

American Musical Theater and
American Popular Music
Special Collections
in the Library of Congress (selected)

The Library of Congress is one of the preeminent repositories for materials relating to the musical and popular song. In addition to the special collections named below, there are vast holdings of piano-vocal scores, sheet music, librettos, and to a lesser degree, full scores and orchestral parts that are part of our general collections. Researchers wishing to work with the special collections are advised to contact the Music Division to inquire about access to any of these materials, **some of which are not available until processing is completed**, or items may be on loan, in exhibits, or undergoing conservation treatment. The researcher should also be aware that, in most cases, **permissions are required from authors and/or their estates, before items from special collections can be photocopied**. The Music Division may be contacted via phone at (202) 707-5507, fax at (202) 707-0621, or by email through the web-address: <http://www.loc.gov/rr/askalib/ask-perform2.html>

Howard Adamson *see* **ASCAP Archives**

Richard Adler

The Adler Collection contains autograph music manuscripts including scores for *Kwamina*, *Roman Holiday*, *Olympus 7-0000*, *Little Women*, *The Gift of the Magi*, two versions of *A Mother's Kisses*, and a number of popular songs and songs for television commercials. Also present are 18 scrapbooks, as well as photographs and business and personal correspondence.

American Play Company/Century Play Company

Approximately 1,000 scripts (and related papers) covering the first two quarters of the 20th century. The collection includes scripts for plays and musicals by Philip Barry, Guy Bolton, George M. Cohan, Edna Ferbur, Joseph Fields, George S. Kaufman, Howard Lindsey and Russell Crouse, Eugene (early performance drafts of *Anna Christie*, *Mourning Becomes Electra*, *Strange Interlude*, and others), Sigmund Romberg, Preston Sturges, and Tennessee Williams (including an early annotated draft of *The Glass Menagerie*).

ASCAP Archives

We have just begun receiving the vast archives of the American Society of Composers, Authors, and Publishers. However, the initial portions include: the extensive Papers of **Irving Caesar**, the lyricist who is best remembered as co-lyricist for *No, No Nanette*—"Tea for Two" & "I Want to Be Happy"—and the lyricist for George Gershwin's "Swanee" and a **Harold Adamson** collection of songs, photographs, audio/visual materials, scrapbooks and other items. Adamson was a lyricist who collaborated with Burton Lane, Jimmy McHugh, Walter Donaldson, Victor Young, Duke Ellington and other composers.

Milton Ager

The Ager Collection comprises chiefly 129 songs in piano-vocal score. Most are manuscripts in Ager's hand; some are present in multiple versions. A small amount of correspondence is included as well.

Howard Ashman

The Ashman Collection features scripts, lyrics, notes and other items documenting the entire career of the noted lyricist, librettist and director. Particularly well represented are his stage musicals *God Bless You Mr. Rosewater*, *Smile* and *Little Shop of Horrors*, and film musicals *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2013/mu013002.pdf>

American Musical Theater Collection

This is an “artificial” collection, mostly formed from culling copyright deposits. It includes piano-conductor scores for: *Wonderful Town*, *How Now Dow Jones*, *I Love My Wife*, *See Saw*, *Sweet Charity*, *Wildcat*, *March of the Falsettos*, *Girl Crazy*, *Rosalie*, *Tip Toes*, *Good News*, *New Girl in Town*, *Anything Goes*, *Dubarry Was a Lady*, *Panama Hattie*, *I Remember Mama* and *Hallelujah Baby*; parts for: *Little Me*, *Paint Your Wagon*, *New Girl in Town*, *Anything Goes*, *Out of this World*, *A Connecticut Yankee*, *Fanny*, *I Can Get It For You Wholesale*, *Wish You Were Here*, *Anyone Can Whistle*, *Company*, *Follies*, *A Funny Thing Happened on the Way to the Forum*, *A Little Night Music*, *Bells Are Ringing*, *Do Re Mi*, *Fade Out-Fade In*, *Gypsy*, *Hallelujah Baby*, *Hazel Flagg*; and full scores for: *Girl Crazy*, *Brigadoon*, *My Fair Lady*, *Take Me Along*, *Kiss Me Kate*, *Silk Stockings*, *Do Re Mi*, *Funny Girl*, *Lorelei* and *Sugar*. Some of these are for road-show or revival productions.

