>
<td>Puccini</td>
<td>Gianna Schicchi: Oh! Mio babbino caro</td>
<td>x</td>
<td>P 414</td>
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<td>21</td>
<td>Puccini</td>
<td>Gianna Schicchi: Oh! Mio babbino caro</td>
<td>x</td>
<td>legal size; bound w/3 other arias from La Boheme</td>
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<td>34</td>
<td>Puccini</td>
<td>La Boheme (Overture)</td>
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<td>9</td>
<td>Puccini</td>
<td>Madame Butterfly</td>
<td>x</td>
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<tr>
<td>9</td>
<td>Puccini</td>
<td>Tosca (Overture) for orchestra</td>
<td>x</td>
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<td>28</td>
<td>Puccini</td>
<td>Tosca: Opera Opening (Overture)</td>
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<td>9</td>
<td>Puccini</td>
<td>Turandot: In questa reggia</td>
<td>x</td>
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<td>28</td>
<td>Purcell</td>
<td>Trumpet Prelude</td>
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<td>Quinn, arr.</td>
<td>Hail Ignatius</td>
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<td>Quinn, arr.</td>
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<td>x</td>
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<td>Quinn, arr.</td>
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<td>Piano concerto No. 2</td>
<td>x</td>
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<td>29</td>
<td>Ravel</td>
<td>Concerto pour piano et orchestre</td>
<td>x</td>
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<td>29</td>
<td>Ravel</td>
<td>Daphnis &amp; Chloe</td>
<td>x</td>
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<tr>
<td>21</td>
<td>Redner / Gruber, orch. Luck</td>
<td>O little town of Bethlehem / Silent Night</td>
<td>x</td>
<td>Silent Night may have been the only one performed, marked &quot;#2&quot;</td>
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<td>Revueltas</td>
<td>Redes for small orchestra</td>
<td>x</td>
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<tr>
<td>21</td>
<td>Rimsky-Korsakoff</td>
<td>Flight Of the Bumble-Bee, The</td>
<td>x</td>
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<tr>
<td>9</td>
<td>Rodgers &amp; Hammerstein, arr. Bennett</td>
<td>Flower Drum Song</td>
<td>x</td>
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<tr>
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<td>Rodgers &amp; Hammerstein, arr. Bennett</td>
<td>King and I, The (selection)</td>
<td>x</td>
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<td>Composer</td>
<td>Title</td>
<td>Ann.</td>
<td>Notes</td>
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<tr>
<td>9</td>
<td>Rodgers &amp; Hammerstein, arr.</td>
<td>King and I, The (selections from)</td>
<td>x</td>
<td>full score</td>
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<tr>
<td></td>
<td>Lowden</td>
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<tr>
<td>9</td>
<td>Rodgers &amp; Hammerstein, arr.</td>
<td>Sound of Music - 2nd COPY</td>
<td>x</td>
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<tr>
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<td>Bennett</td>
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<td>9</td>
<td>Rodgers &amp; Hammerstein,</td>
<td>Sound of Music, The</td>
<td>x</td>
<td>2-64; program notes page inserted</td>
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<td></td>
<td>Bennett</td>
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<tr>
<td>21</td>
<td>Rodgers &amp; Hammerstein</td>
<td>Sound of Music, The</td>
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<td>Loose: complete score and parts</td>
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<td>9</td>
<td>Rodgers &amp; Hammerstein, arr.</td>
<td>South Pacific (symphonic scenario)</td>
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<td>Rodgers &amp; Hammerstein, arr.</td>
<td>State Fair (Highlights from)</td>
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<td>Rossini</td>
<td>Barber of Seville, The: Overture</td>
<td>x</td>
<td>photocopy, may not be original markings</td>
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<td>9</td>
<td>Rossini</td>
<td>Barber of Seville, The: Overture</td>
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<td>21</td>
<td>Rossini</td>
<td>Barber of Seville, The: Overture</td>
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<td>9</td>
<td>Rossini</td>
<td>La Cenerentola Sinfonia</td>
<td>x</td>
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<td>29</td>
<td>Rossini</td>
<td>William Tell Overture (2nd COPY)</td>
<td>x</td>
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<td>William Tell Overture (3rd COPY)</td>
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<td>21</td>
<td>Rossini</td>
<td>Overture to William Tell</td>
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<td>Roumain, Daniel Bernard (DBR)</td>
<td>Voodoo Violin Concerto No. 1</td>
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<td>Requiem</td>
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<td>Scena From Ernestine</td>
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<td>Symphonie Concertante, Op. 13</td>
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<td>Carnaval Des Animaux, Le</td>
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<td>Title</td>
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<td>Saint-Saens</td>
<td>Samson and Dalila: Dance Bacchanale</td>
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<td>Saint-Saens</td>
<td>Samson and Delilah: Printemps qui commence</td>
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<td>Samson et Delilah: &quot;Mon coeur s'ouvre a ta voix&quot;</td>
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<td>Symphony No. 3</td>
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<td>Samson and Dalila: Opera Opening (Overture)</td>
