

# Register to The Kay Swift Papers

MSS 65



Compiled by James Leve

1996-2007

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## Collection Overview

**REPOSITORY:** Gilmore Music Library  
120 High Street  
PO Box 208240  
New Haven, CT 06520  
(203) 432-0497  
musicspecialcollections@yale.edu  
<https://guides.library.yale.edu/MusicSpecialCollections>

**CALL NUMBER:** MSS 65

**CREATOR:** Swift, Kay, 1897-1993

**TITLE:** The Kay Swift Papers

**DATES:** 1894-1993 (inclusive)

**PHYSICAL DESCRIPTION:** 15 linear feet (26 boxes)

**LANGUAGE:** Materials chiefly in English.

**SUMMARY:** Music, correspondence and other papers, photographs, and additional materials by and about the American composer Kay Swift (1897-1993)

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/music.mss.0065>

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## Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/music.mss.0065>.

Key to the container abbreviations used in the PDF finding aid:

b.      box  
f.      folder

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## Administrative Information

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### Immediate Source of Acquisition

The Kay Swift Papers were established in the Music Library of Yale University by Katharine Weber in 1993.

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### Conditions Governing Access

The collection is open to researchers by appointment. There are no restricted materials in the collection. Please contact the [Special Collections staff](#) to schedule an appointment.

Some of the materials may be stored at the Library's off-campus shelving facility, so researchers should allow at least two business days to have the appropriate boxes paged.

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## Conditions Governing Use

The Kay Swift Papers are the physical property of the Irving S. Gilmore Music Library of Yale University. Copyrights belong to the composers and authors, or their legal heirs and assigns.

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## Preferred Citation

MSS 65, The Kay Swift Papers in the Irving S. Gilmore Music Library of Yale University.

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## Biographical / Historical

Kay Swift (1897-1993) is known today primarily for her close association with George Gershwin. As a composer, however, she was a pioneer, producing scores for Broadway and the American Ballet at a time when few women wrote for the stage. Her music spans seven decades and ranges in style from highbrow to lowbrow. For the same work she could compose complex contrapuntal music one moment and a jazzy, popular melody the next. The Papers of Kay Swift at the Yale University Music Library document most of her creative activity, from the earliest period of her career until the end of her life.

Born in New York City on April 19, 1897, Katharine Faulkner Swift was the daughter of Ellen Mary Faulkner and Samuel Swift, who was music critic at the *New York Evening Mail*. She received formal conservatory training in music, studying composition and piano with Arthur Edward Johnstone and Bertha Feiring Tapper, respectively, at the Institute of Musical Art (now the Juilliard School), and with Charles Martin Loeffler and Heinrich Gebhard at the New England Conservatory. (Leonard Bernstein would later also study with Gebhard.) With Percy Goetschius, Swift learned counterpoint and orchestration. As a performer Swift accompanied singers and instrumentalists, and toured with the Edith Rubell string trio.

In 1918 Swift married the banker James P. Warburg, with whom she had three daughters: April, Kay, and Andrea. Although the marriage put an end to her performing activities, it launched her career as a Broadway composer. Warburg (using the pen name Paul James) and Swift collaborated on songs for interpolation into three Broadway revues: *The First Little Show* (1929), *Garrick Gaieties* (1930), and *The Nine-Fifteen Revue* (1930). The song "Can't We Be Friends" has been a favorite ever since Libby Holman first sang it to Clifton Webb in *The First Little Show*. The Swift-James collaboration reached its peak in 1930 with the opening of the hit musical *Fine and Dandy*, for which they wrote the complete score. It ran 255 performances, longer than *Strike Up the Band* (191 performances), one of Gershwin's two musicals of the same year.

Swift's intimate relationship with George Gershwin began in 1925 and led to her divorce from Warburg. In 1937, two years after the divorce, Gershwin died in California of a brain tumor. Throughout her life, Swift was considered an invaluable source of knowledge about Gershwin and his music. She and Ira Gershwin used sketches for songs left unfinished by George to construct a score for the 20th Century Fox film *The Shocking Miss Pilgrim* (1946), which starred Betty Grable and Dick Haymes. Swift also helped to reconstruct Gershwin's music for posthumous publication and recordings. For example, she provided some of the harmonization for "The Union League" from the 1933 musical *Let 'Em Eat Cake*.

In 1934 George Balanchine commissioned Swift to write a ballet about student life at Yale during the twenties. Morton Gould provided the orchestrations for the ballet called *Alma Mater*. (She made extensive revisions to the score in the early 1970s for a revival that never took place.) In 1935-36 Swift worked as a staff composer at Radio City Music Hall, collaborating on songs with lyricist Al Stillman. She served as supervisor of music for the 1939 New York World's Fair. At the Fair's rodeo exhibition she met her second husband, rancher Faye Hubbard. They spent their six-year marriage in Oregon raising Hubbard's two daughters and training stunt horses for Hollywood. In 1943 Swift published a fictional account of her experience as a rancher's wife, *Who Could Ask For Anything More?* RKO adapted the book for the 1950 film *Never a Dull Moment*, starring Irene Dunne and Fred MacMurray, with music by Swift herself.

Swift's other full-length Broadway score was for *Paris '90* (1952), a showcase for Cornelia Otis Skinner about Parisian life in the late nineteenth century. This time Swift was her own lyricist. Orchestrations were by Robert Russell Bennett, who had orchestrated several of Gershwin's musicals.

Throughout the 1950s Swift remained active both as a composer and a Gershwin expert. She wrote songs and incidental music for Marc Connelly's play *Hunter's Moon*, which opened and quickly closed in London in 1958. One song from the play, "Look Skyward," was published separately by Chappell. In 1959 Samuel Goldwyn hired Swift for a national lecture tour to promote the film version of *Porgy and Bess*. Swift later wrote about her experiences on the road.

In the 1960s Swift received numerous commissions for a variety of projects developed and coordinated by Alfred Stern, whom she had first met at Radio City in the 1930s. The first of these came from the Camp Fire Girls Association for the composition of *One Little Girl*, a musical commemorating the organization's golden anniversary. Hans Spialek, orchestrator for both *Fine and Dandy* and *The First Little Show*, did the orchestrations. In 1962 she was commissioned to write the music for the Century 21 Exposition in Seattle. She also provided the scores for the Borden Company's exhibition *All About Elsie* and the Clairol Pavilion at the 1964-65 New York World's Fair. (The former had a script by Joel Oliansky, then Playwright-in-Residence at Yale.) For the U.S. Bicentennial in 1976, the American Medical Association engaged her to write music for their presentation *Dr. Rush Pays a House Call*.

Swift also wrote instrumental works (for example a Theme and Variations for piano and 'cello for Marie Rosanoff) and many individual songs based on texts by a variety of writers, including Ursula Vaughan Williams and Swift's daughters Andrea Kaufman and April Gigliano. The most celebrated of these works is *Reaching for the Brass Ring*, a song cycle in honor of her grandchildren. The Philadelphia Orchestra first performed the cycle in 1953.

With various collaborators, including her third and last husband, Hunter Galloway, Swift created numerous proposals and song sketches for stage and television musicals. She collaborated with Robert Lewis Taylor on a show about the life of Bobby Clark, with Rumer Godden on a musical adaptation for her novel *A Candle for St. Jude*, and with Deems Taylor on *Spring Again*, for which she set lyrics to music by Puccini. Unfortunately, none of these projects ever reached the stage.

Swift also arranged music by other composers. She made a chorus arrangement of "Aquarius" from the rock musical *Hair*. She was in her seventies at the time. She arranged Gershwin's "Yankee Doodle Blues" for Eva Jessye, the chorus director for the original *Porgy and Bess*. For the wedding of her granddaughter Katharine Kaufman Weber, she made a flute and trombone arrangement of a bourrée by Bach.

A musical tribute to Kay Swift was held in New York at Merkin Concert Hall on October 14, 1986. The concert was hosted by William Bolcom and featured Julie Wilson, Joan Morris, and Steve Ross. Swift herself performed two piano works, "For Betsy," written in memory of her granddaughter killed in a car accident, and "Keep On Keeping On," her last known composition. She died in Southington, Connecticut on January 28, 1993.

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## Scope and Contents

Primary source materials for most of Swift's musical compositions and writings constitute the most noteworthy and complete portion of the collection. These materials have been arranged into three series: Music, Scripts, and Writings. Series I, by far the largest, contains holograph and copyist's manuscripts for nearly all of Swift's theater compositions, individual songs, and instrumental projects. There are full orchestral scores for *Alma Mater*, *One Little Girl*, and *Reaching for the Brass Ring*. The collection also includes most of Swift's published sheet music, as well as music by other composers in Swift's possession at the time of her death.

The collection is rich in drafts and proposals for theater projects. Series II, in addition to having scripts and lyrics sheets for the produced musicals, includes outlines, scripts, sketches, and lyrics for many unrealized projects, including *A Candle for St. Jude*, *Sarah was There*, and *Here's the Pitch*. Holograph scores and musical sketches for many of these projects are found in Series I.

Series III contains Swift's writings. These include a number of autobiographical sketches, a novel entitled *Then Welcome Each Rebuff*, and a copy of her autobiographical novel *Who Could Ask for Anything More?* The series also includes writings done in collaboration and by others. There are two articles, for instance, by Swift's daughter Kay Levin, and an incomplete diary by her grandmother, Gertrude Horton Dorr Swift.

Correspondence, financial and business records, programs, clippings, photographs, and miscellaneous items comprise the remainder of the collection. The correspondence dates mostly from the second half of her life. Swift claimed to have destroyed all of Gershwin's letters to her. There are a few letters from Ira Gershwin as well as letters from Johnny Mercer, Robert Russell Bennett, and Bing Crosby, to name a few. The clippings, too, date mostly the second half of Swift's life. The Music Library has added several important items to the collection, including a script from the Camp Fire Girls production of *One Little Girl*, photocopies of three original programs for *Fine and Dandy*, and photocopies of the songs that Swift wrote in 1935-36 for Radio City Music Hall, copied from the originals in the Radio City Music Hall archives.

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## Arrangement

In 10 series and 1 addendum as follows: I. Music. II. Scripts, Outlines, Proposals, Notes, and Lyrics. III. Writings. IV. Correspondence. V. Business and Financial Records. VI. Programs, Publicity, and Clippings. VII. Biographical Materials. VIII. Photos and Drawings. IX. Miscellaneous Items. X. Sound Recordings. Addendum. Music from the Radio City Music Hall Archives.

## Collection Contents

### Series I: Music, 1911-1986

4.6' (11 boxes)

This series includes manuscript and printed music by Kay Swift and composers with whom she was associated personally or professionally. The music is divided into six subseries: Subseries A-C are distinguished by genre; Subseries D comprises Kay Swift's unidentified sketches; and Subseries E and F consist of music by other composers. Kay Swift's musical works are ordered alphabetically; Subseries E and F are ordered first by composer and then by title of composition.

Uniform titles are used to bring together all manifestations of a work with different titles. For multiple-part works, full or partial scores appear first, followed by other versions of individual compositions in different formats. In some cases (i.e. Paris '90) cross references are present between parts of a work and pieces that are included with another work.

Where identification is possible, sketches for each composition are kept with the completed music for a given project. The unidentified sketches in Subseries D are arranged by genre.

Scripts, outlines, project proposals, and lyric sheets for the musical works can be found in Series II. In addition, Series IV contains project folders for many of these works. Boxes and folders are numbered consecutively throughout the series.

Additional music composed and arranged by Kay Swift during her tenure as a staff composer at Radio City Music Hall (1935-36) may be found in Addendum 1 of this register (pp. 228-234).