Charlie Barnet

This collection is comprised of approximately 700 full score arrangements made for the Barnet band between 1939 and 1946, by arrangers that include: Ralph Burns, Benny Carter, Andy Gibson, Neal Hefti, Conn Humphrey, Billy May, Billy Moore, Abe Osser, George Siravo, and Eddie Stress. The titles represent a virtual inventory of songs and dance numbers that were popular during World War II. Approximately twenty percent of the titles are also represented with parts.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2010/mu010031.pdf>

Robert Russell Bennett

The work of the arranger and composer is represented here by his orchestrations and arrangements of concert version of *Do I Hear a Waltz?*, *No Strings*, *Flower Drum Song*, *Around the World*, *Camelot*, *Show Boat* and *Gigi* as well as many original compositions. There are also three notebooks containing photocopies of clippings, correspondence and other items. Many other original compositions and arrangements are available on microfilm, including full scores for *Victory at Sea*. Additional scores of Bennett’s orchestrations may be found in the Richard Rodgers, Jerome Kern, and Irving Berlin Collections.

Irving Berlin

This vast collection combines music (working manuscripts, piano-vocal scores, full scores, and orchestral parts) with the business records of the Irving Berlin Music Corp. Also present are photographs, correspondence, legal documents, and 42 scrapbooks which date from the 1910s until Berlin’s death in 1989. Particularly extensive are the holdings for *Annie Get Your Gun*, *This Is the Army*, and *Mr. President*; many individual songs such as “Always,” “God Bless America,” and “White Christmas” are represented as well.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012008.pdf>

Leonard Bernstein

Virtually every aspect of Bernstein’s life and career is extensively represented in this collection. Bernstein’s music manuscripts—sketches and fair copies—for almost all of his works are here, as

are copyist manuscripts, parts, and full scores. There are approximately 15,500 pieces of personal correspondence, 9,500 of Bernstein's own writings, 17,500 photographs, 100,000 business papers, and over 100 scrapbooks. Among the shows that are well-represented are *On the Town*, *Wonderful Town*, *Candide*, *West Side Story*, *1600 Pennsylvania Avenue*, and material for several unproduced works. See: <http://memory.loc.gov/ammem/lbhtml/lbhome.html>

Ralph Burns

Most of Burns' manuscripts are at the Smithsonian, but we have some originals and photocopies. However, the Library's collection includes a large number of sound recordings; of particular interest are tapes Burns made during rehearsals of several of the musicals he worked on.

Billy Byers

This collection contains full scores of arrangements Byers made for dozens of performers, including: Julie Andrews, Count Basie, Tony Bennett, Carol Burnett, Diahann Carroll, Bing Crosby, Sammy Davis Jr., Joel Grey, Lena Horne, Gene Kelly, Peggy Lee, Shirley MacLaine, Bernadette Peters, Frank Sinatra, Barbra Streisand, Sarah Vaughan, and Stevie Wonder. See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2010/mu010009.pdf>

Irving Caesar *see* **ASCAP Archives**

Marge Champion

The Champion Collection contains many materials related to musical theater, including 18 scrapbooks from both Marge and Gower Champion that focus on their early careers and Broadway productions such as *Hello, Dolly!*, *I Do, I Do*, and *Bye, Bye Birdie*. The collection also contains any photographs, programs, posters, scores, clippings, and scripts related to their musical theater endeavors. In addition, there is a strong focus on Ernest Belcher, who was Marge Champion's father and a major choreographer during the silent film era. Materials relating to Belcher include a large number of photographs, programs, ephemera, and several moving image reels.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012020.pdf>

Peggy Clark

The collection includes designs by Peggy Clark and by Oliver Smith. Also in the collection are typescripts for plays, show or production notebooks, clippings, photographs, scrapbooks, correspondence, posters, personal notebooks, color and black and white renderings by Oliver Smith, and rough elevations in pencil by Smith. Productions documented include: *Brigadoon*, *Gentlemen Prefer Blondes*, *Flower Drum Song*, *Miss Liberty*, *On the Town*, *Paint Your Wagon*, *Bells Are Ringing*, *Wonderful Town*, and *Plain and Fancy*.

<http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012015.pdf>

Alfred Drake

The papers of this major Broadway who originated the leading roles in three classic musicals: *Oklahoma!*, *Kiss Me Kate*, and *Kismet*. He also starred in the musicals *Kean*, *Zenda* and the stage version of *Gigi*. In addition to scripts and musical scores, the collection includes correspondence from figures that include Alan Jay Lerner, Thornton Wilder, Jack Benny, Joan Crawford, Dorothy Loudon, Eva LeGallienne, Alice Tully, Brian Aherne, Walter Kerr, Brooks Atkinson, Garson Kanin, Jose Ferer, Harold Prince, Richard Rodgers, Frederick Loewe, Adlai Stevenson, Alec Guinness, John Geilgud, Alec Wilder, Katherine Hepburn, and Marilyn Horne.

