Helen Siemens Walker-Hill was born in Winnipeg, Manitoba, Canada, on May 26, 1936 to George and Margaret (Toews) Siemens. Walker-Hill received her early musical training from her mother, Margaret Siemens, and continued piano studies with Emma Endres Kountz in Toledo, Ohio. In 1957 she received a Bachelor of Art degree in Spanish, German, and French languages and literature from the University of Toledo, Ohio. Walker-Hill is a certified secondary teacher in the state of Ohio. From 1957–1958 she was a Fulbright fellow, studied with Nadia Boulanger, and received a Diplome from École Normale de Musique in Paris in 1958. On July 23, 1960 she married George Walker; they had two sons, Gregory and Ian. In 1965 Walker-Hill received her Master of Arts degree in musicology from Smith College, Northampton, Massachusetts. Walker-Hill and George Walker were divorced in February 1975. In 1981 she received her D.M.A. in piano performance at the University of Colorado and on November 27, 1981 she married Robert Hadley Hill; they divorced in June 1991.

From 1983–1990 she was an assistant adjunct professor at the University of Colorado at Boulder. In 1992 she authored the book *Piano Music by Black Women Composers* published by Greenwood Press, and served as the compiler and editor for the music anthology *Black Women Composers: A Century of Piano Music 1893–1996*. (Bryn Mawr, Pa.: Hildegard Publishing Company, 1992). In an effort to continue her scholarly research on black women composers she applied for and received a grant from the National Endowment for the Arts in 1993. She served as the visiting assistant professor at the University of Wyoming at Laramie from 1993–1998 and during that time, published the monograph *Music by Black Women Composers* (Chicago: Center for Black Music Research, 1995). She served as project director and pianist for the CD recording *Kaleidoscope: Music by African-American Women* (Leonarda LE 339) in collaboration with her son, violinist Gregory Walker (1995). Prior to this recording Walker-Hill and her son Gregory Walker were the performing Walker Duo from 1983 to 1994. She also was the scholar-in-residence at the Schomburg Center for Research in Black Culture in New York City in 1995–1996. In 1998 she was awarded a Rockefeller fellowship for research at the Center for Black Music Research at Columbia College in Chicago.

She has had numerous articles published in *American Music Teacher, American Music Research Center Journal, Women of Note Quarterly*, and *Black Music Research Journal*. In the *International Dictionary of Black Composers* (1999), Walker-Hill provided the entries on Amanda Aldridge [aka Montague Ring], Valerie Capers, Rachel Eubanks, Dorothy Rudd Moore, Undine Smith Moore, Irene Britton Smith, and Errollyn Wallen. She has also published editions of music by Irene Briton Smith, Rachel Eubanks, Nora Holt and Dorothy Rudd Moore in her series *Music by African-American Women*. In 2002 her study of black women composers *From Spirituals to Symphonies: African-American Women Composers and Their Music* was published by Greenwood Press. In 2003 the collection *Black Women Composers: Twentieth Century Music for Piano and Strings* was published by Hildegard Publishing Company. Apart from the grants and fellowships already mentioned, Dr. Walker-Hill has received others from the Newberry Library, the Wyoming Council for the Arts and the Thanks Be to Grandmother Winifred Foundation. After 1990 Dr. Walker-Hill continued her research as an independent scholar and lived in Evergreen, Colorado until her death in 2013.
SCOPE NOTE:
The Helen Walker-Hill Collection consists of musical scores, correspondence, newspaper articles, reference notes, photographs, biographical information and computer diskettes. The bulk of this collection resides in the more than 800 musical scores by black women composers in original, published, and photocopied formats. Included within this part of the collection are the compositions by Philippa Schuyler, from the age of 6 until her early death at age 35, and Julia Perry, both before and after her strokes.

Among the correspondence folders, photocopies of the voluminous correspondence between Margaret Bonds and Langston Hughes from 1935 until Hughes' death in 1967 are prominent. Other noteworthy correspondents communicating with Walker-Hill include Undine Smith Moore, Henry Louis Gates, Jr., Tania Léon, and Wayne Shirley. The copies of newspaper clippings include articles from the late 19th century issues of The Indianapolis Freeman and early 20th century papers such as The Chicago Defender, The Crisis, and The Interstate Tattler.

Access restrictions:
Materials designated as restricted materials are housed in specially marked folders; otherwise no restrictions.

Series list:
I. Biographical notes / material 1 folder
II. Black Women Composers [BWC] 15 folders; 8 linear inches
III. Research correspondence received 12 folders; 4 linear inches
IV. Composer files 12 boxes; 3.75 linear feet
V. Misc. important BWC 1 box; 5 linear inches
VI. Other BWC “not yet found” 1 box; 5 linear inches
VII. Musical Scores, arranged by size 15 boxes, 5 – 15.5 linear inch clamshell boxed, and 2 – 21 linear inch clamshell boxes; 16.25 linear feet.
VIII. Photographs, images and photocopies 2 boxes; 10 linear inches
IX. Other media 1 folder

Arrangement:
Original order has been maintained as much as possible. The collection is then arranged alphabetically by folder title and is then chronologically arranged within each folder.

See also:

Cite as:
Helen Walker-Hill papers, Center for Black Music Research, Columbia College Chicago, Chicago, Illinois.

The Helen Walker-Hill Collection was processed and this finding aid was created by Margaret Gonsalves with funding provided through a Preservation and Access Grant from the National Endowment for the Humanities.
NOTE: This partial finding aid includes information on Series VII (7): Musical Scores only. Detailed container and correspondents lists are available on request.

### SERIES VII (7): MUSICAL SCORES

[Alphabetical by composer, then title]

<table>
<thead>
<tr>
<th>Box #</th>
<th>Title</th>
<th>Composer(s)</th>
<th>Publisher</th>
<th>Date</th>
<th>Pages</th>
<th>Format</th>
<th>Details</th>
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<td>Aldridge, Amanda.</td>
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<td>Battle</td>
<td>Alston, Lettie Beckon.</td>
<td>New York: Handy Brothers Music Co.</td>
<td>1923</td>
<td>8 p, 22 cm</td>
<td>For two violins, viola, cello, double bass and piano. Facsimile.</td>
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<td>Memories</td>
<td>Alston, Lettie Beckon.</td>
<td></td>
<td>1981</td>
<td>49 p, bound, 28 cm</td>
<td>For violin, cello, and piano.</td>
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<td>Alston, Lettie Beckon.</td>
<td>L. M. Beckon</td>
<td>1993</td>
<td>14 p, not bound, 28 cm</td>
<td>For piano.</td>
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<td>L. M. Beckon</td>
<td>1993</td>
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<td>For solo violin. Facsimile.</td>
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<td>Alston, Lettie Beckon.</td>
<td>L. M. Beckon</td>
<td>1994</td>
<td>13 p, 28 cm</td>
<td>For piano. Facsimile. (2 copies)</td>
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<td>Alston, Lettie Beckon.</td>
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<td>2000</td>
<td>11 p, bound, 28 cm</td>
<td>For piano. Variations on &quot;Lift Every Voice and Sing&quot;.</td>
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<td>Anderson, Al. and Mamie.</td>
<td>Chicago: Will Rossiter</td>
<td>1899</td>
<td>3 p, 44 cm</td>
<td>For piano and voice. Facsimile.</td>
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<td>Ashby, Dorothy.</td>
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<td>1 p, 28 cm</td>
<td>For piano and voice. Facsimile. Includes biographical page and photo from Afro America Sings by Ollie McFarland, c. 1971.</td>
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<td>Austin, Lovie &amp; Alberta Hunter.</td>
<td>New York: Jack Mills Inc.</td>
<td>1923</td>
<td>5 p, 28 cm</td>
<td>For piano and voice. Facsimile.</td>
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<td>B</td>
<td>Dance</td>
<td>Bailey, Mable.</td>
<td></td>
<td>1983</td>
<td>2 p, 28 cm</td>
<td>For piano. Facsimile of manuscript.</td>
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<td>De Blin’ Man Stood an’ Cried</td>
<td>Bailey, Mable.</td>
<td></td>
<td>1987</td>
<td>8 p, 36 cm</td>
<td>For piano, flute, and mixed chorus of voices. Facsimile of manuscript.</td>
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<td>Dialogue</td>
<td>Bailey, Mable.</td>
<td></td>
<td>1984</td>
<td>12 p, 28 cm</td>
<td>For piano. Facsimile of manuscript. Included handwritten note card dated 12/1/1991 form Mable Bailey to Helen Walker-Hill.</td>
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Bailey, Mable. *The King was no Spender*. Score: 3 p, 28 cm. For piano and voices. Facsimile of manuscript.