#### Subseries I.A: Stage Works

- |            |  |
|------------|--|
| b. 1, f. 1 | <p><i>[All about Elsie]</i><br/> <i>1 manuscript piano score (various pagings) ; various sizes.</i><br/> Holograph in pencil, on transparencies.<br/> <br/> Incomplete.<br/> <br/> Contents: Background music "A" (3 versions). Is it worth it? Audition song. Lady Borden French ice cream. Borden's instant omelet man. The star you are (2 versions). The ice cream kids. The party song (2 versions). Elmer's marvellous ark . For the birds. Swiss bell ringer. Borden's holiday jamboree.<br/> <br/> Written for Borden's presentation at the 1964-'65 World's Fair.</p> |
| b. 1, f. 2 | <p><i>[All about Elsie]</i><br/> <i>1 manuscript piano score (various pagings) ; 36 cm.</i><br/> Holograph (photocopy), annotations in pencil.<br/> <br/> Some copies made from holograph transparencies in 1/1.<br/> <br/> Contents: Doin' fine. Doin' fine (choir). Background A. Audition song. Audition song (choir). Lady Borden French ice cream. Borden's instant omelet man. Omelet man (choir). The star you are (2 versions). The ice cream kids. Party song. Elmer's marvellous ark. For the birds. Swiss bell ringer. Borden's holiday jamboree.</p>               |

## Subseries I.A: Stage Works (continued)

b. 1, f. 3	<p><i>[All about Elsie]</i>  <i>1 manuscript piano score (98 p.); 36 cm.</i></p> <p>Copyist's manuscript (photocopy), annotations in pencil, ink, and pasted in.</p> <p>On first page of some pieces: arr--Sherman Frank.</p> <p>Contents: Doin' fine. B.G. A--Is it worth it. Peep. Background C. Another long day--1. Navy ship launching--II. Board of directors III. Announcements. Audition song. Lady Borden French ice cream. Omelet man. The star you are. Intro to "Ice cream song." The ice cream kids. Party song. Loop #1 (Doin' fine 1st section). Loop no. 2. Loop no. 3 [Party song]. Elmer's marvelous ark. For the birds. Strong man intro--1. Swiss bell ringer. Martian sideshow. Borden's holiday jamboree. Exit music.</p>
b. 1, f. 4	<p><i>[All about Elsie]</i>  <i>24 p. of music (various pagings); various sizes.</i></p> <p>Holograph in pencil, annotations in pencil and red pencil.</p> <p>Found in envelope marked: Borden Show - Fair - 1964-'65 Kay's Underscoring Manuscripts (19 pages)</p> <p>Contents: After opening song ("Doin' fine," vocal) [1 p.]. Martian sideshow [1 p.]. Martian music (4 p.). Martian music (1 p.). Martians (2 p., lacks p. 1). Martian (under dialogue following announcer) (2 p., lacks p. 1). Intro. to strong man (2 p.). Under speech of strong man [1 p.]. Intro. to ice cream song [1 p.]. "Peep!" ([10] p.). [1 page unidentified]</p>
b. 1, f. 5	<p><i>[All about Elsie. (Sketches)]</i>  <i>39 leaves of music (various pagings); various sizes.</i></p> <p>Holograph in pencil, annotations in pencil.</p> <p>Contents: Opening [1 p.]. Intro. to overture--"Doin' fine" (2 p.). Overture (2 p.) [on verso: 1:42 Original version Overture]. Background A [1 p.]. Audition song [1 p.]. Lady Borden French ice cream [2 p.]. The star you are (2 p.). [The star you are (1 p.)] [The ice cream kids (1 p.)] Elmer's marvellous ark [1 p.]. Elmer's marvellous ark [1 p.]. Elmer's marvellous ark [1 p.] [on verso: Not used (icebox) (Hebraic Theme)]. Elmer's marvellous ark [1 p.] [on verso: Not used (icebox)]. Elmer's Ark (parlando over it) (2 p.). Ark [1 p.]. Strong man [1 p.] [on verso: Not used]. Swiss bell ringer (2 p.). [Martian music (1 p.) (on top: PACKAGING)] [Martian music (1 p.) (on top: PACKAGING)] Borden's holiday jamboree [1 p.]. [9 leaves unidentified (1 page dated: June 30; July 1; 7-1; 1 page dated: July 4; 1 page dated: July 8; 1 page dated: July 7; 1 page dated: July 10)]</p>
b. 1, f. 6	<p><i>[All about Elsie. Audition song]</i> Audition song.  <i>1 manuscript vocal score (9 p.); 32 cm.</i></p> <p>Holograph in pencil.</p>
b. 1, f. 7	<p><i>[All about Elsie. Doin' fine]</i> Piano version : "Doin' fine" (for Borden's presentation) / Kay Swift.  <i>1 manuscript piano score (2 p.); 32 cm.</i></p> <p>Holograph in pencil.</p> <p>Mounted on cardboard.</p>
b. 1, f. 8	<p><i>[All about Elsie. Elmer's marvellous ark]</i> Elmer's marvellous ark.  <i>1 manuscript score (8 p.); 44 cm.</i></p> <p>Holograph in pencil.</p> <p>On verso of p. 8: orchestrated pages of "Elmer's Marvelous Ark," composed + arr., (here) by K.S.</p> <p>Incomplete, lacks all after p. 8.</p>



## Subseries I.A: Stage Works (continued)

b. 1, f. 9	<p><i>[All about Elsie. Ice cream kids]</i> The ice cream kids : Borden's show / Kay Swift.  <i>1 manuscript vocal score (6 p.) ; 32 cm.</i>  Holograph in pencil.</p>
b. 1, f. 10	<p><i>[All about Elsie. Ice cream kids.]</i> The ice cream kids.  <i>1 manuscript chorus score (3 p.) ; 32 cm.</i>  Holograph in pencil.  Mounted on cardboard.  Note at top of p. 3: Excerpt from "Golden Vanilla."</p>
b. 1, f. 11	<p><i>[All about Elsie. Selections]</i>  <i>2 manuscript parts ; 32 cm.</i>  Holograph in pencil, annotations in red pencil.  Vocal line with text.  Contents: For the birds. Party song. Borden's holiday jamboree.</p>
b. 1, f. 12	<p><i>[All about Elsie. The star you are]</i>  <i>1 manuscript vocal score (4 p.) ; 32 cm.</i>  Holograph in pencil, annotations in red pencil.</p> <p><i>[All about Elsie. The star you are, arr.]</i>  Arr. for: alto saxophone, piano, and double bass.  See [Can't Will 'Em All] (9/270)</p>
b. 1, f. 13	<p><i>[Alma mater]</i> Alma mater : football ballet / music by Kay Swift ; orchestra score by Morton Gould.  <i>1 manuscript score (187 p.) ; 36 cm.</i>  Copyist's manuscript in ink, annotations in pencil and red ink.  Bound in four sections.  Written for George Balanchine in 1935.</p>
b. 1, f. 14	<p><i>[Alma mater]</i> Ballet "Football" / by Kay Swift ; orchestrated by Morton Gould.  <i>19 manuscript parts ; 32 cm.</i>  Copyist's manuscript in ink, annotations in pencil and colored pencil.</p>
b. 2, f. 15-17	<p><i>[Alma mater]</i> Alma mater.  <i>35 manuscript parts ; various sizes.</i>  String parts are photocopy of copyist's manuscript, annotations in pencil and colored pencil.  Wind and percussion parts are copyist's manuscript in ink, annotations in pencil and colored pencil.  From a later recopy.</p>

## Subseries I.A: Stage Works (continued)

- b. 2, f. 18      *[Alma mater]* Ballet - (football) / Kay Swift.  
1 manuscript piano score (52 p. in various pagings) ; 34 cm.  
Holograph in pencil.
- Contents: Opening. Intro. + Bicycle entrance. Villain. Intro. and Hero's entrance. Snake Dance. 6 Waltz. 7 The Villain Strikes + Dream. 7A Wedding procession. No. 8 a. Children's dance b. Nightmare c. Awakening. 9 Morning--cleaning up the room. 9A/10 Funeral march/Newspapers. 11 Challenge--fight--Salvation Army. 13 Finale. 13 Finale. Finale revised. [3 p. of unidentified sketches (p. 3 is sketch for "Hero")]
- Holograph of "Come Again Another Day" (3/26) was found with this score but cannot be identified as part of ballet.
- 
- b. 2, f. 19      *[Alma mater]* Ballet / by Kay Swift.  
1 manuscript piano score (various pagings) ; various sizes.  
Compiled from music for first version and newly-composed music for revised version.
- Music from first version is copyist's manuscript (some photocopy on either paper or transparencies), annotations in pencil, red and blue ink, and pasted in.
- Music for revised version is holograph in ink (some photocopy with pagination and additional music in pencil [original Comic Strip Sequence lacks p. 2]), annotations in pencil and ink.
- Probably in preparation for revised version (see bound score in 2/23)
- 
- b. 2, f. 20      *[Alma mater]* Alma mater : football / Kay Swift.  
16 manuscript parts + 1 p. ; 32 cm.  
Holograph in pencil and black, blue, and green ink, annotations in pencil, ink, and pasted in.
- For double bass.
- On note for Angry Dance: Angry Dance, alternate optional section Bars 28 through 36, arco as below [music of bars 28-29] the rest as before, but arco through 36, then pizz to End.
- Note on page 1 of Offbeat Waltz: Whole book = 1 Opening 2 Bike 3 Villain 4 Angry Dance 5 Hero 6 Waltz 7 Dream + Bride 8 Offbeat 9 Nightmare 10 Funeral Proc. 11 Cleaning Up 12 Snake Dance 13 Comic 14 Salvation Sal Gave Homer whole piano book His copies include: Opening Bicycle Hero Dream + Bride Waltz Funeral Procession [reciprocal arrows drawn between Hero and Funeral Procession].
- Contents: Opening (2 p.). Invitation to a bicycle (built for two) ride (1 p.). Hero (1 p.). The hero (1 p., incomplete). Angry dance (1 p.). Waltz (2 p.). Waltz (2 p.). Dream and bride theme (1 p.). Offbeat waltz (1 p.). Funeral procession (1 p.). Morning--cleaning up the room (1 p.). Nightmare (2 p.). Comic strip sequence (2 p.)
- 
- b. 2, f. 21      *[Alma mater]* Alma mater / Kay Swift.  
8 manuscript parts ; 32 cm.  
Holograph in pencil and ink.
- For percussion.
- Contents: Opening (2 p.). Opening (1 p., incomplete). Opening (1 p., incomplete). Opening (1 p., incomplete). Opening (1 p., incomplete). Bicycle (1 p.). Bicycle (1 p.) [includes: Villain. Angry dance (incomplete)]
- 
- b. 2, f. 22      *[Alma mater. (Sketches)]*  
15 leaves of music ; various sizes.  
Holograph in pencil and ink.