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<td>Sarasate (Bizet)</td>
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<td>Scharwenka</td>
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<td>Schubert</td>
<td>Unfinished Symphony</td>
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<td>Concertpiece for horns and orchestra Op. 86</td>
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<td>Prince of Egypt, The</td>
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<td>Serly</td>
<td>Concerto for violin and wind symphony</td>
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<td>34</td>
<td>Serly</td>
<td>Six Dance Designs</td>
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<td>Shostakovich</td>
<td>Concerto No. 2 for violin and orchestra</td>
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<td>Shostakovich</td>
<td>Lady Macbeth of the Mtsensk District: Scene Three</td>
<td>x</td>
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<td>29</td>
<td>Shostakovich</td>
<td>Suite from incidental music to the film &quot;Hamlet&quot;</td>
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<td>Shostakovich</td>
<td>Suite from the music to the film &quot;The Gadfly&quot;: Overture</td>
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<td>Shostakovich</td>
<td>Suite from the music to the film &quot;The Gadfly&quot;: Overture</td>
<td>x</td>
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<td>Shostakovich</td>
<td>Violin Concerto No. 1</td>
<td>x</td>
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<td>Shostakovich</td>
<td>Violin Concerto No. 1</td>
<td>x</td>
<td>photocopy</td>
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<td>Shostakovich</td>
<td>Violin Concerto No. 1</td>
<td>x</td>
<td>photocopy</td>
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<td>10</td>
<td>Sibelius</td>
<td>Dear Land of Home, from the tone poem Finlandia</td>
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<td>Der Sturm (Musik zu Shakespeare’s - The Tempest), Op. 109, No. 3</td>
<td></td>
<td>Suite II: Chor der Winde</td>
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<td>Sibelius</td>
<td>Finlandia (2nd COPY)</td>
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<td>Ann.</td>
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<td>10</td>
<td>Sibelius</td>
<td>Finlandia, Op. 26, No. 7</td>
<td>x</td>
<td>3-97; (older copy)</td>
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<td>Sibelius, text Wanamaker</td>
<td>Der Sturm (Musik zu Shakespeare’s - The Tempest), Op. 109, No. 2</td>
<td>x</td>
<td>Suite I; libretto &amp; narrator text inserted into score; includes Canon &amp; Berceuse with notations</td>
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<td>11</td>
<td>Smallwood, orch arr. Wilson</td>
<td>Anthem of praise (piano score)</td>
<td>x</td>
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</tr>
<tr>
<td>21</td>
<td>Smallwood, arr. Walton</td>
<td>Holy, Holy</td>
<td>x</td>
<td></td>
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<tr>
<td>11</td>
<td>Smallwood, arr./transcribed Wilson</td>
<td>Anthem of Praise (orchestral arrangement)</td>
<td>x</td>
<td>photocopy, but markings look original</td>
</tr>
<tr>
<td>11</td>
<td>Smallwood, arr./transcribed Wilson</td>
<td>Anthem of Praise (orchestral arrangement)</td>
<td>x</td>
<td>photocopy, but markings look original</td>
</tr>
<tr>
<td>11</td>
<td>Smallwood, arr./transcribed Wilson</td>
<td>Anthem of Praise (PARTS-copies)</td>
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<td>All parts attached together</td>
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<td>11</td>
<td>Smallwood, arr./transcribed Wilson</td>
<td>Anthem of Praise (photocopy partial score; Vln I&amp;II, Viola parts)</td>
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<tr>
<td>11</td>
<td>Smetana</td>
<td>Bartered Bride, The: Overture</td>
<td>x</td>
<td></td>
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<td>11</td>
<td>Smetana</td>
<td>Bartered Bride, The: Overture</td>
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<td>Smetana</td>
<td>Bartered Bride: 3 Dances, Vystup V-Finale</td>
<td>x</td>
<td>3-76; older copy</td>
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<tr>
<td>21</td>
<td>Smetana</td>
<td>My Country, No. 2 The Moldau</td>
<td>x</td>
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<tr>
<td>22</td>
<td>Smetana</td>
<td>Sarka</td>
<td>x</td>
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<tr>
<td>35</td>
<td>Smith, Hale</td>
<td>Ritual and incantations</td>
<td>x</td>
<td>S-634</td>
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<td>30</td>
<td>Smith, Hale, arr.</td>
<td>Jesus, lay your head in the window</td>
<td>x</td>
<td>&quot;#2&quot;; performed with This Little Light... and Witness</td>
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<td>35</td>
<td>Smith, Hale, arr.</td>
<td>Jesus, lay your head in the window</td>
<td>x</td>
<td>S-631</td>
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<td>Smith, Hale, arr.</td>
<td>Let us break bread together</td>
<td>x</td>
<td>&quot;#1&quot;; bound with This Little Light... and Witness</td>
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<td>35</td>
<td>Smith, Hale, arr.</td>
<td>Let us break bread together</td>
<td>x</td>
<td>manuscript</td>
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<td>Box</td>
<td>Composer</td>
<td>Title</td>
<td>Notes</td>
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<tr>
<td>30</td>
<td>Smith, Hale, arr.</td>
<td>This Little Light Of Mine</td>
<td>&quot;#3&quot;; bound with Let Us break Bread ... and Witness</td>
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<td>30</td>
<td>Smith, Hale, arr.</td>
<td>Witness</td>
<td>&quot;#4&quot;; bound with This Little Light... and Witness</td>