Bailey, Mable. *Pleasing His Queen*. Undated. Score: 3 p, 28 cm. For piano and voices. Facsimile of manuscript.


Bailey, Mable & Rowena Bennett. *The Queen Came*. Undated. Score: 6 p, 28 cm. For piano and voices. Facsimile of manuscript.

Bailey, Mable & Rowena Bennett. *The Valentine Vendor*. 1980. Score: 4 p, 28 cm. For piano and voices. Facsimile of manuscript.

Baiocchi, Regina Harris. [See also Ginann]

Series VII (7), continued


Baiocchi, Regina Harris. *Chase*. Chicago: Regina A. Harris Baiocchi, 1978. Score: 3 p, 28 cm. For Bb clarinet and piano forte. Facsimile of manuscript. (2 copies)


Baiocchi, Regina Harris. *How it feels to be Colored Me & I am no Tragically Colored* [Two Zora Neale Hurston Songs from Gbeldahoven.] Chicago: Regina Harris Baiocchi, 1990. Scores: 13 p. & 7 p, respectively, 28 cm. For cello, piano and mezzo soprano.


Baiocchi, Regina Harris. *My Husband is Not a Hat*. Chicago: Baiocchi, Regina Harris, 1994. Score: 12 p, 28 cm. For solo piano. Facsimile of manuscript. (3 copies, 1 with notation page)

Baiocchi, Regina Harris. *Orchestral Suite*. Chicago: Regina Harris Baiocchi, 1991. Score:25 p, 22 cm. For piccolo or flute, oboe, Bb clarinet, bassoon, C trumpet, English horn in F, trombone, tuba, crash cymbal, snare drum, tom-tom, bass drum, timpani, 2 violin, viola, cello, double bass, and treble and bass voices. Facsimile of manuscript. Contents: Against the O. D. S.* (*Operation Desert Shield/Storm), Mother to Nique, and Thunder!


Baity, Judith M. *Q and A Two Movements for Solo Piano*. Undated. Score: 8 p, bound, 28 cm. For piano. Facsimile of manuscript.

Bonds, Margaret. *The Ballad of the Brown King*. Undated. Score: 102 p, 28 cm. For flute, oboe, clarinet, bassoon, 2 violin, viola, cello, bass, horns, trombone, snare drum, mixed voices. Facsimile of manuscript. Contents: I. Of the Three Wise Men, 2. They Brought Fine Gifts, 3. Sing Alleluia!, 4. Mary Had a Little Baby, 5. Now When Jesus was Born, 6. Could He have been an Ethiope?, 7. Oh, Sing of the King who was Tall and Brown, 8. That was a Christmas Long ago, and 9. Alleluia!


Bonds, Margaret. *Bound to my Larry*. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript.

Bonds, Margaret. *Credo and Darkwater*. Undated. Score: 45 p, 28 cm. For piano and mixed voices. Facsimile of manuscript.


Bonds, Margaret. *Don’t you know, Mary?* Undated. Score: 10 p, 29 cm. For piano mixed voices. From Simon Bore the Cross.


Bonds, Margaret. *Ezek’el Saw the Wheel*. Undated. Score: 12 p, 28 cm. For 2 flute, 2 oboe, 2 clarinet in Bb, 2 bassoon, 2 horn, 2 trumpet in Bb, 2 trombone, timpani, harp 2 violin, viola, cello, bass and voice. Facsimile of manuscript. (2 copies)


Bonds, Margaret. *He’s got the Whole World in His Hand*. Undated. Score: 9 p, 28 cm. For 2 tenor, 1 baritone and 1 bass A cappella chorus with piano accompaniment for rehearsal only. Facsimile of manuscript.

Bonds, Margaret. *He's got the Whole World in His Hand*. 1966. Score: 5 p, 43 cm. For 2 tenors, baritone, bass, and piano for rehearsal only. Facsimile of manuscript.


Bonds, Margaret. *Kyrie Eleison*. Undated. Score: 8 p, 28 cm. For four part A cappella chorus with piano accompaniment for rehearsal only. Facsimile of manuscript. (2 copies)


Bonds, Margaret. *Little David*. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript. (3 copies)


Series VII (7), continued


Bonds, Margaret. *The Valley of the Bones*. Undated. Score: 3 p, 33 cm. For piano. Facsimile of manuscript.


Bonds, Margaret, Arna Bontemps, & Langston Hughes. *Lonely Little Maiden by the Sea*. 1940. Score: 3 p, 28 cm. For piano and voice. Facsimile. (2 copies)

Bonds, Margaret, Arna Bontemps, & Langston Hughes. *When the Sun goes down in Rhumba Land*. Undated. Score: 5 p, 28 cm. For piano and voice. Facsimile of manuscript.

Bonds, Margaret, Arna Bontemps, & Langston Hughes. *When the Sun goes down in Rhumba Land*. 1940. Score: 2 p, 28 cm. For piano and voice. Facsimile.


Bonds, Margaret & Roger Chaney. *Let's Make a Dream Come True*. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript.

Bonds, Margaret & Roger Chaney. *Taint no Need*. Undated. Score: 4 p, 28 cm. For piano and voice. Facsimile of manuscript. (2 copies)

Bonds, Margaret & Roger Chaney. *Taint no Need*. Undated. Score: 4 p, 33 cm. For piano and voice. Facsimile of manuscript.


Bonds, Margaret & W. E. B. DuBois. *Credo* and *Darkwater*. Undated. Scores: 94 p, 36 cm. For piano, 2 violin, viola, cello, bass, 2 flute, 2 oboe, 2 bassoon, 2 horn, timpani, bass drum, trumpet, 2 trombone, 2 clarinet, harp, and mixed voice chorus. Facsimile of manuscript.


Bonds, Margaret & Etienne de Grellet. *I shall pass through this World*. New York: Bourne Co., 1967. Score: 6 p, 28 cm. For mixed voices a cappella with piano part for rehearsal only. Facsimile.

Bonds, Margaret & Etienne de Grellet. *I shall pass through this World*. Undated. Score: 4 p, 43 cm. For mixed voices a cappella with piano part for rehearsal only. Facsimile of manuscript.


Bonds, Margaret & Langston Hughes. *Be a Little Savage with Me*. Undated. Score: 8 p, 28 cm. For piano and voice. Facsimile of manuscript.
Bonds, Margaret & Langston Hughes. *Cowboy from South Parkway*. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript. (2 copies)

Series VII (7), continued

Bonds, Margaret & Langston Hughes. *I, too*. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript.

Bonds, Margaret & Langston Hughes. *I'll Make You Savvy*. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript.


Bonds, Margaret & Langston Hughes. *Music Cues for “Shakespeare in Harlem”*. UNDATED. Score: 19 p, 36 cm. For trumpet in Bb, Saxophone in Eb, Clarinet in Bb, bass flute, piano, bass, flute, bass clarinet, bass, and narrator. Facsimile of manuscript. Incomplete set includes: Cue 2, Cue 4, Cue 6, Cue 9, Cue 10, and Cue 12.


Bonds, Margaret & Langston Hughes. *No Good Man*. Undated. Score: 4 p, 28 cm. For piano and voice. Facsimile of manuscript.


Bonds, Margaret & Langston Hughes. *Spring Delight*. Undated. Score: 1 p, 22 cm. For piano and voice. Facsimile of manuscript.


Bonds, Margaret & Langston Hughes. *The Way we Dance (in Hot Harlem)*. Undated. Score: 4 p, 28 cm. For piano and voice. Facsimile of manuscript.

Bonds, Margaret & Langston Hughes. *Who is that Man?* 1963. Score: 2 p, 28 cm. Orchestretrated for piano and voice. Facsimile of manuscript. From Simon Bore the Cross, Mary’s solo. Includes inscription to Langston Hughes from M.B.

Bonds, Margaret, Langston Hughes & Arna Bontemps. *Chocolate Carmencita*. Bonds, Hughes, & Bontemps, 1940. Score: 4 p, 28 cm. For piano and voice. Facsimile of manuscript.