## Subseries I.A: Stage Works (continued)

b. 2, f. 23	<p><i>[Alma mater, revised]</i> Alma mater / Kay Swift. 1 manuscript piano score (55 p.) ; 29 cm.</p> <p>Copyist's manuscript in various hands (photocopy), annotations in pencil.</p> <p>Some photocopies are of manuscript for first version in 2/19.</p> <p>Bound with synopsis (2nd copy of synopsis separate)</p> <p>Contents: Alma mater opening (football). Invitation to ride "Bicycle built for two." Hero. Snake dance. Villain. Villain and angry dance. Waltz. The villain strikes + dream. Bride theme. Wedding procession. Offbeat waltz (children) (see also Offbeat waltz plus four in 9/289). Funeral procession. Morning--cleaning up the room. Nightmare. Comic strip sequence. Salvation Army Sal and finale.</p>
b. 2, f. 24-25	<p><i>[Alma mater, revised]</i> 1 manuscript piano score (various pagings) ; various sizes.</p> <p>Copyist's manuscript in ink (some photocopy), annotations in pencil, black and red ink, and pasted in.</p> <p>Photocopies are of transparencies in 2/19.</p> <p>Used to compile full piano score (2/23).</p> <p>Content: Alma mater opening (football) (3 copies, 2 photocopy). Invitation to ride "Bicycle built for two" (2 copies, 1 photocopy). Hero. Snake dance. Villain (2 copies). Villain and angry dance (3 copies, 2 photocopy). Waltz (2 copies). The villain strikes + dream [includes: Bride theme. Wedding procession] 3 copies Offbeat waltz (children). Funeral procession. Nightmare (2 copies, 1 holograph in ink [1 p.], 1 photocopy [3 p., p. 2-3 is of transparencies in 2/19]). Comic strip sequence (2 copies, 1 photocopy). Salvation Army Sal and finale (2 copies, 1 photocopy)</p>
b. 3, f. 26	<p><i>[Alma mater. Come again another day, arr.]</i> Come again another day. 1 manuscript piano score (4 p.) ; 34 cm.</p> <p>Holograph in pencil.</p> <p>Found among holographs of first version in 2/18, but is not included in ballet scores.</p> <p>Arr. for piano, 4 hands.</p> <p>On cover: Mr. Zoltai Jr. 25 Dongan Place Washington Heights.</p>
b. 3, f. 27	<p><i>[Alma mater. Invitation to bicycle ride]</i> Invitation to bicycle ride. 1 manuscript piano score (3 p.) ; 32 cm.</p> <p>Holograph in pencil.</p>
b. 3, f. 27	<p><i>[Alma mater. Invitation to bicycle ride]</i> Invitation to ride "Bicycle built for 2." 1 manuscript piano score (3 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Incomplete, lacks p. 2-3.</p> <p>2 copy, 1 photocopy (complete)</p>
b. 3, f. 27	<p><i>[Alma mater. Invitation to bicycle ride]</i> Two on a bicycle. 1 manuscript score (2 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Page 2 is unidentified vocal score.</p>

## Subseries I.A: Stage Works (continued)

b. 3, f. 28	<p><i>[Alma mater. Nightmare]</i>  <i>1 manuscript piano score (1 p.) ; 32 cm.</i>  Holograph in ink, annotations in pencil and black ink.  Incomplete.</p>
b. 3, f. 29	<p><i>[Alma mater. Offbeat Waltz]</i> Offbeat waltz / Kay Swift.  <i>1 manuscript piano score (3 p.) ; 32 cm.</i>  Incomplete.  Unidentified sketches on p. 2 verso (dated: 9/19)</p>
b. 3, f. 30	<p><i>[Alma mater. Opening]</i> Alma mater : Opening (football)  <i>1 manuscript piano score (5 p.) ; 32 cm.</i>  Holograph in ink.</p>
b. 3, f. 31	<p><i>[Alma mater. Salvation Army Sal]</i>  <i>36 p. of music ; various sizes.</i>  Holograph in pencil and ink.  8 versions (some incomplete, some sketches)  Original and photocopy of 1 version have different annotations on 1st page.</p>
b. 3, f. 32	<p><i>[Alma mater. Salvation Army Sal (Sketches)]</i>  <i>16 leaves of music ; 32 cm.</i>  Holograph in pencil.</p>
b. 3, f. 33	<p><i>[Alma mater. Selections, arr.]</i> Janitor's polka / Kay Swift.  <i>1 manuscript score (4 p.) + 4 manuscript parts ; 36 cm., 32 cm.</i>  Holograph in pencil, annotations in ink.  Arr. for: clarinet, piano, double bass, and percussion  Parts are copyist's manuscript in ink, annotations in pencil and pasted in.  With: Waltz for a dancer.</p>
b. 3, f. 33	<p><i>[Alma mater. Selections, arr.]</i> Waltz for a dancer / Kay Swift.  <i>1 manuscript score (11 p.) + 4 manuscript parts ; 36 cm., 32 cm.</i>  Holograph in pencil, annotations in black ink.  Arr. for: clarinet, piano, double bass, and percussion  Parts are copyist's manuscript in ink, annotations in pencil and pasted in.  With: Janitor's polka.</p>
b. 3, f. 34	<p><i>[Alma mater. Villain (Sketches)]</i>  <i>8 leaves of music ; 32 cm.</i>  Holograph in pencil.  Miscellaneous sheets.</p>

## Subseries I.A: Stage Works (continued)

b. 3, f. 35	<p><i>[Candle for St. Jude. Candles]</i> Candles / lyric by Rumer Godden ; music by Kay Swift. 1 manuscript vocal score (3 p.) ; 31 cm.</p> <p>Holograph in pencil.</p> <p>For proposed musical based on Rumer Godden's A Candle for St. Jude (see 12/15)</p>
b. 3, f. 35	<p><i>[Candle for St. Jude. Candles]</i> Candles. 1 manuscript condensed score (1 p.) ; 32 cm.</p> <p>Holograph in pencil, annotations in ink.</p> <p>At top: Intro.</p>
b. 3, f. 35	<p><i>[Candle for St. Jude. Candles]</i> 1 manuscript vocal score (1 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Incomplete, lacks all before last p.</p>
b. 3, f. 35	<p><i>[Candle for St. Jude. Candles]</i> 1 manuscript part (1 p.) ; 31 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text and chord symbols.</p>
b. 3, f. 36	<p><i>[Candle for St. Jude. Felix's song]</i> Felix's verse. 1 manuscript vocal score (3 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Lacks text.</p>
b. 3, f. 37	<p><i>[Candle for St. Jude. Hilda's song]</i> Hilda's song. 1 manuscript vocal score (3 p.) ; 31 cm.</p> <p>Holograph in pencil.</p> <p>Lacks text.</p>
b. 3, f. 38	<p><i>[Candle for St. Jude. Lollie's song]</i> Lollie's song. 1 manuscript vocal score (7 p.) ; 31 cm.</p> <p>Holograph in pencil.</p> <p>Includes percussion cues.</p>
b. 3, f. 39	<p><i>[Candle for St. Jude. Madame's song]</i> Madame's song. 1 manuscript vocal score (4 p.) ; 31 cm.</p> <p>Holograph in pencil.</p> <p>Lacks text.</p>
b. 3, f. 40	<p><i>[Candle for St. Jude. Sixpence and a smile]</i> Sixpence and a smile. 1 manuscript vocal score (3 p.) ; 31 cm.</p> <p>Lacks text.</p>
b. 3, f. 41	<p><i>[Candle for St. Jude. Swan ballet]</i> Start of Swan Ballet. 1 manuscript condensed score (8 p.) ; 31 cm.</p> <p>Incomplete, lacks all after p. 8.</p> <p>Stage direction at top of page 1: (Leda gathering shells)</p>

## Subseries I.A: Stage Works (continued)

b. 3, f. 42	<p><i>[Candle for St. Jude. Unidentified song]</i>  <i>1 manuscript part (1 p.) ; 31 cm.</i>  Holograph in pencil.</p> <p>Vocal line with text and chord symbols.</p> <p>First line: A little star, Her name in lights.</p> <p>At top: (pizz accomp.) Lion.</p> <p>Incomplete.</p>
b. 3, f. 43	<p><i>[Candle for St. Jude. When we dance]</i> Love song : "When we dance."  <i>1 manuscript vocal score (4 p.) ; 31 cm.</i>  Holograph in pencil.</p> <p>Lacks text.</p>
b. 3, f. 44	<p><i>[Century 21]</i> Century 21 : Original sketches.  <i>1 manuscript piano score (43 p.) ; 33 cm.</i>  Holograph in pencil, annotations in red and blue pencil, and red and blue ink.</p> <p>Spiral bound.</p> <p>For 2 pianos.</p> <p>Address label on cover: Kay Swift 400 East 59 Street New York 22, N.Y.</p> <p>Written to underscore Seattle World's Fair exhibit, 1962.</p>
b. 3, f. 45	<p><i>[Century 21]</i>  <i>1 manuscript condensed score (various pagings) ; 36 cm.</i>  Copyist's manuscript (photocopy), annotations in pencil.</p> <p>Numbered pieces corresponding to bound piano score in 3/44: 1. 2. 3. 4. 6. 7.</p> <p>Pieces not in bound score: Education. Worry music. 5. Computer music. 5. Computer music (20A).</p> <p>Found in folder marked: FOR ORIGINAL MSS. R.R.B., SEE R.R.B'S DIRECTIONS ON THIS SCORE. h.g. OOPS, SORRY, ROBERT RUSSELL h. [R.R.B. is Robert Russell Bennett; h.g. is probably Hunter Galloway, Kay Swift's 3rd husband.]</p>
b. 26, f. 712	<p><i>[Century 21. Computer music]</i> Computer music / Kay Swift.  <i>1 manuscript score (16 p. in various pagings) ; 44 cm.</i>  Holograph in pencil.</p>
b. 3, f. 46	<p><i>[Century 21. Computer music]</i> Computer music.  <i>1 manuscript piano score (7 p.) ; 32 cm.</i>  Holograph in pencil, annotations in red pencil.</p> <p>For 2 pianos.</p> <p>Instrumental cues indicated.</p>

## Subseries I.A: Stage Works (continued)

b. 3, f. 46	<p><i>[Century 21. Computer music]</i> Computers. 1 manuscript piano score (5 p.); 32 cm. Holograph in pencil. For 2 pianos. Incomplete, lacks all after p. 5.</p>
b. 26, f. 713	<p><i>[Century 21. Opening]</i> Century '21 / Kay Swift. 1 manuscript score (14 p.); 44 cm. Holograph in pencil, annotations in red ink. Incomplete, lacks all after p. 14. 2 copies of page 1 and 6 copies of page 2 laid in.</p>
b. 3, f. 47	<p><i>[Century 21. West wind waltz]</i> 1 manuscript piano score (2 p.); 31 cm. Holograph in pencil. Note at top of page 1: Used for Seattle Fair. [West Wind Waltz (crossed out)]</p>
b. 3, f. 48	<p><i>[Century 21. Worry music]</i> 1 manuscript piano score (3 p.); 36 cm. Copyist's manuscript (photocopy), annotations in red pencil. For 2 pianos.</p>
b. 3, f. 49	<p><i>[Dr. Rush pays a house call. (Sketches)]</i> 13 leaves of music; 32 cm. Holograph in pencil and blue ink. Bicentennial presentation for the American Medical Association, written by Frederick Feirstein with Alfred Stern. 1 page dated: 5/17/1974; May 22. 1 page dated: 5/25/1974. 1 page dated: 6/9/1974; 6/10/1974. 1 page dated: June 12 : 74. 1 page dated: Nov. 14 just before midnight.</p>
b. 3, f. 50	<p><i>[Dr. Rush pays a house call. Busy doctor]</i> Busy doctor. 1 manuscript score (3 p.) + 1 manuscript part; 32 cm. Holograph in pencil. Part for violoncello. Part is copyist's manuscript in ink.</p>