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<td>11</td>
<td>Smith, Michael, arr. Goss</td>
<td>Agnus Dei</td>
<td>Attached to Mason's All Rise</td>
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<td>11</td>
<td>Smith, Stefan</td>
<td>Symphony No. 1: II Largo (2004)</td>
<td>loose, &quot;Track #1&quot;</td>
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<td>35</td>
<td>Smith, Stefan</td>
<td>Symphony No. 1 &quot;Americana&quot;: II Largo</td>
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<td>11</td>
<td>Sondheim, arr. Lowden</td>
<td>Send in the Clowns</td>
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<td>22</td>
<td>Sousa</td>
<td>Liberty Bell March</td>
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<td>22</td>
<td>Sousa</td>
<td>Washington Post March</td>
<td>piano score, sheet music</td>
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<td>Sowande, Fela</td>
<td>African suite</td>
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<td>Sowerby, Leo</td>
<td>Piano Concerto No. 2 (Concerto in Miniature) H. 211</td>
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<td>Sowerby, Leo</td>
<td>Portrait (Fantasy in Triptych)</td>
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<td>Sowerby, Leo</td>
<td>Set of Four, A: Suite of Ironics (for orchestra)</td>
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<td>Sowerby, Leo</td>
<td>Settings of Old English Songs by Dowland, Attey &amp; Morley</td>
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<td>Sowerby, Leo</td>
<td>Portrait (Fantasy in Triptych) for orchestra</td>
<td>full score</td>
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<td>30</td>
<td>Sowerby, Leo</td>
<td>Tramping Tune for band or orchestra</td>
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<td>Stamitz</td>
<td>Cello concerto No. 1 in G major (incl. loose manuscript cadenzas)</td>
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<td>Stamitz Concerto No. 1 in G for cello and orchestra</td>
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<td>Cello Concerto No. 2 in A</td>
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<td>Steffe, arr. Ringwald, Schoenfeld</td>
<td>Battle hymn of the republic</td>
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<td>Steffe, arr. Wilhousky</td>
<td>Battle hymn of the republic</td>
<td>photocopy, markings probably original</td>
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<td>35</td>
<td>Still, Wm. Grant</td>
<td>Suite for violin and orchestra</td>
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<td>Still, Wm. Grant</td>
<td>Afro-American Symphony</td>
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<td>Still, Wm. Grant</td>
<td>Afro-American Symphony (2nd COPY)</td>
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<td>22</td>
<td>Strauss</td>
<td>Emperor Waltz Op. 437</td>
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<td>Strauss</td>
<td>Neue Pizzicato-Polka, Op. 449</td>
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<td>Strauss</td>
<td>Neue Pizzicato-Polka, Op. 449 (parts only - incomplete)</td>
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<td>35</td>
<td>Strauss</td>
<td>Salome</td>
<td>x</td>
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<td>Strauss</td>
<td>Tales from the Vienna Woods Waltz, Op. 325</td>
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<td>22</td>
<td>Strauss</td>
<td>Thunder and Lightning Polka</td>
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<td>30</td>
<td>Strauss</td>
<td>Walzer, Op. 314 (An der schönen blauen Donau)</td>
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<td>Strauss, arr. Winter</td>
<td>Chit-Chat Polka</td>
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<td>Radetzky March, Op. 228</td>
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<td>Concerto en Re</td>
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<td>Styne</td>
<td>Gypsy</td>
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<td>Sutermeister</td>
<td>Poème Funèbre</td>
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<td>Swayne</td>
<td>Naaotwá Lalá</td>
<td>3-103</td>
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<td>Szymanowski</td>
<td>Etiuda (instr. Fitelberg)</td>
<td>x</td>
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<td>Tartini, arr. Jevtic</td>
<td>Concerto pour trompette, orchestra a cordes et basso continuo</td>
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<td>12</td>
<td>Tartini/Thilde</td>
<td>Concerto en Re</td>
<td>x</td>
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<tr>
<td>30</td>
<td>Tchaikovsky</td>
<td>1812 Overture</td>
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<td>Tchaikovsky</td>
<td>Suite from the ballet &quot;The Nutcracker&quot;</td>
<td>x</td>
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<td>Tchaikovsky</td>
<td>Symphony No. 1 in G minor, Op. 13</td>
<td>x</td>
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<td>Tchaikovsky</td>
<td>Variations on a rococo theme, Op. 33</td>
<td>x</td>
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<td>Tchaikovsky</td>
<td>Violin Concerto, Op. 35</td>
<td>x</td>
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<td>Tchaikovsky,</td>
<td>Nutcracker Suite (orch. adaptation by Tzyik)</td>
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<td>Ellington / Strayhorn (composed &amp; arr.)</td>
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<td>12</td>
<td>Telemann</td>
<td>Concerto in D major for trumpet</td>
<td>x</td>
<td>(photocopy, ann. probably original)</td>
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<td>Telemann</td>
<td>Ouverture suite G-Dur la Bizarre</td>
<td>x</td>
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<td>He has not given us the spirit of fear</td>
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### Subseries 2: Paul Freeman Conducting, 1987-2006