Bonds, Margaret, Langston Hughes, & Arna Bontemps. *Market Day in Martinique*. 1940. Score: 3 p, 28 cm.
Helen Walker-Hill papers

For piano and voice. Facsimile.
19 Bonds, Margaret, Langston Hughes, & Arna Bontemps. Market Day in Martinique. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript. (2 copies)
19 Bonds, Margaret, Langston Hughes, & Arna Bontemps. Pretty Flower of the Tropics. 1940. Score: 4 p, 28 cm. For piano and voice. Facsimile of manuscript. (2 copies)
19 Bonds, Margaret, Langston Hughes & Toy Harper. April Rain Song. Undated. Score: 3 p, 30 cm. For piano and voice. Facsimile of handwritten manuscript.
19 Bonds, Margaret & Edna St. Vincent Millay. What Lips my Lips have Kissed. Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript.
19 Bonds, Margaret, Andy Razaf & Joe Davis. Peach Tree Street. New York: Georgia Music Corp., 1939. Score: 3 p, 36 cm. For piano and voice. Facsimile.
20 Brodie, Marie Albertine. Just for a Kiss. 1913. Score: 3 p, 28 cm. For piano and voice. Facsimile.
32 Capers, Valerie. Portraits in Jazz. 1976. Score: 24 p, bound, 36 cm. For piano. Facsimile of manuscript. Contents: Ella Scats the Little Lamb; Waltz for Miles; Sweet Mister Jellyroll; The “Monk”; Blues for “The Duke”; A Taste of Bass; Billie’s Song; Mr. “Satchmo”; Canción de La Havana; Bossa Brasilia; “Blue-Bird”; and “Cool-Trane”.
20 Capers, Valerie. Portraits in Jazz. New York: Valcap Music, 1976, 1996. Score: 37 p, bound, 28 cm. For piano and voice. Contents: Ella Scats the Little Lamb; Waltz for Miles; Sweet Mister Jellyroll; The “Monk”; Blues for “The Duke”; A Taste of Bass; Billie’s Song; Mr. “Satchmo”; Canción de La Havana; Bossa Brasilia; “Blue-Bird”; and “Cool-Trane”.
20 Capers, Valerie. Sing About Love. Valerie Capers 1975. Score: 129 p, 28 cm. For 2 flute, alto saxophone, 3 trumpet, 2 trombone, tuba, piano, 3 violin, viola, cello, bass, traps, triangle, suspended cymbal, and mixed voice chorus. Facsimile of manuscript. Contents: Prologue; Out of all
<table>
<thead>
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<th>Tag</th>
<th>Text</th>
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| 20  | Collins, Carrie Beatrice Holloway. *He hath put a new Song in my Mouth.* New York: Handy Brothers Music Co., 1950. Score: 3 p, 31 cm. For piano and voice. Included is They that sow in tears (Shall


E

Edwards, Delores. [See also Martin, Delores Edwards]


Eubanks, Rachel. *Australian Aborigine Song (Bora Tribe)*. Undated. Score: 6 p, 28 cm. For piano. Facsimile of manuscript.

Eubanks, Rachel. *Han Do Ban (Destruction of Do Ban Temple)*. Undated. Score: 8 p, 28 cm. For cello and piano. Facsimile of manuscript.


Eubanks, Rachel. *Kiềp Nào Có Yeu Nhau (Vietnamese Love Song)*. Undated. Score: 6 p, 28 cm. For piano and violin. Facsimile of manuscript.


Eubanks, Rachel. *Offertorium*. Undated. Score: 31 p, 28 cm. For 2 flute with alternate, 2 clarinet, clarinet in Bb, clarinet in E, oboe, English horn, finger cymbal in Eb, finger cymbal in D, viola, cello, bassoon, harp, bass clarinet, 2 violin, bass, contrabassoon, trombone, bass trombone, tuba, alto saxophone, piano, timpani, suspended cymbal, tom tom, and bass drum. Facsimile of manuscript.

Eubanks, Rachel A. *Prelude for piano*. Oakland: Music Mart, 1940, 1941. Score: 3 p, 28 cm. For piano. Facsimile. (2 copies)


Series VII (7), continued


Eubanks, Rachel. *Sonata* [movement 1 only]. Undated. Score: 10 p, 33 cm. For piano. Facsimile.

Eubanks, Rachel A. *Symphonic Requiem*. Undated. Score: 11 p, 28 cm. For 3 flute (1st doubling piccolo, 2nd doubling E flat alto Saxophone, 3rd doubling alto flute), 2 oboe (2nd doubling English Horn), 2 clarinet in B flat (2nd doubling bass clarinet in B flat), 2 bassoon (2nd doubling contra bassoon), 2 horn in F, 2 trumpet in B flat, 2 tenor trombone (2nd doubling bass trombone), tuba,
timpani, bass drum, side drum, tom-tim.Tabla, suspended cymbal, triangle, tambourine, sistrum (Ethiopian), 3 finger cymbal (Yugoslavian in D, Tibetan in E flat, Indian in D flat), 2 bells (Tibetan in B flat, Indian in E), vibraphone, piano, harp, strings, and 4 solo voices (soprano, alto, tenor, and bass). Facsimile of manuscript.


Eubanks, Rachel & Kahil Gibran. *Our God*. 1984. Score: 10 p, 36 cm. For flute, gong (harp, playing pitches, and non-tuned gong combined may be substituted), gamelan, ganza (or vibes), slentem (bass xylophone or marimba may be substituted), piano, and voice (bass or baritone).


Garmon, Shawn. *Atonement*. Place of publication not identified: Redemption Records, c2008. Score: 8 leaves; 28 cm. For three cellos.


Garmon, Shawn. Self Contained. Place of publication not identified: Redemption Records, 2008. Score: 3 leaves; 28 cm. For string orchestra. 2 copies.


Garmon, Shawn. String quartet No. 3. Place of publication not identified: Redemption Records, c2008. Score: 6, 8, 8 leaves, 28 cm.

Garmon, Shawn. Surrender, for solo cello and small orchestra. 2003. 17 p.; 28 cm. “Submitted to the School of Music and the Graduate School of Wichita State University in partial fulfillment of the requirements for the degree of Master of Music.”

Garmon, Shawn. The Unbinding of Sarah: an opera in two parts. c2003. 35 p.; 36 cm.

Garmon, Shawn. Woodwind Trio for flute, B-flat clarinet, & B-flat saxophone. c1995. 7 p.; 28 cm.


Gillum Ruth H. There's No Hiding Place. 1948. Score: 4 p, 28 cm. For piano and mixed voices. Facsimile.

Ginann [Pseudonym for Baiocchi, Regina Harris]. African Hands. 1997. Score: 61 p, bound, 44 cm. For 3 flute (tenor recorder, piccolo, alto flute), 2 oboe, 2 clarinet in Bb, 2 bassoons (doubling contrabassoon), 4 horns in F, 3 trumpets in C (harmon mutes), 3 trombone (3rd doubling bass trombone), tuba, timpani, percussion (snare – regular and/or rattan sticks, Gong, Sea Gull or tropical bird caller, Marimba – medium wooden, plastic, rubber or yarn mallets) (high and low Tom-toms – yard, 4 Temple Blocks – snare mallets, Snake – rattan and/or regular, Slapstick, Xylophone – medium hard) (bass drum – yam, clave, wind chimes – bamboo, Bell Tree – medium hard), 2 violin, viola, cello, contrabass, includes solo parts for Ashikio drum, bata drum, Conga drum, and Djembe drum with head bells.

Goodloe, Lucille E. & Langston Hughes. Have Mercy, Lord. 1951. Score: 2 p, 22 cm. (original copy is 1 p.) For piano and voice. Facsimile of manuscript.

Goodloe, Lucille E. & Langston Hughes. Oh, Isn’t it Great to Have a Date! Undated. Score: 3 p, 28 cm. For piano and voice. Facsimile of manuscript.


Goodwin, Anna Gardner. The Educational Congress March. Atlanta, Georgia: Anna Gardner Goodwin, 1902. Score: 3 p, 28 cm. For piano. Facsimile. (2 copies)

Graham, Shirley. Tom Tom. 1932. Score: 200 p, 36 cm. For 6 tom toms, tuba, timpani, xylophone, cymbals, bass drum, snare drum, 3 trombone, cello, bass, trumpet, gourds, mixed voices, piccolo, piano, oboe, organ, and strings. Facsimile of manuscript.


Greene, Diana R. Tragedies. 1980. Score: 15 p, 28 cm. For piano, cello, and oboe. Facsimile of
H


Series VII (7), continued


Harvey, Rosina. [See Corrothers-Tucker, Rosina]


21 Herbison, Jeraldine S. *Metamorphosis* (for 2 violins, guitar, cello and piano). Undated. Score: 7 p, 28 cm. For 2 violin, guitar, cello and piano. Facsimile of manuscript.
Helen Walker-Hill papers

Herbison, Jeraldine Saunders. *Piano Sonata*. Undated. Score: 39 p, partially bound, 34 cm. For piano. Facsimile of manuscript. Contents: Prelude; Rondo; Scherzo; and Air.


Herbison, Jeraldine Saunders. *Sonata No. 2 for Violoncello and piano (Opus 19, No.1)*. Undated. Score: 21 p, bound, 28 cm. For cello and piano.