Vernon Duke

The stage and film musicals of Duke are represented by a large collection of music manuscripts including sketches, piano-vocal scores, full scores, and orchestral parts. Particularly extensive are the materials for *Zenda*. Both produced and un-produced musicals are represented, including collaborations with Lawrence & Lee, Howard Dietz, Harold Rome and Sammy Cahn. Also present is music for many of his concert works, extensive correspondence with producers, recording companies, collaborators and publishers, scrapbooks, photographs, programs, and manuscript drafts of his autobiography.

See: <http://memory.loc.gov/cgi-bin/query/h?faid/faid:@field%28DOCID+mu005004%29>

Federal Theater Project

The FTP, established as part of the arts program of the WPA, produced thousands of plays, radio programs, and other entertainments, and provided work in the arts to many unemployed persons during the Depression. The bulk of the collection covers the years 1935-39, though there is material from as early as 1932 and as late as 1943. The collection includes scripts, correspondence, reports and memoranda, costume and set designs, posters and billboards, clippings, photographic materials, scrapbooks and musical scores. Both *Cradle Will Rock* and *Swing Mikado* are represented.

See: <http://memory.loc.gov/cgi-bin/query/h?faid/faid:@field%28DOCID+mu995001%29>

Ella Fitzgerald

Here we have full scores and parts for hundreds of arrangements for recordings and concerts. Arrangers include: Count Basie, Buddy Bregman, Benny Carter, Frank DeVol, Duke Ellington, Tommy Flanagan, Russ Garcia, Quincy Jones, Billy May, Marty Paich, Nelson Riddle and Gerald Wilson.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2010/mu010023.pdf>

Bob Fosse and Gwen Verdon

This collection documents the careers of both Verdon and Fosse, from their earliest appearances to their final works. Included are production materials such as musical scores, photographs and posters, correspondence, scrapbooks, scripts, casting files, press reviews, news clippings, programs, research materials, appointment books, calendars, daily notes, and other career miscellany. Virtually all of their shows and films are represented including: *Sweet Charity*, *Cabaret*, *Chicago*, *All That Jazz*, *Big Deal* and *Pippin*.

See: <http://lcweb.loc.gov/rr/perform/special/fosse.html>

Vinton Freedley

This small collection consists of manuscripts of songs, many by Freedley, but also songs by other composers, including: Hoagy Carmichael, Vernon Duke, George Gershwin, Burton Lane, and DeSylva, Brown & Henderson.

George and Ira Gershwin

The music materials in the Gershwin Collection comprise sketches, scores, orchestral parts, and printed music representing all of the stage and film musicals of George and Ira Gershwin: among them, *Girl Crazy*, *Shall We Dance*, *Strike Up the Band*, *Of Thee I Sing*, and *Porgy and Bess*. Ira is represented by many songs he wrote with George, those written in collaboration with other composers, and his manuscripts for his memoir, *Lyrics On Several Occasions*. Also present are scores for all of George's major concert works as well as 31 scrapbooks dating from the late 1910 to the 1980s, along with correspondence, photographs, programs, drawings and paintings, and miscellaneous items—including George's piano and metronome, on display in the George and Ira Gershwin Room.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2010/mu010014.pdf>

Gershwin Fund

This is a collection funded by the Ira and Leonore Gershwin Trust for the benefit of the Library of Congress that has allowed us to purchase individual items and collections. Included in this collection are letters by Jerome Kern, Cole Porter, and approximately 115 letters by Marc Blitzstein. Among the music manuscripts are a rare early Bernstein manuscript for the song “Victory Jive,” Jerome Kern’s manuscript for “The Last Time I Saw Paris,” Richard Rodgers’ manuscripts for “Slaughter on Tenth Avenue,” “I’d Rather Be Right,” and “It Never Entered My Mind,” and “This Can’t Be Love”. The collection also contains several contracts related to important early musicals.

Adam Guettel

Music manuscripts, scripts and other papers for Guettel’s student work, the musicals *Floyd Collins*, *Myths and Hymns*, and *Light in the Piazza*, as well as some unproduced or uncompleted works.