## Subseries I.A: Stage Works (continued)

- |             |  |
|-------------|--|
| b. 3, f. 51 | <p><i>[Dr. Rush pays a house call. Contemporary M.D.] Contemporary M.D.<br/>1 manuscript score (3 p.) + 3 manuscript parts; 32 cm.</i></p> <p>Holograph in pencil, annotations in pencil.</p> <p>For flute, clarinet, violoncello, and piano</p> <p>Parts for: flute, clarinet, and violoncello only.</p> <p>Parts are copyist's manuscript in ink.</p>              |
| b. 3, f. 52 | <p><i>[Dr. Rush pays a house call. Contemporary M.D.]<br/>2 p. of music; various sizes.</i></p> <p>Holograph piano score in pencil and ink.</p> <p>2 versions, both incomplete.</p>  |
| b. 3, f. 53 | <p><i>[Dr. Rush pays a house call. Contemporary M.D.]<br/>3 p. of music; 32 cm.</i></p> <p>Holograph in pencil.</p> <p>From 3 different incomplete scores.</p> <p>For flute, clarinet, violoncello, and piano (1 for harpsichord)</p>  |
| b. 3, f. 54 | <p><i>[Dr. Rush pays a house call. Cue sheets]<br/>2 p. of music; 32 cm.</i></p> <p>Holograph in pencil.</p>   |
| b. 3, f. 55 | <p><i>[Dr. Rush pays a house call. Dr. Rush theme] Dr. Rush, theme 1.<br/>1 manuscript score (4 p.) + 1 manuscript part; 32 cm.</i></p> <p>Holograph in pencil.</p> <p>Middle of p. 3 marked: Rush Theme, Version 2 from letter A.</p> <p>For flute, clarinet, violoncello, and piano</p> <p>Part for clarinet only.</p> <p>Part is copyist's manuscript in ink.</p> |
| b. 3, f. 55 | <p><i>[Dr. Rush pays a house call. Dr. Rush theme] Dr. Rush-theme B.<br/>1 manuscript score (2 p.); 32 cm.</i></p> <p>Holograph in pencil.</p> <p>For flute, oboe, violoncello, and harpsichord</p> <p>Incomplete, lacks all after p. 2.</p>   |
| b. 3, f. 55 | <p><i>[Dr. Rush pays a house call. Dr. Rush theme (Sketches)]<br/>3 leaves of music; 32 cm.</i></p> <p>Fughetta (Rush theme)</p> <p>Holograph in pencil.</p> <p>For flute, oboe, violoncello, and harpsichord</p> <p>1 page dated: 6-19-1974.</p> <p>1 page dated: 6-21-1974.</p>  |



## Subseries I.A: Stage Works (continued)

- b. 3, f. 56      *[Dr. Rush pays a house call. Rainy night on Second Avenue]* Rainy night (earlier version)  
1 manuscript piano score (3 p.); 32 cm.  
Holograph in pencil.  
Instrumental cues indicated.  
Dated: July 5.
- 
- b. 3, f. 57      *[Dr. Rush pays a house call. Rainy night on Second Avenue (Sketches)]*  
4 leaves of music; 32 cm.  
Holograph piano score in pencil.  
2 versions, both incomplete.  
Instrumental cues indicated on both.  
1 page dated: April 11.
- 
- b. 3, f. 58      *[Dr. Rush pays a house call. Sad Yankee Doodle]* Sad Yankee Doodle : Section 1.  
1 manuscript score (3 p.) + 2 manuscript parts; 32 cm.  
Holograph in pencil.  
For flute, oboe, violoncello, and harpsichord  
Parts for: flute, oboe, and clarinet only.  
Parts are holograph in pencil.  
Flute part includes: Dr. Benjamin Rush. Busy Doctor.
- 
- b. 3, f. 59      *[Fine and dandy]*  
1 manuscript vocal score (various pagings); 32 cm.  
Holograph in pencil (some photocopy)  
Guitar symbols in blue pencil.  
Includes ukekeke tunings.  
Order for this and all subsequent entries derived from 3 programs in the Yale collection:  
Schubert Theatre, Newark, week of September 8, 1930; Erlanger's Theatre, New York, week of  
October 6, 1930; Erlanger's Theatre, week of November 24, 1930.  
Contents: Rich or poor (photocopy). Fine and dandy [on cover: Engraver: Kindly insert refrains  
marked 1 + 2 as is with the music. And print Refrains marked 3 + 4 on back page.] [separate  
note: Parts of the 3rd and 4th choruses don't fit. Please mark in on proof Engraver]. Starting  
at the bottom (photocopy). Can this be love? [on cover: Engraver: Kindly leave room for 2nd  
verse. (Henri Klickmann 550 West 158 Street [crossed out])]. Let's go eat worms in the garden  
(photocopy). The jig-hop. [Not listed: Nobody breaks my heart (on cover: Text missing page 5)  
(possibly song listed in September 8 program entitled "I'll never break his heart")]

## Subseries I.A: Stage Works (continued)

b. 3, f. 60	<p><i>[Fine and dandy]</i>  <i>1 manuscript vocal score (various pagings) ; various sizes.</i>  Holograph in ink (some photocopy) and copyist's manuscript (photocopy)</p> <p>Contents: Machine shop opening (photocopy). Rich or poor (photocopy). I'll hit a new high (2 copies, 1 photocopy with annotations in pencil). Let's go eat worms in the garden. Picnic song (2 copies, both photocopy with annotations in ink) [possibly song listed in programs as Act II opening]. Let's go eat worms in the garden (photocopy). Jig-hop (3 copies, 2 photocopy with annotations in pencil). [I'm afraid I'll have to fall in love (photocopy) (possibly song listed in September 8 program entitled "Time to fall in love")] Wedding bells. Wedding bells [starting p. 2A] (2 copies, both photocopy with annotations in pencil and ink). [Not listed in programs: Additional couplet for "Whoa, there" (2 copies, 1 photocopy with annotations in pencil)]</p>
b. 3, f. 61	<p><i>[Fine and dandy]</i>  <i>1 manuscript piano score (various pagings) ; various sizes.</i>  Copyist's manuscript (photocopy)</p> <p>Lacks lyrics.</p> <p>Contents: Machine shop opening and chant. Rich or poor. Fine and dandy. Can this be love? I [sic] hit a new high. Jig-hop. [Not listed: Etiquette]</p>
b. 4, f. 62	<p><i>[Fine and dandy (Sketches)]</i>  <i>4 leaves of music ; 32 cm.</i>  Holograph in pencil.</p> <p>1 page dated: Jan. 4, '75.</p>
b. 4, f. 63	<p><i>[Fine and dandy. Can this be love]</i> Can this be love / lyric by Paul James ; music by Kay Swift A.S.C.A.P.  <i>1 manuscript vocal score (4 p.) ; 32 cm.</i>  Holograph in ink.</p> <p>Accompaniment is different from published sheet music in 4/64.</p> <p>Paul James is the pseudonym of James P. Warburg, Kay Swift's first husband and collaborator on The Little Show, Garrick Gaieties, Nine-Fifteen Revue, and Fine and Dandy.</p>
b. 4, f. 64	<p><i>[Fine and dandy. Can this be love?] Can this be love? / lyrics by Paul James ; music by Kay Swift -- New York : Harms, 1930.</i>  <i>1 vocal score (5 p.) ; 31 cm.</i>  2 copies (1 photocopy)</p>
b. 4, f. 65	<p><i>[Fine and dandy. Can this be love (Sketches)]</i>  <i>5 leaves of music ; 32 cm.</i>  Holograph in pencil.</p> <p>At top of 1 page: fragment of "Yes, I Shall" (dated: '72) (see 10/316)</p>
b. 4, f. 66	<p><i>[Fine and dandy. Fine and dandy]</i> F. and D.  <i>2 manuscript vocal scores (2 p., 3 p.) ; 32 cm.</i>  Holograph in pencil.</p> <p>Acc. arr. for 2 pianos.</p> <p>Both incomplete: one lacks all after p. 2, one all after p. 3.</p>

## Subseries I.A: Stage Works (continued)

b. 4, f. 67	<i>[Fine and dandy. Fine and dandy]</i> Fine and dandy / words by Paul James ; music by Kay Swift -- New York : Harms, 1930. 1 vocal score (5 p.) ; 30 cm.
b. 4, f. 68	<i>[Fine and dandy. Fine and dandy (Sketches)]</i> 3 leaves of music ; 32 cm. Holograph in pencil. 1 page dated: Friday, 11, 22, 1974. 1 page includes "Can This Be Love?"
	<i>[Fine and dandy. I'm afraid I'll have to fall in love]</i> See <i>[Fine and dandy. Machine shop opening]</i> (4/71)
b. 4, f. 69	<i>[Fine and dandy. Jig-hop]</i> The jig-hop / lyrics by Paul James ; music by Kay Swift -- New York : Harms, 1930. 1 vocal score (5 p.) ; 31 cm. Photocopy.
b. 4, f. 70	<i>[Fine and dandy. Let's go eat worms in the garden]</i> Let's go eat worms in the garden / lyrics by Paul James; music by Kay Swift -- New York : Harms, 1930. 1 vocal score (5 p.) ; 31 cm.
b. 4, f. 71	<i>[Fine and dandy. Machine shop opening]</i> 4 p. of music ; 32 cm. Holograph piano score in pencil. Same as Machine Shop Opening in 3/61. 2 versions, both incomplete.
b. 4, f. 71	<i>[Fine and Dandy. Machine shop opening]</i> Opening. 1 manuscript part (4 p.) ; 31 cm. Holograph in ink, annotations in pencil and ink. Vocal line with text. P. 2 contains "I'm Afraid I'll Have to Fall in Love."
b. 4, f. 71	<i>[Fine and dandy. Machine shop opening]</i> 1 vocal score (8 p.) ; 28 cm. Computer generated score. Incomplete, lacks p. 1-2, p. 4-5, and all after p. 8.
b. 4, f. 72	<i>[Fine and dandy. Nobody breaks my heart]</i> Nobody breaks my heart / lyrics by Paul James ; music by Kay Swift -- New York : Harms, 1930. 1 vocal score (5 p.) ; 31 cm. Photocopy.
b. 4, f. 73	<i>[Fine and dandy. Rich or poor]</i> Rich or poor / lyrics by Paul James ; music by Kay Swift -- New York : Harms, 1930. 1 vocal score (5 p.) ; 30 cm. Annotations in pencil and ink.