Herbison, Jeraldine S. *Sonata No. 2 for Cello & Piano (2nd movement)*. Undated. Score: 15 p, 28 cm. For cello and piano. Facsimile of manuscript.


Jackson, Marylou I. *We Are Climin’ Jacob’s Ladder*. New York: J. Fischer & Bro., 1935. Score: 1 p, 28 cm. For piano (for rehearsal only) and four-part chorus of women’s voices. Facsimile. Includes title page, table of contents, and introductory notes from *Negro Spirituals and Hymns* by Marylou I. Jackson, M.A.

Series VII (7), continued

Jenkins, Ella. *The Ella Jenkins Song Book for Children*. New York: Oak Publications, 1968. Score: 69 p, bound, 28 cm. For piano and voice. Contents: You’ll Sing a Song and I’ll Sing a Song; Hello; Canadian Friendship; Did You Feed My Cow?; It’s the Milkman; One, Two, Three, Four, Five; John Brown Knew a Little Indian; Maori Indian Battle Chant; Joshua fit the Battle of Jericho; The Wold is Big, The World is Small; A Little Town in Switzerland; Kum-Ba-Ya; Enkomo Zee-Gah-Baba; Caney Mi Macaro; Cadima; Dulce, Dulce; Pick a Bale of Cotton; Skip to My Lou; Reel; Long John; Who All is Here?; Sifting in the Sand; Miss Mary Mack; Mayree Mack; Wake up Little Sparrow; and Go to Sleep.;


Contents: Adoration, allegretto, Festal March, The Hour Glass (formerly Sandman), In a Quiet Mood, Little Melody, Offertory, A Pleasant Thought, and Retrospection (formerly An Elf on a Moonbeam).


King, Betty Jackson. *Alleluia & Prayer*. 1989. Score: 3 p, 27 cm. For piano (for rehearsal only) and mixed women's chorus.


King, Betty Jackson. *Gloria in Excelsis Deo*. Jacksonian Press, Inc, 1975. Score: 2 p, 27 cm. For piano (for rehearsal only) and mixed voices.

King, Betty Jackson. *Go Tell it on the Mountains*. Jacksonian Press, Inc, 1990. Score: 4 p, 27 cm. For piano (for rehearsal only) and mixed voices.


Series VII (7), continued


King, Betty Jackson. *Lullaby*. Undated. Score: 6 p, 28 cm. For violin and piano. Facsimile of manuscript. (violin and piano parts)


King, Betty Jackson. *Nobody Knows the Trouble I See*. Undated. Score: 2 p, 28 cm. For piano and voice. Facsimile of manuscript.


King, Betty Jackson. *Sinner, Please don't Let this Harvest Pass*. Undated. Score: 5 p, 28 cm. For mixed voices. Performance suggestion: Use with African drums, instruments and/or dancers.


León, Tania. *Homenaje a Prokofiev*. Undated. Score: 2 p, 28 cm. For piano. Facsimile. (2 copies)


22 León, Tania. Prelude # 1 – Sorpresa. Undated. Score: 1 p, 28 cm. For piano. Facsimile of manuscript.
22 Lowery, Pearl G. Oh, If Thy Gates. 1909. Score: 3 p, 28 cm. For piano and voice. Facsimile.

Series VII (7), continued

M
37 MacKay-Simmons, Margo. For Jock. 1983. Score: 9 p, 28 cm. For piano. Facsimile. Martin, Delores Edwards. [See also Edwards, Delores]
23 McLin, Lena J. Cert’nly Lord, Cert’nly Lord. Park Ridge, Illinois: Neil A. Kjos Music Co., 1967. Score: 12 p, 26 cm. For piano (for rehearsal only) and mixed voice chorus a cappella with soprano or tenor solo. (2 copies)
23 McLin, Lena. Done Made My Vow to the Lord. Park Ridge, Illinois: Neil A. Kjos Music Co., 1971. Score: 7 p, 26 cm. For piano for rehearsal only) and mixed voice a cappella chorus with baritone solo. (2 copies)
23 McLin, Lena J. The Earth is the Lord’s. Pro Art Publications, Inc, 1969. Score: 7 p, 26 cm. For piano (for rehearsal only) and mixed voice a cappella chorus.
23 McLin, Lena. Eucharist of the Soul: A Liturgical Mass. Park Ridge, Illinois: General Words and Music Co., 1972. Score: 24 p, 26 cm. For piano or organ accompaniment and mixed voices. Contents: Gloria in Excelsis (Glory to God); Kyrie Eleison (Lord, Have Mercy); Trisagion (Holy God); Credimus (We Believe); Sanctus and Benedictus (Holy, Holy , Holy); Pater Noster (Our Father); Pascha Nostrum (Christ, Our Passover); and Agnus Dei (Lamb of God).


McLin, Lena J. *Gonna Rise Up in the Kingdom*. San Diego, California: Neil A. Kjos, Jr., 1989. Score: 6 p, 26 cm. For keyboard (for rehearsal only) and mixed voice a cappella chorus with optional soprano solo or a few select voices.

McLin, Lena J. *Gwendolyn Brooks (a musical portrait)*. Park Ridge, Illinois: General Words and Music Co., 1972. Score: 7 p, 26 cm. For piano and mixed voices. (2 copies)


McLin, Lena J. *If I Could Give You All I Have (No. 1 from Three Songs of Love)*. San Diego, California: Neil A. Kjos, Jr., Publisher, 1990. Score: 3 p, 28 cm. For keyboard and voice.


McLin, Lena. *In This World*. Park Ridge, Illinois: General Words and Music Company, 1970. Score: 35 p, 26 cm. For electric piano, electric bass guitar, cello, flute, and mixed voices with solo or selected voices. Contents: In This World; For the Air That’s Pure; Miracles for Me; I Love no One but You, Baby; and People Talk.


Series VII (7), continued

McLin, Lena J. *I'm so glad Trouble don't last Always*. Park Ridge, Illinois: Neil A. Kjos Music Co., 1974. Score: 7 p, 26 cm. For piano (for rehearsal only) and mixed voice chorus a cappella. (3 copies)

McLin, Lena. *In This World*. Park Ridge, Illinois: General Words and Music Company, 1970. Score: 35 p, 26 cm. For electric piano, electric bass guitar, cello, flute, and mixed voices with solo or selected voices. Contents: In This World; For the Air That’s Pure; Miracles for Me; I Love no One but You, Baby; and People Talk.


McLin, Lena J. The Torch has been Passed. Park Ridge, Illinois: General Words and Music Co., 1971. Score: 11 p, 26 cm. Orchestration piano (for rehearsal only) and mixed voice a cappella chorus.


Series VII (7), continued


McSwain, Augusta. The Chase. Undated. Score: 3 p, 32 cm. For piano. Facsimile of manuscript (2 copies) and original manuscript.

McSwain, Augusta. Passacaglia in E minor. 1960. Score: 3 p, 28 cm. For piano. Facsimile of manuscript. (2 copies)

McSwain, Augusta. Rustic Dance. Undated. Score: 3 p, 28 cm. For piano. Facsimile of manuscript. (2 copies)


Moore, Dorothy Rudd. *Sonnets on Love, Rosebuds, and Death*. Undated. Score: 34 p, 28 cm. For violin, piano, and voice. Facsimile of manuscript. (3 copies)


Moore, Dorothy Rudd, et al. *Flowers of Darkness*. 1989. Score: 28 p, bound, 36 cm. For piano and tenor voice. Contents: Flowers of Darkness (words from poem by Frank Marshall Davis), Creole Girl (words from poem by Leslie M. Collins), Harlem Sweeties (words from poem by Langston Hughes), At Early Morn (words from poem by Binga Dismond), The Glory of the Day was in Her Face (words from poem by James Weldon Johnson), and O Daedalus Fly Away Home! (words from poem by Robert E. Hayden).

Moore, Dorothy Rudd, et al. *From the Dark Tower*. 1981. Score: 44 p, 38 cm. For piano, cello, and voice. Facsimile of manuscript. Contents: O Black and Unknown Bards (words by James Weldon Johnson), Willow Bend and Weep (words by Herbert Clark Johnson), No Images (words by Waring Cuney), and Dream Variations (words by Langston Hughes).


Moore, Undine Smith. *Alleluia*. Undated. Score: 6 p, 28 cm. For piano and mixed voices. Facsimile of manuscript.


Moore, Undine Smith. *Celebration*. Undated. Score: 15 p, 28 cm. For piano or organ and mixed voice choir. Facsimile of manuscript.

Moore, Undine Smith. *Fugue in F major*. Undated. Score: 3 p, 28 cm. For piano. Facsimile of manuscript.