Marvin Hamlisch

Manuscripts, musical scores, and other materials for musicals, songs, and film scores composed by *Hamlisch*, including cut material and never performed works.

Oscar Hammerstein II

Hammerstein’s entire career is represented by the lyric sheets, scrapbooks, correspondence, music, scripts, and research materials in the collection. Included are materials documenting his collaborations with Jerome Kern (including *Show Boat*), projects undertaken on his own (for example, *Carmen Jones*), and all of his collaborations with Richard Rodgers, from *Oklahoma!* to *The Sound of Music*, and also includes materials on the shows they produced but didn’t write (such as *Annie Get your Gun*). Recent additions to the collection have come from both the estate, and Hammerstein biographer Hugh Fordin.

Lorenz Hart

Hart manuscripts are exceedingly rare, but the Library was recently given a collection of twenty-nine pages, representing fourteen song titles. The songs are both obscure and well known, and include: “Blue Room,” “Dancing on the Ceiling,” “Here in My Arms,” and “Ten Cents a Dance”. Call number ML95 .H2675 no. 1

Luther Henderson

<http://lcweb2.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2011/mu011020.pdf>

Victor Herbert

The Herbert Collection consists chiefly of music, much of it in Herbert’s hand. Of perhaps greatest interest are the sketches, piano-vocal and full score, and orchestral parts for his stage and film score including *Babes in Toyland*, *Eileen/Hearts of Erin*, *It Happened in Nordland*, *Natoma*, and *Fall of a Nation*. Also included are scores of many of Herbert’s concert works, and four sets of part books used by the Victor Herbert Orchestra, as well as scrapbooks, programs, and a small amount of photographs and correspondence.

<http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012013.pdf>

Jerry Herman

We have received the first shipment of the Herman Collection—mostly papers, clippings and

scripts—and anticipate future shipments of lyric sheets, recordings, photographs, posters, and music. Herman is the composer-lyricist of *Hello, Dolly!*, *Mame*, *Mack and Mabel*, and *La Cage Aux Folles*.

Bob Hope

<http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012018.pdf>

Ed Jablonksi

<http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012011.pdf>

Danny Kaye and Sylvia Fine

This collection includes music composed by Sylvia Fine for television, radio, film and theater; her musical comedy library of scores and librettos, both published and unpublished; and scripts, business materials, and press materials for Danny Kaye's films, television show and other appearances. There is also a small amount of correspondence.

See: <http://lcweb2.loc.gov/service/music/eadxmlmusic/eadpdfmusic/mu2005.wp.0052.pdf>

Jerome Kern

The Kern Collection consists primarily of music, chiefly of full scores and orchestral parts for shows including *Show Boat*, *Sally*, *Dear Sir*, *Very Warm For May*, and *Roberta*. In many cases, unused or cut materials are included. There are a small number of autograph sketches including those for "Ol' Man River" and "Can't Help Lovin' Dat Man," as well as some piano-vocal scores entirely in Kern's hand or bearing his annotations. There is also correspondence, including letters from Kern to his father-in-law, and materials sent to Kern by the orchestrator Frank Saddler.

See: http://lcweb2.loc.gov/service/music/eadxmlmusic/eadpdfmusic/mu002004_x.pdf

Florence Klotz

Costume designs for the musicals *Follies*, *A Little Night Music*, *Pacific Overtures*, *On the Twentieth Century* and *Grind*.

Jonathan Larson

Larson died tragically young the day before his musical *Rent* began previews off-Broadway. An earlier work by Larson, *tick, tick—BOOM!* was adapted and revived in New York and has also gone on to a continuing life. In addition to those shows, Larson worked on dozens of other musicals, cabarets, revues, incidental music and theme songs, and dance scores. The Larson Collection includes scripts, scores and notes for all of these work, and hundred of recordings of various workshops, rehearsals and readings, performed by Larson and his colleagues.

See: <http://lcweb2.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2011/mu011016.pdf>

Arthur Laurents

Personal and professional papers of the playwright, screenwriter and director, Arthur Laurents. Mostly comprised of scripts, papers and correspondence, often related to such productions as the musicals *West Side Story*, *Gypsy* and *La Cage aux Folles*; the films *The Way We Were* and *The Turning Point*, and many non-musical plays.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012022.pdf>

Alan Jay Lerner

Recently arrived, the Lerner Collection features many drafts of lyrics, stage scripts and screenplays for well known, obscure, and unproduced projects.