## Subseries I.A: Stage Works (continued)

b. 4, f. 74	<p><i>[Fine and dandy. Say Joe]</i> Say Joe.  <i>1 manuscript vocal score (3 p.) ; 31 cm.</i>            Copyist's manuscript in ink.</p> <p>Lacks text.</p> <p>Melody line in different ink.</p> <p>Annotation in script (13/26, p. 1-26) indicates this song belongs to Fine and Dandy.</p>
b. 4, f. 75	<p><i>[Fine and dandy. Sing high]</i> Fine and dandy : Tag to Sing high / Spialeck [sic].  <i>1 manuscript piano score (1 p.) ; 32 cm.</i>            Holograph in pencil.</p>
b. 4, f. 75	<p><i>[Fine and dandy. Sing high]</i> Sing high / Kay Swift ; Paul James.  <i>1 manuscript piano score (2 p.) ; 32 cm.</i>            Holograph in pencil.</p> <p>Listed in program of September 30, 1930.</p>
b. 4, f. 76	<p><i>[Fine and dandy. Starting at the bottom]</i> Starting at the bottom / words by Paul James ; music by Kay Swift.  <i>1 manuscript piano score (2 p.) ; 32 cm.</i>            Copyist's manuscript (photocopy).</p>
b. 4, f. 76	<p><i>[Fine and dandy. Starting at the bottom]</i> Starting at the bottom / [music] Swift ; [lyrics] James.  <i>8 p. of music (various pagings) ; 32 cm.</i>            Holograph vocal score in ink.</p> <p>Incomplete.</p>
b. 4, f. 77	<p><i>[Fine and dandy. Starting at the bottom]</i> Starting at the bottom / lyrics by Paul James ; music by Kay Swift -- New York : Harms, 1930.  <i>1 vocal score (5 p.) ; 31 cm.</i>            2 copies (1 photocopy, annotations in pencil)</p>
b. 4, f. 78	<p><i>[Fine and dandy. Selections, arr.]</i> Fine and dandy : Selection / music by Kay Swift ; arranged by Hans Spialek -- New York : Harms, 1930.  <i>1 piano score (11 p.) ; 31 cm.</i>            Photocopy.</p> <p>Contents: Fine and dandy. Can this be love. The jig-hop. Starting at the bottom. Rich or poor. Let's go eat worms in the garden.</p> <p>Dated: 12-11-30.</p>
b. 4, f. 78	<p><i>[Fine and dandy. Selections, arr.]</i> Fine and dandy / Kay Swift ; arranged by Hans Spialek.  <i>1 manuscript piano score (15 p.) ; 34 cm.</i>            Compiled from copyist's manuscript and published sheet music.</p> <p>Photocopy.</p> <p>Note on page 15: Please Mr. Drexler and gang print this page a little Broader.</p> <p>Contents: Fine and dandy. Can this be love. The jig-hop. Starting at the bottom. Rich or poor. Let's go eat worms in the garden.</p>

## Subseries I.A: Stage Works (continued)

b. 4, f. 79	<p><i>[Fine and dandy. Selections, arr.]</i>  <i>2 manuscript scores (11 p., 8 p.) + 14 p. of manuscript parts ; 36 cm.</i>  Holograph in pencil.</p> <p>Both incomplete: Fine and Dandy lacks all after p. 11, Can This Be Love? all after p. 8.</p> <p>Arr. for: voice, piano, double bass, and percussion.</p> <p>Parts for double bass only, some inconsistent with score.</p> <p>Parts are holograph in pencil and ink, annotations in ink and pasted in.</p> <p>Note on last page of 1 part: Homer: After this chorus, the rest is a pizz. accomp. to a sung chorus, probably in E-flat. Any suggestion as to key for you being changed, or preference as to pizz. over arco will be welcomed Kay Tempo is approx. 108=[half note], but not any faster.</p>
b. 4, f. 80	<p><i>[Fine and dandy. Wedding bells]</i> Wedding Sequence.  <i>1 manuscript part (2 p.) ; 32 cm.</i>  Holograph in ink, annotations in pencil and ink.</p> <p>Vocal line with text.</p>
b. 4, f. 81	<p><i>[Hello, Expo 'Sixty-Seven!]</i> Hello, Expo 'Sixty-Seven! (Bonjour, expo 'soixante-sept!) / music and lyrics by Kay Swift + Hunter Galloway.  <i>1 manuscript vocal score (2 p.) ; 33 cm.</i>  Copyist's manuscript (photostat)</p>
b. 4, f. 82	<p><i>[Here's the pitch. Baseball, baseball]</i> Baseball, baseball / lyrics by RALPH FREED ; music by KAY SWIFT.  <i>1 manuscript vocal score (10 p.) ; 32 cm.</i>  Holograph in ink.</p> <p>Written for a proposed musical television series about baseball by Kay Swift and Alfred Stern (see 13/34)</p>
b. 4, f. 83	<p><i>[Here's the pitch. Baseball, baseball]</i>  <i>1 manuscript part (2 p.) ; 32 cm.</i>  Holograph in ink, annotations in ink and pencil.</p> <p>Vocal line, with text on [p. 2] only.</p>
b. 4, f. 84	<p><i>[Here's the pitch. Baseball, baseball]</i>  <i>2 manuscript parts (2 p., 2 p.) : 32 cm., 32 cm.</i>  Holograph in ink.</p> <p>Vocal line with text.</p>
b. 4, f. 85	<p><i>[Here's the pitch. Baseball, baseball (Sketches)]</i>  <i>1 leaf of music ; 31 cm.</i>  Holograph in pencil.</p>

## Subseries I.A: Stage Works (continued)

b. 4, f. 86	<p><i>[Here's the pitch. Unidentified (Sketches)]</i>  <i>2 leaves of music ; 32 cm.</i>  Holograph in pencil.</p> <p>First line: Settin' in the dugout.</p> <p>1 page dated: Aug. 10.</p> <p>2 p. dated: Aug. 12.</p>
b. 4, f. 87	<p><i>[Hunter's moon. Incidental music]</i>  <i>1 manuscript vocal score (28 p.) + 3 manuscript parts ; various sizes.</i>  Holograph in ink, annotations in pencil and red pencil.</p> <p>Music for play by Marc Connelly.</p> <p>Order derived from annotated script and cue sheet in 13/36.</p> <p>Parts for: vib., violoncello, and piano [note at top: (Note: This is to be played, throughout, 2 octaves higher than written. It is marked "16.")]</p> <p>Parts are copyist's manuscript in ink, annotations in pencil, and red and blue pencil.</p> <p>Contents: Look skyward: music-box arrangement, Act One Scene I. Windborn voices [at top: Act I and Act III]. The pipes in the dew. Look skyward. Verse to "Look skyward" [top of page 1: (solo for "Cynthia," act II) II-15]. Chorus of "Look skyward," solo for Cynthia, for Act II [note at top of p.: (NOTE: This is a segue from the copy marked "Verse to Look Skyward" Upbeat and word "Look" is on copy marked VERSE to LOOK SKYWARD.)]. Look up, look out [at top: (Act II) II 24 II 34]</p>
b. 4, f. 88	<p><i>[Hunter's moon. Incidental music]</i> "Hunter's moon" : Incidental music for the play of that title by Marc Connelly. / Music by Kay Swift : used in London production.  <i>1 manuscript vocal score (17 p.) ; 33 cm.</i>  Holograph (photocopy)</p> <p>2 copies, bound.</p>
b. 4, f. 89	<p><i>[Hunter's moon. Incidental music (Sketches)]</i>  <i>7 leaves of music ; various sizes.</i>  Holograph in pencil and ink.</p> <p>Includes some unidentified sketches and "Bonus Baby."</p> <p>1 page dated: Sept. 20, '56; Sept. 21, '56.</p>
b. 4, f. 90	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Look skyward / Kay Swift.  <i>1 manuscript chorus score (5 p.) + 5 manuscript parts ; 32 cm., 31 cm.</i>  Holograph in pencil.</p> <p>At top of page 1: voice parts only.</p> <p>For Cynthia, Mezzosoprano, Alto, Baritone, and Bass.</p> <p>Parts are copyist's manuscript in ink, annotations in pencil and ink.</p>

## Subseries I.A: Stage Works (continued)

b. 4, f. 91	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Look skyward.  <i>2 manuscript vocal scores (4 p., 4 p.) + 1 manuscript part; 31 cm.</i>            Copyist's manuscript in ink, annotations in pencil.</p> <p>Vocal duet for Cynthia and Prudence.</p> <p>Part for harpsichord (includes vocal line and text [at top of page 1: REFRAIN FOR 2 VOICES])</p>
b. 4, f. 92	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Look skyward.  <i>2 manuscript vocal scores; 31 cm.</i>            Copyist's manuscript in ink, annotations in ink.</p> <p>Parts for: harpsichord and voice.</p>
b. 4, f. 93	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Look skyward / music and lyrics by Kay Swift.  <i>1 manuscript vocal score (4 p.); 33 cm.</i>            Holograph (photocopy)</p>
b. 4, f. 93	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Verse to "Look skyward," and refrain. (solo and harpsichord)  <i>1 manuscript vocal score (6 p.); 32 cm.</i>            Holograph in ink.</p> <p>P. 3-6 lacks text.</p>
b. 4, f. 93	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Look skyward.  <i>1 manuscript vocal score (5 p.); 32 cm.</i>            Holograph in pencil.</p>
b. 4, f. 93	<p><i>[Hunter's moon. Incidental music. Look skyward]</i>  <i>1 manuscript vocal score (1 p.); 32 cm.</i>            Holograph in pencil, annotations in ink.</p> <p>At top: Added 8-bar coda, D-major chorus ("Look Skyward")-Cynthia.</p>
b. 4, f. 94	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Moon of green leaves / Kay Swift.  <i>1 manuscript vocal part (2 p.); 32 cm.</i>            Holograph in ink, annotations in pencil.</p>
b. 4, f. 95	<p><i>[Hunter's moon. Incidental music. Look skyward]</i> Look skyward / music and lyrics by Kay Swift            -- London : Chappell, 1958.  <i>1 vocal score (3 p.); 28 cm.</i></p>
b. 4, f. 96	<p><i>[Hunter's moon. Incidental music. Look up, look out]</i>  <i>1 manuscript vocal score (2 p.) + 1 manuscript part + 5 fragments of manuscript parts; 31 cm.</i>            Copyist's manuscript in ink, annotations in pencil and blue ink.</p> <p>Part for harpsichord.</p> <p>Fragments are parts for: Mezzosoprano I, Mezzosoprano II, Alto, Baritone, and Bass.</p> <p>Fragments are holograph in blue ink, annotations in pencil.</p>

## Subseries I.A: Stage Works (continued)

b. 4, f. 97	<p><i>[Hunter's moon. Incidental music. Piper in the dew]</i> The piper in the dew.  <i>1 manuscript chorus score (4 p.) + 5 manuscript parts + 1 manuscript chorus score (1 p.) + 5 fragments of manuscript parts ; 32 cm.</i></p> <p>Holograph in pencil and blue ink.</p> <p>Note at top of page 1: (new version of accompaniment for piano-harpsichord; vocal parts same as original)</p> <p>Parts for: Soprano I, Soprano II, Mez., Tenor, and Baritone.</p> <p>Parts are copyist's manuscript in ink, annotations in pencil and blue ink.</p> <p>Chorus score (1 p.) is holograph in ink [note at top of p.: Hummed section, a cappella, "Piper In The Dew," Letter D]</p> <p>Fragments are parts for: Mezzosoprano I, Mezzosoprano II, Alto, Baritone, and Bass.</p> <p>Fragments are holograph in ink, annotations in pencil.</p>
b. 4, f. 97	<p><i>[Hunter's moon. Incidental music. Piper in the dew]</i> The piper in the dew / Kay Swift.  <i>1 manuscript part (1 p.) ; 32 cm.</i></p> <p>Holograph in ink, annotations in pencil.</p> <p>Vocal line with text.</p>
b. 4, f. 97	<p><i>[Hunter's moon. Incidental music. Piper in the dew]</i> The piper in the dew.  <i>1 manuscript part (1 p.) ; 35 cm.</i></p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p> <p>Includes "Sing Joyfully Now."</p>
b. 4, f. 98	<p><i>[Hunter's moon. Incidental music. Ritual dance]</i>  <i>2 manuscript parts (2 p., 1 p.) ; 31 cm., 31 cm.</i></p> <p>Copyist's manuscript in pencil and blue ink.</p> <p>Parts for percussion.</p>
b. 4, f. 99	<p><i>[Hunter's moon. Incidental music. Windborn voices]</i> Windborn voices / Kay Swift A.S.C.A.P.  <i>1 manuscript chorus score (6 p.) + 5 manuscript parts ; 32 cm.</i></p> <p>Holograph in ink, annotations in pencil, and red and blue pencil.</p> <p>Parts for: Soprano I, Soprano II, Alto, Tenor, and Baritone.</p> <p>Parts are holograph in ink, annotations in pencil, and red and blue pencil.</p>
b. 4, f. 100	<p><i>[Little show. Can't we be friends?]</i> Can't we be friends? / Kay swift ; Paul James.  <i>1 manuscript part (1 p.) ; 32 cm.</i></p> <p>Holograph in ink, annotations pasted in.</p> <p>Part for double bass.</p>
b. 4, f. 101	<p><i>[Little show. Can't we be friend?]</i> Can't we be friends? / words by Paul James ; music by Kay Swift -- New York : Harms, 1929.  <i>1 vocal score (5 p.) ; 31 cm.</i></p> <p>2 copies</p>