Moore, Undine Smith. *Scenes for the Life of a Martyr*. New York: Carl Fischer, Inc, 1978. Score: 176 p, 36 cm. For piccolo, 2 flute, 2 oboe, English horn, 2 clarinet in Bb, bass clarinet, 2 bassoon, contrabassoon, 4 horn in F, 3 trumpet in Bb, 3 trombone, tuba, timpani, percussion (xylophone, triangle, field drum, snare drum, bass drum, cymbals, and suspended cymbal), harp, strings (2 violin, viola, cello, and contrabass), and mixed voice chorus. Facsimile. Contents: Prologue 1, 2 and 3, Whenever a People is Oppressed They Wait in Hope; His Mother Rocked Him Gently with Love; Freedom on Her Mind; Songs at the Cradle; No. 1, 2 and 3; ring Game; The Voice of My Beloved; Arise my Love, My Fair One; Set me as a Seal on Thy Heart; He hath anointed me to Preach the Gospel; I never felt such Love in my Soul before; Martin’s Song; Martin's Lament; How many are Them that Hate Me!; They Tell me Martin is Dead; and Tell all my Father’s People Don’t you Grieve for Me (Alleluia).


Nickerson, Camille. *Five Creole Songs*. Boston: Boston Music Co., 1942. Score: 10 p, 29 cm. For piano and voice. Facsimile. Contents: Dear, I Love You So (Chere, Mo Lemmé Toi) and Go To Sleep (Fais Do Do). [only 2 of the 5 were copied]


includes corrections to pages 3 and 4.


Series VII (7), continued


O


P

25 Perry, Julia. *Alleluja.* Undated. Score: 7 p, 28 cm. For organ and medium voice. Facsimile of manuscript. (2 copies)


25 Perry, Julia. *Carillon Heigh-Ho.* New York: Carl fischer, 1942. Score: 7 p, 28 cm. For piano (for rehearsal only) and four-part chorus of mixed voices (divided). Facsimile.

25 Perry, Julia. *Concerto for Piano and Orchestra in Two Uninterrupted Speeds.* Undated. Score: 33 p, 28 cm. For 2 oboe, 2 clarinet in Bb, alto saxophone in Eb, 2 bassoon, 4 horn, 2 violin, cello,
piano, 3 trumpet in C, 2 trombone, suspended cymbal, 2 flute, string bass, and xylophone.
Facsimile of manuscript.
(2 copies)


34 Perry, Julia. *Concerto for Violin and Orchestra*. New York: Carl Fischer Co., Undated. Score: 84 p, 33 cm. For 2 flute (and flute – piccolo), 2 oboe, 2 Bb clarinet, tenor saxophone Bb, 2 bassoon, 3 horns in F, 2 trumpet in C, 2 trombone, 2 violin, 2 viola, 2 cello, 2 string bass, harp, piano, kettledrums, xylophone, snare drum, and crash cymbals. Facsimile of manuscript.


25 Perry, Julia. *Contretemps for Orchestra*. Undated. Score: 19 p, 28 cm. For 3 flutes (3rd flute, piccolo), 2 oboe, 2 Bb clarinets, 2 bassoons, 3 F horns, 2nd violin, viola, cello, and string bass. Facsimile of manuscript.

34 Perry, Julia. *A Dance for Chamber Orchestra*. Undated. Score: 36 p, bound, 36 cm. For 4 flute (2 flute and 2 piccolo), Bb saxophone, Bb saxophone, 4 F horns, violas, and string basses. Facsimile of manuscript.

Series VII (7), continued

25 Perry, Julia. *Divertimento for 5 Wind Instruments*. 1974. Score: 10 p, 28 cm. For flute, oboe, alto saxophone in Eb, tenor saxophone in Bb, and bassoon. Facsimile of manuscript.


25 Perry, Julia. *Four Spirituals (for Full Orchestra)*. Undated. Score: 16 p, 36 cm, conductor’s score. For piccolo, 2 flute, 2 oboe, 2 Bb clarinet, Eb alto saxophone, 2 bassoon, 4 horns, 2 C-trumpet, 3 trombone, percussion, piano & celesta, harp, 2 violin, viola, cello, and double bass. Facsimile. (2 copies)

25 Perry, Julia. *Four Spirituals (for Full Orchestra)*. Undated. Score: 18 p, 28 cm, parts scores. For flute, oboe, Bb clarinet, Eb alto saxophone, bassoon, horns, C-trumpet, trombone, percussion, piano, celesta, harp, violin, viola, cello and double bass. Facsimile of manuscript. (2 copies)

25 Perry, Julia. *Frammenti (dalle lettere de Santa Caterina)*. 1957. Score: 32 p, 28 cm. For flute, English horn, oboe, clarinet in Bb, bassoon, contra bassoon, trumpet in C, horn in F, bass clarinet in Bb, 2 timpani, cymbas, gong, 2 violin, viola, cello, and double bass. Facsimile of manuscript.


25 Perry, Julia. “*Homage to Vivaldi (for orchestra)*. 199, 1964. Score: 32 p, 28 cm. For 2 flutes, piccolo, 2 oboes, 2 clarinets in Bb, 2 bassoons, 2 horns in F, 2 turmpets in C, 2 trombones, baritone horn, timpani, harp, xylophone, snare drum, suspended cymbal, cymbals, tambourine, 1st and 2nd violin, viola, cello, and string bass. Facsimile of manuscript.

25 Perry, Julia. *How Beautiful are the Feet*. New York: Galaxy Music Corp., 1954. Score: 4 p, 28 cm. For piano or organ and voice. Facsimile. (2 copies)

25 Perry, Julia. *Hymn to Pan*. Undated. Score: 3 p, 28 cm. For organ or piano and mixed voices. Facsimile of manuscript. (2 copies)
Perry, Julia. *I'm a Poor Li'l Orphan in this World*. New York: Galaxy Music Corp., 1952. Score: 2 p, 28 cm. For piano and voice. Facsimile. (2 copies)


Perry, Julia. *Quartette for Wind Quintette*. New York: American Music Center, Undated. Score: 17 p, 28 cm. For flute, oboe, clarinet in Bb, alto saxophone in Eb, and bassoon. Facsimile of manuscript.

Perry, Julia. *Quinary Quixote's Songs (for bass-baritone and 5 instruments)*. 1976. 17 p, 28 cm. For flute, clarinet in Bb, viola, baritone horn, piano, and voice. Facsimile of manuscript. Contents: A Monodic Prologue; Ballad; 'Rock' Soliloquy; Fortune Cookies; and Fiesta.


Perry, Julia. *The Selfish Giant*. Undated. Score: 92 p, 36 cm. For 3 flute (3rd flute – piccolo), 2 oboes, 2 clarinets in Bb, soprano saxophone Bb, tenor saxophone Bb, bass clarinet Bb, 2 bassoons, 3 horns F, 3 trumpets C, 3 trombones, baritone horn, 2 violins, viola, cello, string bass, 2 harps, piano, celesta, kettledrums, xylophone, vibraphone, bass drum, snare drum, wood block, tambourine, cymbals, cymbal suspended, triangle, and gong. Facsimile of manuscript.

Perry, Julia. *The Selfish Giant*. Undated. Score: 2 p, bound, 36 cm. For 3 flutes (3rd flute – piccolo), 2 oboes, 2 clarinets in Bb, soprano saxophone Bb, tenor saxophone Bb, bass clarinet Bb, 2 bassoons, 3 horns F, 3 trumpets C, 3 trombones, baritone horn, 2 violins, viola, cello, string bass, 2 harps, piano, celesta, kettledrums, xylophone, vibraphone, bass drum, snare drum, wood block, tambourine, cymbals, cymbal suspended, triangle, and gong. Facsimile of manuscript which is incomplete.

Perry, Julia. *Serenity for Bb Clarinet and Composition for Oboe*. Undated. Score: 2 p, bound, 28 cm. For clarinet, oboe, and optional piano accompaniment. Facsimile of manuscript.

Perry, Julia. *Short Piece for Orchestra*. 1952. Score: 33 p, 44 cm. For 2 flute, piccolo, 2 obo, English horn, 2 clarinet, bass clarinet, 2 bassoon, contrabassoon, 4 horn in F, 3 trumpet in C, 2 trombone (tenor), tuba, 2 timpani, snare drum, bass drum, xylophone, celesta, harp, pianoforte, 2 violin, viola, cello, and double bass. Facsimile of manuscript.