Andrew Lippa

The collection include handwritten scores, music and lyric sketches, and other materials for his musicals: *John and Jen*, *The Wild Party*, *The Addams Family*, *A Little Princess*, *Asphalt Beach*, *Jerry Christmas*, *Betty Boop* (an aborted project), and various student works, individual songs, and specialty material for industrials and commercial projects.

Frederick Loewe

This collection includes the autograph manuscripts for songs from *Brigadoon*, *Paint Your Wagon*, *My Fair Lady*—including songs cut from those shows—and *Camelot*, as well as songs from the less well-known shows: *The Day Before Spring*, *Great Lady*, *Life of the Party*, *Salute to Spring* and *What's Up?* There are also manuscripts for several non-show songs and classical works, a small amount of correspondence, clippings and business papers, and photographs.
<http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012019.pdf>

Josh Logan

Received by the Manuscript Division, this extensive collection includes: play scripts, office diaries, drafts of memoirs, production records and notes, financial and legal documents, programs, and other memorabilia; transferred to other divisions of the library were: Dictaphone recordings, audiotapes, photographs, films, sheet music, posters. The correspondence includes letters from: Oscar Hammerstein, Richard Rodgers, Leland Hayward, S. N. Behrman, Kurt Weill, Mary Martin, Rosalind Russell, Ezio Pinza, Maurice Chevalier, Cole Porter, Moss Hart, and Alan Jay Lerner. See: <http://lcweb.loc.gov/rr/mss/f-aids/mssfa.html#l>

Rouben Mamoulian

Also received in the Manuscript Division, is this exceptionally complete archive of Mamoulian's writings, books, scrapbooks, pictures, letters, musical scores, stage directions, personal papers and memorabilia. Among the shows documented are *Porgy and Bess*, *Oklahoma!*, and *Lost in the Stars*, to name just three of the 44 plays and 16 films he directed. The voluminous correspondence includes letters from George and Ira Gershwin, Richard Rodgers, Oscar Hammerstein II, and Maxwell Anderson, not to mention Greta Garbo and Marlene Dietrich.

Henry Mancini

Scores and recordings for films, television shows, and albums, composed, arranged, and conducted by Mancini.

Peter Matz

Emmy- and Grammy-winning arranger, conductor and composer. This collection features his scores for stage and television shows, and individual performers, including: Tony Bennett, Carol Burnett, Diahann Carroll, Rosemary Clooney, Eydie Gorme, Robert Goulet, Joel Grey, Sam Harris, Kiri Te Kanawa, Ethel Merman, Bette Middler, Liza Minnelli, Bernadette Peters, Barbra Streisand, and many others. There are also many private recordings.

David Merrick

The wide variety of Merrick's productions is evidenced in the prompt books, music, and performance materials for shows including: *How Now Dow Jones*, *110 in the Shade*, *Carnival*, *Take Me Along*, *Irma La Douce*, *Oliver*, *Destry Rides Again*, *Pickwick*, *Subways are For Sleeping*, *Do Re Mi*, *I Do! I Do!*, *La Plume de Ma Tante*, *Fanny*, *I Can Get It For You Wholesale*, and *Breakfast at Tiffany's*. In many instances, full scores and/or parts are included, and in some cases, autograph music material. In addition, there are nearly 400 scripts for plays,

screenplays, and musicals which were submitted to Merrick for consideration.

John McGlinn

This collection is mostly comprised of scores for shows that McGlinn re-constructed, generating fresh, but authoritative, piano-vocal scores, full scores and parts. The complete shows include: *Leave It to Jane*, *The Cat and the Fiddle*, *Babes in Toyland*, *Kiss Me Kate*, *Love Life*, *No, No, Nanette*, *Gay Divorce*, *Anything Goes*, *Show Boat*, *Annie Get Your Gun*, *Something for the Boys*, and several lesser-known Kern shows. There are also scores for his “Busby Berkeley Album,” and scores and parts for dozens of miscellaneous songs, such as “Swanee,” “Dancing in the Dark,” “Tea For Two” and “Smoke Gets in Your Eyes.”

Bob Merrill

Merrill’s major shows are represented by music manuscripts and lyric sheets. Included are materials for *Breakfast at Tiffany’s*, *Funny Girl*, *Carnival*, *The Dangerous Christmas of Red Riding Hood*, *Hello Dolly* and *Henry, Sweet, Henry*. In addition there are a small number of manuscripts for popular songs, including “How Much Is That Doggie in the Window?” and some correspondence.