## Subseries I.A: Stage Works (continued)

b. 4, f. 102	<p><i>[Little show. Can't we be friends? (Sketches)]</i>  <i>1 leaf of music ; 32 cm.</i>  Holograph in pencil.  Dated: Jan. 8th '75.</p>
b. 4, f. 103	<p><i>[Little show. Can't we be friends?, arr.]</i> Dick Hyman plays "Avalon" and "Can't we be friends?" : complete note-for-note transcriptions of two classic jazz piano solos / words by Paul James ; music by Kay Swift -- Katonah : Ekay Music, 1987.  <i>29 p. of music ; 28 cm.</i></p> <p>2 versions: Can't we be friends? : introductory reharmonization by Dick Hyman (p. 6-7)-- Can't we be friends? with "Believe me if all those endearing young charms" : an improvisation by Dick Hyman (p. 8-14)</p> <p>Inscription inside front cover: to Kay- with great admiration! Dick Hyman.</p>
b. 4, f. 104	<p><i>[Never a dull moment]</i>  <i>1 manuscript vocal score (various pagings) ; various sizes.</i>  Copyist's manuscript (photocopy).</p> <p>For the 1950 film starring Irene Dunn and Fred MacMurray based on Kay Swift's book about her second marriage, <i>Who Could Ask for Anything More?</i> (1943)</p> <p>Contents (in alphabetical order): Dance pantomime : "Nightmare in the desert" (5 p.). Down crooked river way (3 p.) [on page 1 in pencil: One day we'll buy back the number RKO did not use. See film + count bars used of "Sagebrush Lullaby"]. Gate to nowhere (3 p.). He's a pretty fair hand (4 p.). Me and my jam-up friend (5 p.). Once you find your guy (3 p.). Sagebrush lullaby (3 p.). Some of the time I'll miss you (3 p.) [note on page 1: Written for "Who Could Ask" (Never A Dull Moment)]</p>
b. 4, f. 105	<p><i>[Never a dull moment. Once you find your guy]</i>  <i>1 manuscript part (2 p.) ; 32 cm.</i>  Holograph in ink, annotations in pencil and ink.  For double bass.</p>
b. 4, f. 106	<p><i>[Never a dull moment. Once you find your guy]</i> Once you find your guy / words and music by Kay Swift -- New York : Harms, 1950.  <i>1 vocal score (5 p.) ; 31 cm.</i></p>
b. 4, f. 107	<p><i>[Never a dull moment. Sagebrush lullaby (Sketches)]</i>  <i>1 leaf of music ; 32 cm.</i>  Holograph in ink.</p>
b. 4, f. 108	<p><i>[Nine-fifteen revue. Opening]</i> Opening.  <i>1 manuscript piano score (2 p.) ; 32 cm.</i>  Copyist's manuscript (photocopy)  At top of page 1: 9:15.</p>
b. 4, f. 109	<p><i>[Nine-fifteen revue. Up among the chimney pots]</i> Up among the chimney-pots / music by Kay Swift ; lyrics by Paul James.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph (?) in ink, annotations in pencil and ink, and pinned on.</p>

## Subseries I.A: Stage Works (continued)

b. 4, f. 110	<p><i>[Nine-fifteen revue. Up among the chimney pots]</i> Up among the chimney pots / Kay Swift ; Paul James.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in ink, annotations pasted in.  For double bass.</p>
b. 4, f. 111	<p><i>[Nine-fifteen revue. Up among the chimney pots]</i> Up among the chimney pots / music by Kay Swift ; words by Paul James -- New York : Harms, 1930.  <i>1 vocal score (5 p.) ; 31 cm.</i>  Photocopy.</p>
b. 5, f. 112	<p><i>[Nothing is too lovely to be true]</i> Nothing is too lovely / music &amp; lyrics by Kay Swift ASCAP.  <i>1 manuscript condensed score (various pagings) ; 36 cm.</i>  Copyist's manuscript (photocopy)  Written for the Clairol Carousel at the 1964-65 New York World's Fair.  Contents: Nothing is too lovely (Part I :30) (2 p.). Nothing too lovely-part 1/45 (3 p.). Vocal verse-part II (2 p.). B.G. part III (4 p.). 45sec BG and vocal tag part V (2 p.). Orch. ending :30 part VI (1 p.). Orch. ending : 45 part VI (2 p.)  Vocal verse-part II dated: 4/11/64.  B.G. part III dated: 4/11/64.</p>
b. 5, f. 113	<p><i>[Nothing is too lovely to be true]</i> Nothing is too lovely to be true / music and lyrics by Kay Swift.  <i>1 manuscript vocal score (4 p.) ; 36 cm.</i>  Holograph in pencil, on transparencies.  2 copies, 1 negative photostat with annotations.</p>
b. 5, f. 114	<p><i>[Nothing is too lovely to be true]</i> Nothing is too lovely to be true / music and lyrics by Kay Swift.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph in ink.  Incomplete.</p>
b. 5, f. 115	<p><i>[Nothing is too lovely to be true]</i>  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in pencil.  Vocal line with text.</p>
b. 5, f. 116	<p><i>[Nothing is too lovely to be true (Sketches)]</i>  <i>3 leaves of music ; 32 cm.</i>  Holograph in pencil and ink.</p>

## Subseries I.A: Stage Works (continued)

b. 26, f. 714

*[One little girl]* Camp Fire Girls' overture / Kay Swift ; arr. Hans Spialek.  
1 manuscript score (various pagings) ; various sizes.

Copyist's manuscript (photocopy)

Order for this and subsequent entries is derived from script in 13/48.

Contents: Camp Fire Girl's overture (26 p.). Between age (utility) (7 p., last p. is a fragment). Fughetta (theme for mother) (6 p.). Bicycle melos (3 p.). In-between-age I (7 p.). In-between-age [Linda's theme song] (12 p.). Camp fire cookout (19 p.). Apparition (1 p.). My favorite Camp Fire Girl (2 versions, 5 p., 6 p.). Such fun melos (3 p.). She used to be such fun [Julie's song] (2 versions, 9 p., 9 p.) [1 version marked: Version for the show]. When you ride your bike (17 p.). Favorite girl melos (3 p.). Wedding bell (2 p.). Indian finale (13 p.). Astronaut theme (7 p.). Lunar theme (6 p.). Moon clown (10 p.). Interview on the moon [Is the earth blue?] (26 p.). Camp fire processional (8 p.). Processional finale (9 p.). In-between-age reprise (6 p.).

b. 5, f. 117

*[One little girl]* Music and lyrics for production of Camp Fire Girls / Kay Swift.  
1 manuscript vocal score (various pagings) ; various sizes.

Holograph in pencil and ink, annotations in ink.

Found in envelope marked: Originals (pencil) and some ink copies MUSIC and LYRICS for "One Little Girl" Kay Swift, 1960 Note: This is the show with book by Gilbert Seldes, Doris Frankel + Alfred Stern for Camp Fire Girls, inc., produced by Alfred Stern Starring Paul Hartman Featuring Louise Carlyle Frances Underhill William Johnstone and George W. Jones Camilla Ashley Willard Swire choreographer : Lewis DaPrun [some of this information does not correspond to program]

Contents: Overture (6 p.). Astronaut (2 p.) [note at top of page 1: part of which is also used in "moon" opening]. Fughetta (Theme for "Mother") (2 p.). In-between-age (4 p.) [annotations in ink]. Camp fire cookout (2 versions, 4 p., 10 p.). My favorite Camp Fire Girl (3 p.). She used to be such fun (4 p.). When you ride your bike (4 p.). Interlude between 1st + 2nd choruses of "Bike" (1 p.). Indian dance A (2 p.). Indian dance (B) (2 p.). Square dance (4 p.) [annotations pasted in]. Square dance (after 2nd chorus of "Cookout") (3 p.). Added section for square dance (4 p.). When you hear a song in waltz time (3 p.). Lunar theme (2 p.). Moon clown (3 p.). Interview on the moon (10 p.). Camp fire processional (4 p.).

b. 5, f. 118

*[One little girl]*  
1 manuscript vocal score (various pagings) ; various sizes.

Holograph (negative and positive photostats [1 page is original]), annotations in pencil, ink, and attached.

Some music found in folder marked: K.S. [ORIGINAL PIANO COPIES, (crossed out)] NEGATIVES [AND 1 (ONE) PHOTOSTATIC COPY (crossed out)] OF EACH SONG FOR CAMP FIRE GIRLS, INC. [(IF REQUESTED). (crossed out)] 3 (THREE) SONGS WITH WORDS "CAMP FIRE" IN THE TITLE WERE DELIVERED TO CAMP FIRE GIRLS, INC., AS PER CONTRACT, FOR CAMP FIRE COPYRIGHT. [arrow from 3 (THREE)... to] Plus "Square Dance" (Part of "Cookout"); LUNAR THEME MOON CLOWN ASTRONAUT THEME FUGHETTA THEME (FOR "MOTHER" WHEN YOU HEAR A SONG IN WALTZ TIME.

Contents: Astronaut theme (part of which is also used in "Moon" opening) (2 p.). Fughetta (Theme for "Mother") (2 p.). In-between-age (4 p.). Camp fire cookout (2 versions, 10 p., 4 p.) [note attached: OLD VERSION SEE SMALLER NEG. STAT]. My favorite Camp Fire Girl (3 p. + 1 p. [holograph in pencil]). She used to be such fun (4 p.). When you ride your bike (4 p.). When you hear a song in waltz time (2 p.). Lunar theme (2 p.). Moon clown (3 p.). Interview on the moon (10 p.). Camp fire processional (4 p.).

## Subseries I.A: Stage Works (continued)

b. 5, f. 119	<p><i>[One little girl]</i>  <i>1 manuscript condensed score (various pagings) ; 32 cm.</i>            Copyist's manuscript (photocopy), annotations in red pencil.</p> <p>Contents: Camp Fire Girl's overture (12 p.). In-between-age (5 p.). My favored [sic] camp fire girl (3 p.). When you ride your bike (7 p.). Astronaut theme (4 p.). Moon clown (5 p.). Interview on the moon (11 p.). Camp fire processional (4 p.). Processional finale (4 p.). In-between age-reprise (3 p.)</p>
b. 5, f. 120	<p><i>[One little girl]</i>  <i>1 manuscript vocal score (various pagings) ; 32 cm.</i>            Copyist's manuscript (photocopy [1 page is original]), annotations in pencil, ink, and attached.</p> <p>Contents: In-between age (4 p.). Camp fire cookout (9 p.). My favorite Camp Fire Girl (4 p.). She used to be such fun (2 copies, 3 p., 3 p. + 1 p. [holograph in pencil]). Indian dance (A) (2 p.). Indian dance (B) (2 p.). Added section for square dance (4 p.)</p>
b. 5, f. 121	<p><i>[One little girl]</i>  <i>12 manuscript parts (various pagings) ; 32 cm.</i>            Holograph in ink, annotations in red and blue pencil, and ink.</p> <p>Vocal line with text.</p> <p>Contents: Camp fire cookout (2 versions, 1 p., 1 p.). My favorite Camp Fire Girl (1 p.). She used to be such fun (1 p.). When you ride your bike (2 versions, 2 p., 2 p.). When you hear a song in waltz time (1 p.). Interview on the moon (4 versions, 2 p., 2 p., 2 p., 1 p.). Camp fire processional (1 p.)</p>
b. 5, f. 122	<p><i>[One little girl. (Sketches)]</i>  <i>7 leaves of music ; 32 cm.</i>            Holograph in pencil and ink.</p> <p>Includes: "Bridge" of Linda's theme. "Bridge" for Linda's arrival on moon. Two on a bicycle. Be such fun in C - In between - A-flat (3 p.)</p>
b. 5, f. 123	<p><i>[One little girl. In-between-age]</i> In between-age / music and lyrics by Kay Swift A.S.C.A.P.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>            Holograph in ink, annotations in pencil.</p> <p>At bottom of page 1: Copyright 1960 by KAY SWIFT.</p> <p>Sole Selling Agent: SAMSON MUSIC COMPANY 400 E 59th ST., New York, N.Y. [same as information appearing on published music in 5/124.]</p>
b. 5, f. 124	<p><i>[One little girl. In-between-age]</i> In-between-age / music and lyrics by Kay Swift -- New York : Samson, 1960.  <i>1 vocal score (2 p., 3 copies) ; 31 cm.</i>            At top of page 1: PROFESSIONAL COPY.</p>

## Subseries I.A: Stage Works (continued)

b. 5, f. 125

*[One little girl. In-between-age. Reprise]* In-between age - reprise.  
1 manuscript condensed score (3 p.) + 27 manuscript parts ; 32 cm.