Perry, Julia. *A Short Service*. 1954. Score: 4 p, 28 cm. For trumpet and tenor or soprano voice. Facsimile. Contents: (Prelude), (Ricercar), (Scherzo), and (Postlude).
percussion 1 (triangle, snare drum, scraper, timbales, woodblock, ratchet, crash cymbal), 2 percussion (chimes, crash cymbals, suspended cymbal, xylophone, cowbell, vibraphone, and slapstick), xylophone, piano / celeste, baritone voice, harp, 2 violin, viola, cello, and double bass.

Perry, Julia. **Soul Symphony I & II.** Undated. Score: 32 p, 28 cm. For 2 flutes (2 piccolos), 2 oboes, 2 clarinets in Bb, 2 tenor saxophones in Bb, 2 bassoons, 2 horns in F, 2 trumpet in C, 2 trombones, baritone horn, kettledrums, triangle, scraper, timbales, chimes, 2 cymbals, suspended cymbal, xylophone, cowbell, vibraphone, piano, celesta, 2 violins, viola, cello, and string basses. Facsimile of manuscript.

Perry, Julia. **Soul Symphony III & IV.** Undated. Score: 19 p, 28 cm. For 2 flutes (2 piccolos), 2 oboes, 2 clarinets in Bb, 2 tenor saxophones in Bb, 2 bassoons, 2 horns in F, 2 trumpet in C, 2 trombones, baritone horn, kettledrums, triangle, scraper, timbales, chimes, 2 cymbals, suspended cymbal, xylophone, cowbell, vibraphone, piano, celesta, 2 violins, viola, cello, and string basses. Facsimile of manuscript.

Perry, Julia. **Spreading Peanut Butter and Popping Popcorn.** Peer international Corp., Undated. Score: 2 p, bound, 28 cm. For piano. Facsimile of manuscript.

Perry, Julia. **A Suite Symphony (for orchestra.** New York: Peer Music, Undated. Score: 48 p, 28 cm. For 2 flute, 2 Bb clarinet, Bb soprano saxophone, Bb tenor Saxophone, 2 bassoon, 2 F horns, 2 C trumpet, 2 trombone (1 tenor, 1 bass), percussion (4 players) (timpani, vibraphone, xylophone, suspended cymbal, tom-tom (high), conga, 4 temple blocks, casaba, bass drum, marching bells, steel plate, snare drum, triangle, gong, and whip), mouth harmonica, piano, and strings. Facsimile of manuscript.


Perry, Julia. **Symphony No. 4 (parts 1, 2, and 3).** Undated. Score: 41 p, 36 cm. For piccolo, flute, triangle, 2 clarinet, bass clarinet, soprano saxophone, 3 horns in F, 2 trumpets, 3 trombones, baritone horn, harp, piano, celesta, tambourine, snare drum, timpani, vibraphone, kettledrums, cymbals, bass drum, 2 violins, viola, cello, and string bass. Facsimile of manuscript.

Perry, Julia. **Symphony No. 4 (1964-68).** Undated. Score: 22 p, 36 cm. For 2 flute, piccolo, 2 oboe, 2 Bb clarinet, bass clarinet, 2 bassoon, soprano saxophone, tenor saxophone, 4 F horn, 2 C trumpet, 3 trombone, baritone horn, timpani, percussion 1, percussion 2, piano/celeste, harp, 2 violin, viola, cello and contrabass.

Perry, Julia. **Symphony No. 13 for Wind Quintet.** New York: Peer International Corp., Undated. Score: 13 p, 28 cm. For flute, oboe, clarinet in Bb, alto saxophone in Eb, and bassoon. Facsimile of manuscript.

Perry, Julia. **Symphony No. 13 for Wind Quintet.** New York: Peer International Corp., 1976. Score: 15 p, 22 cm. For flute, oboe, clarinet in Bb, alto saxophone in Eb, and bassoon.

Perry, Julia. **Three Spirituals (for Full Orchestra).** Undated. Score: 22 p, 36 cm. For piccolo, 2 flute, 2 oboe, 2 clarinet in Bb, alto saxophone in Eb, 2 bassoon, 4 horn, 3 trumpet in C, 3 trombone, timpani, snare drum, xylophone, piano, celesta, harp, 2 violin, viola, cello and double bass. Facsimile. (Conductor's score, 2 copies.)

Perry, Julia. **Three Spirituals (for Full Orchestra).** Undated. Score: 24 p, 28 cm. Parts scores, For flute, piccolo, oboe, clarinet in Bb, alto saxophone in Eb, bassoon, horn, trumpet in C, trombone, timpani, snare drum, xylophone, piano, celesta, harp, violin, viola, cello, and double bass. Facsimiles. (2 copies)


Perry, Julia & Virginia Card. **The Cask of Amontillado (Opera in One Act).** New York: Southern Music Publishing Co., Inc., Undated. 50 p, 28 cm. For 2 flutes (second doubling piccolo),
Helen Walker-Hill papers

oboe, English horn, clarinet in Eb, 2 clarinet in Bb, bass clarinet in Bb, bassoon, 2 horn in F, trumpet in D, trombone, tuba, 2 timpani, suspended cymbal, 2 crashed cymbals, military drum, bass drum, xylophone, wood bloc, harp, piano, strings, and mixed voices. Facsimile. From he Cask of Amontillado” by Edgar Allan Poe. (2 copies)

35 Perry, Julia & Patricia Sides. Parody. 1954. Score: 3 p, 37 cm. For piano and voice. Facsimile of manuscript. (2 copies)

26 Perry, Zenobia Powell. [IInd and IIIrd Acts]. Undated. Score: 16 p, 28 cm. For piano and voice. Facsimile of manuscript. (2 copies)


Series VII (7), continued


26 Perry, Zenobia Powell. Fantasy (violin and piano). 1978. Score: 9 p, 28 cm. For piano and violin. Facsimile of manuscript. (2 versions)


26 Perry, Zenobia Powell. Four Mynyms for Three Players. 1968. Score: 11 p, 31 cm. For flute, oboe and piano. Facsimile of manuscript. Contents: Pensive; Jovial; Melancholy; and Jubilant.


27 Perry, Zenobia Powell. Piano Potpouri. 1989. Score: 22 p, bound, 29 cm. For piano. Facsimile of manuscript. Contents: Ties; Round and Round; times Seven; Soliloquy; Promenade; Teeta; and Jazz Notes.

27 Perry, Zenobia Powell. Piano Potpouri. 1990. Score: 30 p, bound, 28 cm. For solo piano. Facsimile of manuscript. Contents: Vignette; Orrin and Echo; Ties; Flight; Jazz Notes; Teeta; Promenade; Times Seven; Soliloquy; and Round and Round.


27 Perry, Zenobia Powell. Soliloquy (from Piano Potpouri). 1979. 4 p, 28 cm. For solo piano. Facsimile of manuscript.


Facsimile of manuscript. Contents: No. 1 (Written in Spring); No. 2 (written at Summer’s End).


27 Peterson, Clara Gottschalk. *Creole Songs from New Orleans in the Negro Dialect*. New Orleans: The L. Grunewald Co. Ltd, 1902. Score: 15 p, 28 cm. For piano and voice. Facsimile. Contents: Quan’ Mo Té Dam’ Gran’ Chimain; Mouché Mazireau; Po’ Pitie Mamzé Zizi; Zélim To Quitté La Plaine; En Avan’ Grènadié; Ou Som Suroucou; Salangadou; Quan’ Patate La Cuite; Une Deusse Troissee; Gardé Piti Milat’ La; Neg’ Pa’ Capab’ Marché; and Papa Va A La Riviére.

27 Pittman, Evelyn La Rue. *Any How*. New York: Carl Fischer, Inc. 1952. Score: 3 p, 28 cm. For piano (for rehearsal only) and mixed voices. Facsimile.


27 Price, Florence B. *The Bowl is Cracked*. Undated. Score: 2 p, 28 cm. For piano and voice. Facsimile of manuscript. (2 copies)

27 Price, Florence B. *The Bowl is Cracked*. Undated. Score: 2 p, 32 cm. For piano and voice. Facsimile of manuscript.


37 Price, Florence B. *Fantasie Negre*. 1932. Score: 10 p, 44 cm. For pianoforte. Facsimile of


Price, Florence B. *Hour Glass (formerly Sandman)*. Undated. Score: 3 p, 28 cm. For organ [?]. Facsimile.


Price, Florence B. *Rocking Chair*. 1939. Score: 2 p, 36 cm. For piano. Facsimile of manuscript.


Price, Florence B. *Sonata in e minor (for pianoforte)*. 1932. Score: 27 p, 28 cm. For pianoforte. Facsimile of manuscript.

Price, Florence B. *Sonata in e minor (for pianoforte) (2nd movement)*. 1932. Score: 5 p, 28 cm. For pianoforte. Facsimile of manuscript.