Music Division Miscellaneous Manuscripts

Comprised mostly of individual letters purchased by the Library, included are one or more items of: George Abbott, Louis Armstrong, Robert Russell Bennett, Irving Berlin, Leonard Bernstein, Eubie Blake, Guy Bolton, Bing Crosby, Vernon Duke, Victor Herbert, George S. Kaufman, John Latouche, Alan Jay Lerner, Sigmund Romberg, Billy Rose, Morrie Ryskind, Fred Saidy, Albert “Doc” Sirmay,” Mel Tormé, and Kurt Weill.

Cole Porter

While not as large as the Cole Porter Collection at Yale, of particular interest are Porter’s lyric sketches and lyric sheets for his final shows: *Kiss Me Kate*, *Out of This World*, *Can-Can*, *Silk Stockings*, *High Society* and *Les Girls*. The collection also includes research materials, scripts, clippings, copyists manuscripts and printed music, and some of Porter’s manuscripts from two of his very earliest works, *The Pot of Gold* (1912) and *See America First* (1916), and some of his student music exercises.

See: http://lcweb2.loc.gov/service/music/eadxmlmusic/eadpdfmusic/mu009008_x.pdf

Andre Previn

The manuscripts and papers of this consummate and eclectic musician, include those for the musicals *Coco* and *Good Companions*, and additional songs he composed for the film of *Paint Your Wagon*, manuscript and copyist materials for most of his popular songs and jazz arrangements, and many sound recordings. There is also music for film scores he composed or arranged, including: *Elmer Gantry*, *Fortune Cookie*, *Good-Bye Mr. Chips*, *Inside Daisy Clover*, *Irma La Douce*, *Kiss Me Stupid*, *Pepe*, *Porgy and Bess*, *Two for the Seesaw*, and *Valley of the Dolls*. Needless to say, his concert music, song cycles, and operas are also represented.

Harold Prince

The collection includes Prince’s personal copies of most of the scripts for the shows he directed, usually with his annotations, and notes and other materials laid in. These scripts include musical plays and operas, and in a few cases there is more than one version or draft of a script. Scripts include: *Cabaret*, *Candide*, *Company*, *Evita*, *Follies*, *Kiss of the Spider Woman*, *A Little Night Music*, *On the Twentieth Century*, *Phantom of the Opera*, *Show Boat*, and *Sweeney Todd*. The collection also contains about 2,000 letters from people that include George Abbott, Richard

Bissell, Jerry Bock, Carol Burnett, Fred Ebb, Angela Lansbury, Lotte Lenya, John & Mary Lindsay, Roddy McDowall, and Stephen Sondheim.

See: <http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2014/mu014005.pdf>

John Raitt

Papers of the leading musical theater performer, particularly known for the roles he originated in *Carousel* and *Pajama Game*.

Claibe Richardson

Just acquired, the archives of the composer of *The Grass Harp*, *Lola*, and *The Night of the Hunter*. The collection includes scores, scripts and recordings.

Richard Rodgers

The Rodgers Collection contains autograph music manuscripts for nearly 1,000 songs, representing more than 75 shows. These include most of his collaborations with Lorenz Hart, all of his collaborations with Oscar Hammerstein II, from *Oklahoma!* to *The Sound of Music*, instrumental works such as *Victory at Sea* and *The Valiant Years*, and his subsequent shows: *Do I Hear a Waltz?*, *Two By Two*, *No Strings*, *Rex*, and *I Remember Mama*. The manuscripts range from melody sketches to complete piano-vocal scores, including songs that were subsequently cut from productions. The collection also includes Robert Russell Bennett full scores for eight shows: *Allegro*, *Carousel*, *Flower Drum Song*, *The King and I*, *Oklahoma!*, *Pipe Dream*, *The Sound of Music*, and *South Pacific*. See: <http://lcweb.loc.gov/rr/perform/special/rodgers.html>

Rodgers and Hammerstein Organization

A wide variety of items make up this collection, including: parts and scores for *The Valiant Years*, *Victory at Sea*, full scores and piano-conductor scores for *Do I Hear a Waltz?*, scores from the Mary Martin tour of *Annie Get Your Gun*, score for *Music Is, Anyone Can Whistle*, *Up in Central Park*, and set designs and sketches for *Flower Drum Song*.

Sigmund Romberg

The Romberg Collection is comprised of autograph scores for most of his musicals and operettas, including: *The Desert Song*, *The Student Prince*, *New Moon*, and *Up in Central Park*. There are also several volumes of his sketches, printed music, librettos, and photographs.