This subseries contains commercial and non-commercial recordings of Paul Freeman conducting a variety of orchestral groups. The non-commercial recordings also include radio shows that Freeman hosted or appeared on as a guest. The subseries is arranged chronologically, with non-commercial recordings first. Soloists are indicated as listed on the recording. Commercial recordings are placed at the end.

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<td>1999 October</td>
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**Subseries 3: Non-Commercial Recordings, 1990-2007**

This series contains non-commercial CD and cassette recordings from performers and composers of interest that do not feature Paul Freeman or the Chicago Sinfonietta. The recordings are often demo tapes submitted to Freeman for his consideration. These may be unique recordings of the composer's work, if they have not been commercially recorded. The subseries is arranged by format, then alphabetically by performer/composer.

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### Subseries 4: Commercial Recordings, 1982-2005

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### Series 3: Video Recordings, 1983-2006

This series contains VHS tapes of performances, TV publicity appearances, and other material recorded by Freeman. The recordings are non-commercial, and are arranged alphabetically.

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**Series 4: Personal Papers, 1992-2009**

This series contains personal correspondence from symphonic performers to Freeman, event programs, administrative documents regarding the Chicago Sinfonietta, and performance notes.

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<td>Correspondence, Denise Hart to Jim Paglia – Chicago Sinfonietta Performance</td>
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