Price, Florence B. *Sonata in e minor (for pianoforte)*. 1932. Score: 32 p, bound, 28 cm. For pianoforte.


Series VII (7), continued


Price, Florence B. *Two Traditional Negro Spirituals*. Undated. Scores: 4 p, 29 cm. For piano and voice. Facsimile. Contents: I am Bound for the Kingdom; and I'm Working on my Building.


Price, Florence B. & Elizabeth Coatsworth. *Song for Snow.* Undated. Score: 8 p, 28 cm. For piano and mixed voices. Facsimile of manuscript.


Reagon, Bernice Johnson. *Compositions: One.* Washington D.C.: Songtalk Publishing Company, 1986. Score: 135 p, bound, 26 cm. For piano and mixed voices. Contents: I’m Gon’ Stand, Ella’s Song, If you Had Lived, They are Fallig All Around Me, Fannie Lou Hamer, Bikó, My Way, Sometimes, Mae Frances, Oughta be a Woman, Joan Little, Every Woman, I won’t Crumble with you if you Fall, “Hey Mann”, You make my day Pretty, Sweet Honey in the Rock, How Log, Had Took Misled, B’lieve I’ll Run on ..., See What the End’s Gonna Be, Jesus is my Only Friend, “Oh Death”, There’s a New World Coming, Echo, Seven Principles, Cape Fear River, The Other Side, Are There any Rights?, Chile your waters run Red through Soweto, Azanian Freedom Song, The Sun will never go Down, Why did they take us Away? We all... Everyone of us, Give your Hands to Struggle, Alla that’s Alright, but, and Tomorrow.


Ricketts, Estelle D. *Rippling Spring Waltz.* 1893. Score: 4 p, 28 cm. For piano. Facsimile. (2 copies)


Dance.


Series VII (7), continued


Helen Walker-Hill papers


28


28


37


28


35


Series VII (7), continued

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Schuyler, Philippa. *Cockroach Ballet*. Undated. Score: 3 p, 44 cm. For piano. Facsimile of manuscript.

29

Schuyler, Philippa. *Deraa!* Undated. Score: 4 p, 28 cm. For piano. Facsimile of manuscript.

29


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38

Schuyler, Philippa. *The Headless Horseman*. Undated. Score: 56 p, 44 cm. For 2 flute (alternated with piccolo), 2 oboe (alternated with English horn), 2 Clarinet in Bb, 2 bassoon, 4 French horn, 2 trumpet in Bb, 2 trombone, bass trombone, tuba, timpani, percussion, harp, 2 violin, viola, cello and bass. Facsimile.

38


38


38

Schuyler, Philippa. *Inshallah*. Undated. Score: 9p., 44 cm. For solo violin, piano, 2 flute, 1 oboe, English horn, 2 clarinet, and 2 bassoon. Facsimile.

38


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35

Schuyler, Philippa. *Manhattan Nocturne*. Undated. Score: 23 p, 35 cm. For 2 flute or flute and piccolo, 2 oboe, 2 clarinet in B, bass clarinet, bassoon or contra bassoon, 4 English horn, 3 trumpet, 3 trombone, tuba, timpani, side [or snare] drum, triangle, tambourine, castinets, etc., harp, and string quartet of 2 violin, viola, cello, and bass. Facsimile.

38


38

Schuyler, Philippa. *New Moon*. Undated. Score: 1 p, 44 cm. For piano. Facsimile of manuscript.

29

Schuyler, Philippa. *Nine Little Pieces*. New York: Mrs. George S. Schuyler, 1938. Score: 7 p, 28 cm. For piano. Facsimile. Contents: The Wolf (2 copies), Autumn Rain (2 copies), The Jolly Pig (2 copies), At the Circus, Farewell, Men at Work (2 copies), Song of the Machine (2 copies), Morning Miniature (2 copies), and Postscript (2 copies).

38

Schuyler, Philippa. *Nile Fantasia*. Undated. Score: 46 p, 44 cm. For 2 flute (alternating with piccolo, 2 oboe [alternating with English horn], 2 clarinet in B, 2 bassoon alternating with double bassoon, 4 French horns in F, 3 trumpets in Bb, 3 trombones, tuba, 3 timpani, bass drum,


Schuyler, Philippa. *The Rebellion*. Undated. Score: 16 p, 44 cm. For piccolo, 2 flute, 2 oboe, English horn, 2 clarinet in B, 2 bassoon, contra bassoon, 4 coronet in Fa, 3 trumpet in B, 3 trombone, tuba, 3 timpani, bass drum, side [or snare] drum, cymbals, triangle, solo piano, and string quartet of 2 violin, viola, cello and bass. Facsimile.


Schuyler, Philippa. *The Road to Victory*. Undated. Score: 50 p, 44 cm. For piccolo, 2 flute, 2 oboe, English horn, 2 clarinet in B, 2 bassoon, contra bassoon, corone in Fa, 2 trumpet in B, 2 trombone, tuba, timpani, side [or snare] drum, bass drum, cymbals, triangle, piano, and string quartet of 2 violin, viola, cello, and bass.

Schuyler, Philippa. *Rumpelstiltskin*. Undated. Score: 51 p, 44 cm. For 2 flute or piccolo, 2 oboe, 2 clarinet, 2 bassoon, 4 horns in F, 3 trumpet, 2 trombone, bass trombone, tuba, timpani, drums, triangle, tam-tam, etc., harp, 2 violin, viola, cello, and bass. Facsimile.


Schuyler, Philippa. *Seven Pillars of Wisdom*. Undated. Score: 14 p, 28 to 44 cm. For piano. Facsimile of manuscript. Includes typed description of storyline and parts and legend of notes to character definitions.


Schuyler, Philippa. *The Terror*. Undated. Score: 15 p, 44 cm. For piccolo, 2 flute, 2 oboe, English horn, 2 clarinet in B, 2 bassoon, contra bassoon, 4 coronet in Fa, 3 trumpet in B, 3 trombone, tuba, 3 timpani, side [or snare] drum, bass drum, cymbals, triangle, piano, and string quartet of 2 violin, viola, cello, and bass. Facsimile.


Schuyler, Philippa. *The Uganda Martyrs*. Undated. Score: 4 p, 28 cm. For piano. Facsimile of manuscript. (3 copies)

Schuyler, Philippa. [Untitled]. Undated. Score: 5 p, 22 cm. For piano. Facsimile of manuscript.

Schuyler, Philippa. [Untitled – 7 movements]. Undated. Score: 8 p, 44 cm. For piano. Facsimile of manuscript.

Schuyler, Philippa. *Vacation Suite*. Undated. Score: 12 p, 44 cm. For 2 violin, viola, cello, and bass (Evening: on a Farmhouse Porch), 2 trumpet, trombone, tuba (Sunrise), flute, oboe 2 clarinet in Bb and bassoon (Shadows). The score for 2nd movement, Midnight in the Woods (for woodwinds), is missing.


Series VII (7), continued


29 Smith, Irene B. Prelude. Undated. Score: 3 p, bound, 32 cm. For piano.

29 Smith, Irene B. Prelude. Undated. Score: 2 p, 28 cm. For piano. Includes margin notes.

29 Smith, Irene B. Prelude # 1. Undated. Score: 4 p, 28 cm. For piano. Note on page 1 verso: “Prelude # 1. Original from IBS. Don’t mark on this!”


29 Smith, Irene Britton. Sinfonietta. 1956. Score: 95 p, 28 cm. For 2 flute, 2 oboe, 2 clarinet in A, 2 bassoon, 4 horn in F, 2 trumpet in A, 2 trombone, 3 timpani, drums, triangle, 2 violin, viola, cello, and double bass. Title page: “An Original composition submitted to the Music School in partial fulfillment of the requirements for the degree Master of Music” [for De Paul University. Included are two note cards with printing instructions.