Harold Rome

Rome is represented by autograph scores for *Fanny*, *I Can Get It For You Wholesale*, *Pins and Needles*, *Sing Out the News*, and *Harold Rome's Gallery*. There is also a large number of lyric sheets and a small amount of correspondence.

Arthur Schwartz

The Schwartz Collection includes autograph music manuscripts from shows including: *The Bandwagon* (including "Dancing in the Dark"), *Three's A Crowd*, *Jennie*, *Park Ave.*, *A Tree Grows in Brooklyn*, *The Gay Life*, and unproduced musical adaptations of *Casablanca* and *Nicholas Nickleby*. There is also much copyist's music, ozalids, and published songs. The collection includes a large number of scripts, revue sketches, and a fair amount of correspondence, recordings, and photographs.

<http://rs5.loc.gov/service/music/eadxmlmusic/eadpdfmusic/2012/mu012021.pdf>

Stephen Sondheim

Sondheim's music and lyric manuscripts have been promised to the Library as a bequest, but in

the meantime he has given us his large record collection (with card catalog), and the MBRS division holds 6 and ½ hours of videotaped interviews, *Sondheim on Music*.

Hans Spialek

Printed and manuscripts scores and parts for arrangements as well as original compositions by Spialek; includes his selections from Kern's *The Cat and the Fiddle* and *Music in the Air* and Gershwin's *Of Thee I Sing*. Also present are dance and band parts, clippings, programs, photographs, and financial papers. Spialek's orchestrations may also be found in the Irving Berlin, George and Ira Gershwin, and Jerome Kern Collections.

Roger Stevens

This exhaustive collection, includes correspondence and business papers related to Stevens' productions in New York, London, and at the Kennedy Center, which he ran from its inception. While many of his most notable production were dramas—*Bus Stop*, *Cat on a Hot Tin Roof*, *A Man for All Seasons*, and *Tea and Sympathy*, among them, he also produced or co-produced *1600 Pennsylvania Avenue*, *Annie*, *Golden Apple, Mass*, *On Your Toes* (revival), and *West Side Story*.

Charles Strouse

The Library has just begun receiving the manuscripts and papers of this Broadway composer, celebrated for his scores for *Bye Bye Birdie*, *Applause* and *Annie*, and songs that include “Put on a Happy Face,” “Once Upon a Time” and “Tomorrow”.

Billy Strayhorn

Musical scores, sketches and lead sheets, including holographs, copyists manuscripts, and printed music, for songs both composed and arranged by Strayhorn, and works by other arrangers. Of particular interest are scores for the musicals *Beggar's Holiday* and *Jump for Joy*. The collection also includes business papers, personal papers and manuscripts.

http://findingaids.loc.gov/exist_collections/service/music/eadxmlmusic/eadpdfmusic/2018/mu018014.pdf

Dana Suesse

Manuscripts and papers of the composer, often referred to as “the girl Gershwin,” best known for her songs ““You Ought to Be in Pictures” and “Moon About Town,” and instrumental works including, “Jazz Nocturne,” “Concerto in Three Rhythms,” “Symphonic Waltzes, and “Concerto in Rhythm.”

Steven Suskin

To date, this collection is comprised of scene designs collected by Mr. Suskin; including blueprints for *Destry Rides Again* by Oliver Smith. We anticipate additional items in the future.

Tams-Witmark Collection

The Tams Witmark Rental Library is represented here by manuscript and printed full scores and parts. These materials, housed in 791 boxes, range from operas by Handel to operettas of Victor Herbert and musicals of George M. Cohan and reflect the music being presented on American stages during the late nineteenth and early twentieth centuries. The collection also includes a small amount of oratorio and other concert music.

Jeanine Tesori

Music manuscripts of the composer of *Violet*, *Thoroughly Modern Millie*, *Caroline, or Change*,

Shrek the Musical, and *Fun Home*, as well as other works.

Theatre Guild

Technically not a special collection, we have acquired the Theatre Guild's archives of papers for the following musicals they produced: *Porgy and Bess*, *Oklahoma!*, *Allegro*, *Carousel* and *Bells Are Ringing*. These papers are mostly contracts and business correspondence.