Copyist's manuscript (photocopy), annotations in red pencil.

Condensed score of Hans Spialek's orchestration (see 25/713)

Found in folder marked: IN-BETWEEN-AGE (version on side 2, band 5, of album) Music and lyrics Kay Swift orchestration Hans Spialek.

Parts for: flute (2 versions), clarinet (2 versions), trumpet I (2 versions), trumpet II (2 versions), trombone (2 versions), percussion (3 copies), violin I (4 copies), violin II (3 copies), viola (2 versions), violoncello (2 versions), double bass (2 versions), and voice

Voice part is holograph in ink, annotations in red and blue pencil.

b. 5, f. 126

*[One little girl. Square dance (Sketches)]*  
4 leaves of music ; 32 cm.

Holograph in ink.

4 types of manuscript scores exist for this work, none of which comprises a complete score: copyist's manuscript vocal score in ink, on transparencies (5/127); copyist's manuscript vocal score (photocopy) (5/128); copyist's manuscript piano score in ink (some photocopy) (5/129); holograph and copyist's manuscript piano score [1 is vocal score] (photocopy) (5/130). In addition there are holograph and copyist's manuscripts of individual songs.

The following order is suggested by the numbering and annotations on some of these manuscripts, some of which is conflicting (numberings and folders indicated):

Overture [1] (5/129). The waltz I heard in a dream (in overture) [1] (5/127, 5/128). Nou-nou [2] (5/127, 5/128, 5/129). Black out "nou nou" [2A] (5/128).

A lady of fashion [3] (5/127, 5/128, 5/130). [Untitled [3B] (5/129).] The duchess of Verprés [4] (5/127, 5/128).

La belle conchita [5] (5/127, 5/128, 5/129, 5/130). Oh look mon trésor [5C] (5/129). La bicyclette [6] (1/127, 1/129, 1/130). Bicyclette finale [6A] (5/129).

The angel [8] (5/127, 5/128, 5/130 [16]). The laundress [9] (5/127, 5/128). Tourne mon moulin [9A] (6/154).

Boston school teacher [10] (5/127, 5/128, 5/129, 5/130 [19]). A woman of virtue [11] (5/127, 5/128). Lend me a bob till Monday [11C (11B crossed out)] (5/127, 5/128).

A professor's wife [12] (5/129). Avec mes sabots [12A] (5/129). [Folk song (12, 12A)] (5/127, 5/128, 5/130).

Entr'acte II [13] (5/129). La goulue [14] (5/127, 5/128). Goulue cues [14A] (5/129). Can-can [Playbill indicates this position within the order.] (5/127, 5/128). Lion tamer [Calliope] [15] (5/127, 5/128, 5/129). Calliope (interlude) [probably follows 15] (5/127, 5/128).

Waltz [The waltz I heard in a dream] [16] (5/127, 5/128, 5/130 [10, 11], labeled Berthe la sourde). The waltz I heard in a dream [probably 16] (5/127, 5/128). Quarrel music [16B] (5/127, 5/128). Peaceful theme [16D] (5/127, 5/128, 6/151 [this version follows Folk song (12, 12A)]).

Berthe la sourde [16F] (5/129). Yvette [17] (5/127, 5/128, 5/129). Saint Lazare [17A] (5/128, 6/152). Madame Arthur [17B] (5/128, 6/149). Exit [18] (5/129).

[Order unknown: The house where I was born (6/146) (somewhere between Calliope and Mme. Arthur)]

This order is observed for all entries, minus omissions, with the exception of 5/130.

## Subseries I.A: Stage Works &gt; Paris '90 (continued)

## Paris '90

4 types of manuscript scores exist for this work, none of which comprises a complete score: copyist's manuscript vocal score in ink, on transparencies (5/127); copyist's manuscript vocal score (photocopy) (5/128); copyist's manuscript piano score in ink (some photocopy) (5/129); holograph and copyist's manuscript piano score [1 is vocal score] (photocopy) (5/130). In addition there are holograph and copyist's manuscripts of individual songs.

The following order is suggested by the numbering and annotations on some of these manuscripts, some of which is conflicting (numberings and folders indicated):

Overture [1] (5/129). The waltz I heard in a dream (in overture) [1] (5/127, 5/128). Nou-nou [2] (5/127, 5/128, 5/129). Black out "nou nou" [2A] (5/128).

A lady of fashion [3] (5/127, 5/128, 5/130). [Untitled [3B] (5/129).] The duchess of Verprés [4] (5/127, 5/128).

La belle conchita [5] (5/127, 5/128, 5/129, 5/130). Oh look mon trésor [5C] (5/129). La bicyclette [6] (1/127, 1/129, 1/130). Bicyclette finale [6A] (5/129).

The angel [8] (5/127, 5/128, 5/130 [16]). The laundress [9] (5/127, 5/128). Tourne mon moulin [9A] (6/154).

Boston school teacher [10] (5/127, 5/128, 5/129, 5/130 [19]). A woman of virtue [11] (5/127, 5/128). Lend me a bob till Monday [11C (11B crossed out)] (5/127, 5/128).

A professor's wife [12] (5/129). Avec mes sabots [12A] (5/129). [Folk song (12, 12A)] (5/127, 5/128, 5/130).

Entr'acte II [13] (5/129). La goulue [14] (5/127, 5/128). Goulue cues [14A] (5/129). Can-can [Playbill indicates this position within the order.] (5/127, 5/128). Lion tamer [Calliope] [15] (5/127, 5/128, 5/129). Calliope (interlude) [probably follows 15] (5/127, 5/128).

Waltz [The waltz I heard in a dream] [16] (5/127, 5/128, 5/130 [10, 11], labeled Berthe la sourde). The waltz I heard in a dream [probably 16] (5/127, 5/128). Quarrel music [16B] (5/127, 5/128). Peaceful theme [16D] (5/127, 5/128, 6/151 [this version follows Folk song (12, 12A)]).

Berthe la sourde [16F] (5/129). Yvette [17] (5/127, 5/128, 5/129). Saint Lazare [17A] (5/128, 6/152). Madame Arthur [17B] (5/128, 6/149). Exit [18] (5/129).

[Order unknown: The house where I was born (6/146) (somewhere between Calliope and Mme. Arthur)]

This order is observed for all entries, minus omissions, with the exception of 5/130.

b. 5, f. 127

*[Paris '90]*

*1 manuscript vocal score (various pagings) ; 32 cm.*

Copyist's manuscript in ink, on transparencies.

Printed at bottom of transparencies: Arnold Arnstein.

Contents: The waltz I heard in a dream (in overture) (3 p.). The nou nou (2 p.). A lady of fashion (2 p.). The duchess of Verprés (1 p.). La belle conchita (4 p.). La bicyclette (2 p.). The angel (2 p.). The laundress (2 p.). A Boston schoolteacher (4 p.). A woman of virtue (2 p.). Lend me a bob till Monday (2 p.). Folk song (1 p.) [at top of page: TRADITIONAL ARR. BY KAY SWIFT]. La goulue (2 p.). Can-can (2 p.). Calliope (6 p.). Calliope (interlude) (6 p.). Waltz [The waltz I heard in a dream] (2 p., page 2 is a fragment). The waltz I heard in a dream (3 p.) [annotations in ink]. Quarrel music (2 p.). Peaceful theme (2 p.). Yvette (3 p., lacks 2-3)

## Subseries I.A: Stage Works &gt; Paris '90 (continued)

b. 5, f. 128	<p><i>[Paris '90]</i>  <i>1 manuscript vocal score (various pagings) ; various sizes.</i></p> <p>Copyist's manuscript (photocopy), annotations in pencil, ink, red and blue pencil, pasted in, and attached.</p> <p>Printed at bottom of paper: Arnold Arnstein.</p> <p>Contents: The waltz I heard in a dream (in overture) (3 p., 2 copies). The nou nou (2 p.). A lady of fashion (2 p.). The duchess of Verprés (1 p.). La belle conchita (4 p., lacks p. 1-2). The angel (2 p.). The laundress (2 p.). A Boston schoolteacher (4 p.). A woman of virtue (2 p.). Lend me a bob till Monday (2 p., 2 copies). Folk song (1 p.) [at top of page 1: TRADITIONAL ARR. BY KAY SWIFT]. La goulue (2 p.). Can-can (2 p.) [at top: overture]. Lion tamer [Calliope] (2 copies, 7 p., 6 p.). Calliope (interlude) (6 p., 3 copies). Waltz [The waltz I heard in a dream] (2 p., 2 copies). The waltz I heard in a dream (3 p.). Quarrel music (2 p.). Peaceful theme (2 p., 2 copies). Yvette (3 p., 2 copies). Saint lazare (4 p.). Madame Arthur (8 p.).</p>
b. 5, f. 129	<p><i>[Paris '90]</i>  <i>1 manuscript piano score (various pagings) ; various sizes.</i></p> <p>Copyist's manuscript in ink (some photocopy), annotations in pencil, and red and blue pencil.</p> <p>Some have instrumental cues.</p> <p>On first page of all scores: Piano.</p> <p>Contents: Overture (11 p.). Nou-nou (includes Blackout "nou nou") (4 p.). [3B (2 p.)]. La belle conchita (3 p.). Oh look mon trésor (1 p.). La bicyclette (2 p.). Bicyclette finale (3 p.). [Boston] School teacher (5 p.). A professor's wife (2 p.). Avec mes sabots (2 p.). Entr' acte II (5 p.). Goulue cues (5 p.). Lion tamer [Calliope] (5 p.). Berthe la sourde (4 p.). Yvette (3 p.). Exit (6 p.). [1 page unidentified]</p>
b. 5, f. 130	<p><i>[Paris '90]</i>  <i>1 manuscript piano score (various pagings) ; 28 cm.</i></p> <p>Holograph (photocopy [1 is copyist's manuscript]), annotations in pencil and red pencil.</p> <p>Numbering contradicts other manuscripts</p> <p>Contents (ordered according to numbers on the manuscripts): A lady of fashion [3] (3 p.). La belle conchita [5] (2 p.). La bicyclette [6] (2 p.). The waltz I heard in a dream [11] (2 p.) [at top of page 1: Berthe la sourde] [cue on p. 2 indicates Folk song follows]. Folk song [12] [vocal score] (4 p.) [p. 1 matches 5/127; p. 2-4 contain Peaceful theme]. The [angel (crossed out)] saint [16] (1 p.). A Boston schoolteacher [19] (2 p.). [1 page unidentified]</p>
b. 6, f. 131	<p><i>[Paris '90]</i>  <i>20 manuscript parts + 1 fragment ; various sizes.</i></p> <p>Copyist's manuscript in ink, annotations in pencil, red pencil, and pasted on.</p> <p>Includes parts for: Fughetta [16B]. Berthe la sourde [16F]. A professor's wife. Avec mes sabots. [Order unknown: House (The house where I was born). Introd.]</p>