29 Smith, Irene Britton. Sonata for violin and piano. Undated. 26 p, 28 cm. For violin and piano.
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
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<tr>
<td>35</td>
<td>Sonata (for violin and piano)</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>26 p, 34 cm</td>
<td>For violin and piano</td>
<td>Facsimile</td>
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<td>35</td>
<td>Sonata for violin and piano</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>13 p, bound, 33 cm</td>
<td>For violin and piano</td>
<td>Inscribed on cover: “To Gregory Walker From Irene B. Smith.”</td>
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<td>29</td>
<td>Sonata for violin and piano</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>Score: 7 p, 36 cm</td>
<td>For violin and piano</td>
<td>Facsimile. Violin part; missing last page. (2 copies)</td>
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<td>29</td>
<td>Sonata (for violin and piano)</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>Score: 5 p, 28 cm, movements I and II</td>
<td>For violin and piano. Facsimile</td>
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<td>29</td>
<td>Sonata (for violin and piano)</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>Score: 13 p, 28 cm</td>
<td>For violin and piano. Facsimile</td>
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<tr>
<td>29</td>
<td>Sonata (for violin and piano)</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>Scores: 5 p. and 8 p. respectively, 28 cm.</td>
<td>For violin and piano. Facsimiles of manuscript. (2 copies of movement II; 1 copy of movement III.)</td>
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<td>29</td>
<td>Trees of the Night</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>Score: 4 p, 28 cm</td>
<td>For piano and voice. Facsimile</td>
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<td>29</td>
<td>Variation on a Theme by McDowell [sic] (op. 49, no. 1)</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>Score: 14 p, 28 cm</td>
<td>For piano. Facsimile. Note at top of first page: “Julliard 1946 – 1947”.</td>
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<td>29</td>
<td>Variation on a Theme by McDowell [sic] (op. 49, no.1)</td>
<td>Smith, Irene Britton</td>
<td>Undated</td>
<td>Score: 10 p, 36 cm</td>
<td>For piano. Facsimile</td>
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<td>29</td>
<td>Works for solo piano</td>
<td>Smith, Irene Britton</td>
<td>Stevens Point, WI: Vivace Press</td>
<td>Score: 32 p.; 30 cm</td>
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<td>29</td>
<td>Forgive</td>
<td>Smith, Louise A.</td>
<td>1885</td>
<td>Score: 3 p, 28 cm</td>
<td>For piano and voice. Facsimile. Includes enlargement of cover.</td>
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<td>29</td>
<td>The Heavenly Echoes a choice selection of hymns and gospel songs</td>
<td>Smothers, Elizabeth Marshall</td>
<td>Magnolia Springs, Texas: Jno. O. Smothers</td>
<td>Score: 21 p, 22 cm</td>
<td>For piano and voice. Facsimile</td>
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<td>36</td>
<td>Among the Snow-capped peaks</td>
<td>Solomon, Joyce Elaine</td>
<td>1976</td>
<td>Score: 15 p, bound, 34 cm</td>
<td>For 2 violin, viola, cello, percussion (maracas, wirebrushes on cymbals, Chinese antique cymbals, tambourine, sandpaper, snare drum, triangle, sleigh bells, and vibraphonr), piano, and xylophone.</td>
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<td>36</td>
<td>Fantasy for Violin and Piano</td>
<td>Solomon, Joyce E.</td>
<td>1978</td>
<td>Score: 16 p, bound, 35 cm</td>
<td>For violin and piano. Original manuscript</td>
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<td>29</td>
<td>Fantasy for Violin and Piano</td>
<td>Solomon, Joyce E.</td>
<td>1978</td>
<td>Score: 16 p, 28 cm</td>
<td>For violin and piano. Facsimile of manuscript</td>
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<td>29</td>
<td>Fantasy for Violin and Piano</td>
<td>Solomon, Joyce E.</td>
<td>1978</td>
<td>Score: 16 p, 31 cm</td>
<td>For violin and piano. Facsimile of manuscript. (2 copies)</td>
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<td>36</td>
<td>Oceana</td>
<td>Solomon, Joyce</td>
<td>1978</td>
<td>Score: 9 p, bound, 34 cm</td>
<td>For flute, base clarinet, contrabassoon, percussion (high and low tam tams, bass drum, medium tam-tam, glockenspiel, and afuche), and piano.</td>
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<td>36</td>
<td>One Day In ...</td>
<td>Solomon, Joyce</td>
<td>1985/1986</td>
<td>Score: 41 p, bound, 35 cm</td>
<td>For piano and percussion (timpans, vibraphone, drum set, triangle, high and low wood blocks, vibraphonr, ratchet, and cuica). Original manuscript</td>
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<td>36</td>
<td>Sonatina for flute, piano, cello</td>
<td>Solomon, Joyce</td>
<td>1971</td>
<td>Score: 21 p, bound, 34 cm</td>
<td>For flute, piano, and cello. Original manuscript</td>
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<td>36</td>
<td>A Summer Afternoon in South Carolina</td>
<td>Solomon, Joyce</td>
<td>1983</td>
<td>Score: 17 p, bound, 35 cm</td>
<td>For piano. Original manuscript</td>
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</table>


Taylor, Maude Cummings. *How Beautiful upon the Mountains*. New York: Handy Brothers Music Co., Inc. 1964. Score: 6 p, 28 cm. For piano or organ and mixed voices.


Thomas, Blanche K. *Plantation Songs in easy arrangements for the piano*. New York: G. Schirmer, Inc., 1937. Scores/volume: 35 p, 22 cm. For piano and voice. Facsimile of volume. Contents: Go down, Moses; Steal away to Jesus!; Swing low, sweet chariot; Lord, I want to be a Christian in my heart; We are climbing Jacob’s ladder; I ain’t goin’ to study war no more; I’m a –rollin’ thro’ an unfriendly world; I’m troubled in mind’ Were you there when they crucified my Lord?; I’ve got a robe; Tryin’ to make heaven my home; and Go tell it on the mountain.


Tilghman, A L. *Come See the Place where the Lord hath Lain*. 1902. Score: 4 p, 28 cm. For piano and voice. Includes violin part, 1 p. Facsimile.


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W

Wallon, Errollyn. *Concerto for Percussion and Orchestra*. Undated. Score: 149 p, bound, 30 cm. For 2 flutes (2nd doubling piccolo), 2 oboe (2nd doubling contrabassoon), 2 clarinet in Bb and A, 2 bassoon (2nd doubling contrabassoon), 2 horn in F, 2 trumpets in Bb, 2 trombone, bass trombone, timpani, bass drums, strings (at least 8 – 6 – 4 – 4 – 2), percussion soloist, vibraphone, 2 suspended cymbals, 2 hand-held cymbals, hi-hat, tam-tam, crash cymbal, ride cymbal, marimba, xylophone, 2 large woodblocks, bass drum, snare drum, 4 tom-toms, timbales, 4 roto-toms, 4 timpani, whistle, tambourine, shakers, wind chimes (assorted), ankle bells, tubular bells, surdo drum (or bass drum with very hard timpani sticks), triangle, and finger cymbals.


Watkins, Mary. Excerpts from *Dark River*. Place of publication not identified: c2007. Score: 14, 8, 8 p.; 28 cm. For soloists, chorus and two pianos. Contents: A Sharecropper’s Prayer; A Touch of Compassion; Is This America? Includes CD.


Watkins, Mary. *The Sword that Heals 3rd movement*. 1988. Score: 55 p, 36 cm. For 2 flutes or 1 flute and piccolo, oboe, clarinet in Bb, bass clarinet, bassoon, 2 horn, 2 trumpet, 2 trombone, snare cymbal, timpani, soprano and tenor saxophone, flugelhorn or trumpet, piano, combo bass drum, 2 violin, viola, cello and bass.

Watkins, Mary. *We Are One*. 1992. Score: 65 p, 22 cm. For piano and mixed voices. Includes: In the Morning, A People without a Vision Perish, A Change will Come, We Are One, God is All There is, and Happy Joyous and Free! Cover page note: written for soloist, Linda Tillery, and Vocal Motion, the Touring Ensemble of the Oakland Youth Chorus. Elizabeth Min: Conductor. November 1992.”


White, Dolores. Retroflexion. 1988. Score: 9 p, 28 cm. For flute, clarinet in Bb and piano. (2 copies)


Whitmore, Louise E. God Says They’re All Mine. 1969. Score: 3 p, 28 cm. For piano and voice.

Whitmore, Louise E. Peace on Earth For All Mankind. 1968. Score: 2 p, 28 cm. For piano and voice.

Whitmore, Louise E. With God We Can Do Anything. 1968. Score: 2 p, 28 cm. For piano and voice.

Whitmore, Louise E. With God We Can Do Anything. 1968, 1993. Score: 11 p, 26 cm. For piano and mixed voice chorus.


31 Williams, Mary Lou. *I Have a Dream*. Undated. Score: 2 p, 28 cm. For piano, guitar and voice.

31 Williams, Mary Lou. *Lamb of God*. Undated. Score: 5 p, 28 cm. For piano and mixed voices.

Facsimile.

Series VII (7), continued


Facsimile.

31 Williams, Mary Lou. *Nite Life*. 1930. Score: 9 p, 33 cm. For piano. Facsimile.


31 Williams, Mary Lou. *St. Martin de Pores*. 1962. Score: 9 p, 28 cm. For piano and voice. Facsimile. (2 copies)