Harry Von Tilzer

The Von Tilzer/Gumm Collection comprises papers of brothers Harry Von Tilzer and H. Harold Gumm as well as the records of the Harry Von Tilzer Music Publishing Co.; papers of H. Harold Gumm, in the 1930s and 1940s an agent for musical theater performers, and later, his brother's successor as president of the publishing company. The collection also includes correspondence, contracts, programs and photographs.

Don Walker

This collection includes piano-vocal scores, full scores and, in some cases parts, for shows including: *Hans Christian Anderson* (London stage), *Zorba*, *Of Thee I Sing* (revival), *Courtin' Time*, *The Girl in Pink Tights*, *The Little Prince* (London stage), *Anyone Can Whistle*, *Pajama Game* and *Damn Yankees*. There is also music composed and/or arranged by Walker for various special projects, radio shows, and pop songs. The collection also includes correspondence, writings, business papers, and recordings.

See: <http://rs5.loc.gov/service/music/eadxmusic/eadpdfmusic/2013/mu013006.pdf>

Tony Walton

Set designs, costume designs, and related materials for musicals, plays, ballets, operas and films designed by Walton, including: *Chaplin*, *Chicago*, *A Funny Thing Happened on the Way to the Forum*, *Grand Hotel*, *My One and Only*, and *Once There Was a Russian*.

Russell Warner

Arrangements and full scores for musicals – mostly revivals and recreations of period musicals from the 1920s through the 1940s, and filling in missing numbers. Many of these works were for productions at the Goodspeed Opera House and City Center Encores!, and for recordings released by EMI, Nonesuch and PS Classics, including several made by John McGlinn. Among the shows he worked on were *Lady*, *Be Good, Very Good Eddie*, *Tell Me More*, *Animal Crackers*, *Strike Up the Band*, *Show Boat*, *Oh, Kay!*, and *Sweet Adeline*.

Warner-Chappell

These archives for the music publisher, sometimes referred to as the "Secaucus" find, is a vast catalog of the history of the musical. There are copyist's scores here for dozens of shows, occasionally interspersed with significant composer manuscripts. The piano-vocal material is exhaustive, but there are also several shows for which there are full scores and/or parts, these include: *Band Wagon*, *Barefoot Boy with Cheek*, *Café Crown*, *Celebration*, *Christine*, *Earl Carroll's Sketch Book of 1935*, *Fade Out Fade In*, *The 5 O'Clock Girl*, *Mary, My Fair Lady*, *New Faces of 1934*, *See-Saw*, *Sherry*, *Top Speed*, and *You Said It*.

Bob Wright and Chet Forrest

Includes manuscripts for more than 200 songs, particularly those for the shows *At the Grand*, *Kean* and *Kismet*. Dozens of songs are for various revues and films, including specialty material for performers: Lucille Ball, Rosemary Clooney, Marlene Dietrich, Jimmy Durante, Jane Froman and others.

Vincent Youmans

Youmans is represented by autograph manuscripts for 59 songs, including “More Than You Know,” “Without a Song,” “Great Day,” “Sometimes I’m Happy,” “I Want to Be Happy,” and “Flying Down to Rio”. In addition there are full scores and/or parts for songs, including: “Great Day,” “More Than You Know,” “Without a Song,” “Sometimes I’m Happy.” “No, No, Nanette,” “Drums in My Heart,” and “Oh Me! Oh My! Oh You!” Additions expected.

In addition to the collections listed above, it might be useful to know that our general collections are “classed” and the call numbers that are likely to be of most use and interest regarding musicals and popular songs start with:

- M1508 For individual songs or vocal selections from shows—stage or film, American or foreign—alphabetically organized by show title. A comprehensive searchable database of this material is now available online at this link:
<http://lcweb2.loc.gov/diglib/ahas/html/songsinshows/songsinshows-home.html>
- M1503 Complete piano-vocal scores for shows, alphabetically organized by the composer’s name
- M1630.2 Songs published dating from 1924 on, alphabetically organized by the composer’s last name—primarily non-show, but some show songs are included
- M1622 Songs published between 1898-1923, alphabetically organized by the composer’s last name—primarily non-show, but many show songs are included
- M1500 Full scores for shows, alphabetically organized by the composer’s last name
- ML50 Librettos, alphabetically organized by the composer’s last name
- There is also an enormous collection of scripts (plays, librettos, Vaudeville sketches, etc.) available on microfilm or as original paper deposit, in the Manuscript Division, in the Copyright Deposit Drama Collection, which ranges from 1901-1977
- Unpublished music may be searched in the Library’s Copyright Office card catalog, and items may be retrievable from remote storage

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