## Subseries I.A: Stage Works &gt; Paris '90 (continued)

b. 6, f. 132	<p><i>[Paris '90]</i>  <i>1 manuscript part (14 p.); 34 cm.</i>            Copyist's manuscript in ink, annotations in pencil and red pencil.</p> <p>Note on page 1: Accordion solos from piano part (if we have time) Waltz (chorus (in E-flat or C Goulue about 20...24 bars Calliope once thru House where I was born A-flat or G (PP). (Peaceful Theme) 1 chorus For exit -play with piano -I will let you know where to play- (just a few spots) Nat....</p> <p>"Accordion for recording."</p> <p>Contents: Overture (3 p.). The angel (1 p.) Entr'acte I (3 p.). Laundress [includes Tourne mon moulin] (2 p.). Lend me a bob (2 p.). Entr'acte II (2 p.). Yvette (1 p.)</p>
b. 6, f. 133	<p><i>[Paris '90. (Sketches)]</i>  <i>18 leaves of music ; various sizes.</i>            Holograph in pencil and ink.</p> <p>Badger-part 1 dated: Aug. 7.</p> <p>"Can-Can" dated: April 23, 1951.</p>
b. 6, f. 134	<p><i>[Paris '90. Angel]</i> The angel (Paris '90) / Kay Swift.  <i>1 manuscript vocal score (1 p.); 33 cm.</i>            Copyist's manuscript in ink, annotations in pencil and red pencil.</p>
b. 6, f. 135	<p><i>[Paris '90. Belle conchita]</i>  <i>1 manuscript piano score (3 p.); 35 cm.</i>            Holograph in ink, annotations in pencil, and pasted in.</p> <p>Incomplete, lacks p. 1-2.</p>
b. 6, f. 136	<p><i>[Paris '90. Berthe la sourde]</i> Berthe la sourde / music and lyrics by Kay Swift.  <i>1 manuscript vocal score (2 p.); 32 cm.</i>            Holograph in ink, annotations in pencil and blue ink.</p> <p>Note at top of page 1: Copy for Katherine.</p>
b. 6, f. 137	<p><i>[Paris '90. Berthe la sourde (Sketches)]</i>  <i>8 leaves of music (5 + 3); 32 cm.</i>            Copyist's manuscript in pencil and ink, annotations in red pencil.</p> <p>5 p. are manuscript score [top of page 1 numbered: 16F]</p> <p>3 p. are sketches.</p>
b. 6, f. 138	<p><i>[Paris '90. Boston schoolteacher]</i>  <i>2 manuscript piano scores (1 p., 1 p.); 32 cm., 32 cm.</i>            Copyist's manuscript in ink, annotations in pencil and red pencil.</p> <p>2 versions.</p>
b. 6, f. 139	<p><i>[Paris '90. Calliope]</i> Calliope / music and lyrics by Kay Swift.  <i>1 manuscript vocal score (5 p.); 32 cm.</i>            Holograph in ink.</p>



## Subseries I.A: Stage Works &gt; Paris '90 (continued)

b. 6, f. 139	<p><i>[Paris '90. Calliope]</i> Final chorus of "Calliope" with key change at close. / Kay Swift.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph in ink.</p>
b. 6, f. 140	<p><i>[Paris '90. Calliope]</i> Cue 22 : Interlude : Calliope ; arr. by Danny Mendelsohn.  <i>1 manuscript vocal score (4 p.) ; 31 cm.</i>  Copyist's manuscript in pencil, annotations in pencil and red pencil.</p>
b. 6, f. 141	<p><i>[Paris '90. Calliope]</i> Calliope / words and music by Kay Swift -- New York : Chappell, 1952.  <i>1 manuscript vocal score (4 p.) ; 31 cm.</i>  Photocopy.</p>
b. 6, f. 142	<p><i>[Paris '90. Calliope, arr.]</i> Calliope : from "Paris '90" / Kay Swift.  <i>1 manuscript score (11 p.) ; 32 cm.</i>  Holograph in pencil, annotations in green ink.  Incomplete, lacks all after p. 11.  Arr. for: voice, piano I, piano II, double bass, and percussion.  Incomplete second p. 9 laid in.</p>
b. 6, f. 143	<p><i>[Paris '90. Calliope, arr.]</i> Calliope / Kay Swift (from "Paris '90")  <i>1 manuscript score (9 p.) + 2 manuscript parts ; 36 cm.</i>  Holograph in pencil, annotations in ink.  Arr. for: percussion, voice, piano, and double bass.  Parts for: double bass and percussion.  Parts are holograph (?) in ink.</p>
b. 6, f. 143	<p><i>[Paris '90. Calliope, arr.]</i> Calliope / words &amp; music Kay Swift ; arr. W. Bolcom, 1986.  <i>1 manuscript score (15 p.) ; 44 cm.</i>  Copyist's manuscript (photocopy).  Arr for: flute I, flute II + piccolo, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, horn I, horn II, trumpet I, trumpet II, trombone, percussion, harp, piano, voice, violin I, violin II, viola, violoncello, and double bass.  Dated: 1986.</p>
b. 6, f. 144	<p><i>[Paris '90. Calliope (Sketches)]</i>  <i>6 leaves of music ; various sizes.</i>  Holograph in pencil.</p>
b. 6, f. 145	<p><i>[Paris '90. Duchess of Verprés]</i>  <i>1 manuscript piano score (2 p.) ; 32 cm.</i>  Copyist's manuscript in ink, annotations in pencil.</p>
b. 6, f. 146	<p><i>[Paris '90. House where I was born]</i> The house where I was born.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph in pencil.</p>

## Subseries I.A: Stage Works &gt; Paris '90 (continued)

b. 6, f. 146	<p><i>[Paris '90. House where I was born]</i> House where I was born / music and lyrics by Kay Swift.  <i>1 manuscript part (1 p.) ; 35 cm.</i>  Holograph in ink, annotations in pencil.  Vocal line with text.  Bottom and verso of page 1 contain sketches for "Keep On Keeping On" (dated: June 13,'85) (see 9/284)</p>
b. 6, f. 147	<p><i>[Paris '90. Lady of fashion]</i> En voiture (Paris chic)  <i>1 manuscript piano score (1 p.) ; 19 cm.</i>  Holograph in pencil.  Printed on bottom of paper: Manufactured for George Gershwin.</p>
b. 6, f. 148	<p><i>[Paris '90. Lend me a bob till Monday]</i> Lend me a bob (till Monday) / Kay Swift.  <i>1 manuscript vocal score (2 p.) ; 35 cm.</i>  Holograph (?) in ink.</p>
b. 6, f. 149	<p><i>[Paris '90. Madame Arthur]</i> Mme. Arthur [St Lazare (crossed out)] : Piano-solo + voice.  <i>1 manuscript piano score (2 p.) ; 32 cm.</i>  Copyist's manuscript in ink.  Includes voice cues without text.</p>
b. 6, f. 149	<p><i>[Paris '90. Madame Arthur]</i>  <i>1 manuscript vocal score (1 p.) ; 35 cm.</i>  Copyist's manuscript in ink.</p>
b. 6, f. 150	<p><i>[Paris '90. Overture]</i> Overture ("Calliope") / Kay Swift.  <i>1 manuscript piano score (4 p.) ; 32 cm.</i>  Holograph in ink, annotations in pencil and pasted in.</p>
b. 26, f. 716	<p><i>[Paris '90. Overture]</i>  <i>1 manuscript score (6 p.) ; 41 cm.</i>  Holograph (?) manuscript in pencil, annotations in pencil.  Incomplete, lacks all after p. 6.</p>
b. 26, f. 716	<p><i>[Paris '90. Overture]</i>  <i>1 manuscript score (3 p.) ; 44 cm.</i>  Copyist's manuscript (possibly holograph) in pencil.  Incomplete, lacks all after p. 3.</p>
b. 6, f. 151	<p><i>[Paris '90. Peaceful theme]</i>  <i>1 manuscript piano score (2 p.) ; 31 cm.</i>  Copyist's manuscript in ink.  On label: Full piano copy of 16D, (cue: It's from the dwarf.) Berthe La Sourde.</p>
b. 6, f. 151	<p><i>[Paris '90. Peaceful theme]</i>  <i>1 manuscript piano score (1 p.) ; 32 cm.</i>  Copyist's manuscript in ink, annotations in pencil and red pencil.</p>

## Subseries I.A: Stage Works &gt; Paris '90 (continued)

b. 6, f. 152	<p><i>[Paris '90. St. Lazare]</i> St. Lazare / Aristide Briant ; Kay Swift.  <i>1 manuscript vocal score (2 p.) ; 31 cm.</i>            Copyist's manuscript in ink, annotations in pencil.</p>
b. 6, f. 153	<p><i>[Paris '90. Selections]</i>  <i>7 p. of musical cues ; various sizes.</i>            Copyist's manuscript in pencil and ink, annotations in pencil, and red and blue pencil.            Contents: Cue sheet. Tourne, mon moulin [9A]. Goulue cues [14A, 14B, 14C.]. Lion tmer [15A, 15B]. Lion tamer finale [15C]. Berthe la sourde [16F, 16G]. Berthe la sourde [16H, 16I].</p>
b. 6, f. 154	<p><i>[Paris '90. Tourne, mon moulin]</i>  <i>1 manuscript vocal score (3 p.) ; 31 cm.</i>            Copyist's manuscript in ink, annotations in pencil, ink, and red and blue pencil.</p>
b. 6, f. 155	<p><i>[Paris '90. Waltz I heard in a dream]</i>  <i>2 manuscript chorus scores (2 p., 2 p.) ; 31 cm.</i>            Copyist's manuscript in pencil, annotations in red pencil.            Arrangement by Danny Mendelsohn.            For girls I &amp; II, Tenor, Baritone, and Bass.</p>
b. 6, f. 156	<p><i>[Paris '90. Waltz I heard in a dream]</i> The waltz I heard in a dream / words and music by Kay Swift -- New York : Chappell, 1952.  <i>1 vocal score (5 p.) ; 31 cm.</i>            Photocopy.</p>
b. 6, f. 157	<p><i>[Sarah was there. "Dark" theme for Sarah's entrance]</i> "Dark" theme for Donna Sarah's entrance.  <i>1 manuscript piano score (1 p.) ; 32 cm.</i>            Holograph in pencil.            Written for proposed musical based on four television scripts by George Oppenheimer (see 14/56)</p>
b. 6, f. 157	<p><i>[Sarah was there. Donna Sarah's recitative]</i> Donna Sarah's recitative.  <i>1 manuscript vocal score (1 p.) ; 32 cm.</i>            Holograph in ink.            Stamped on bottom: Music and Lyrics by Kay Swift.</p>
b. 6, f. 157	<p><i>[Sarah was there. Donna Sarah's tango with Jerry Bergen]</i> Donna Sarah's tango with Jerry Bergen.  <i>1 manuscript piano score (1 p.) ; 35 cm.</i>            Holograph in ink, annotations in pencil.</p>
b. 6, f. 157	<p><i>[Sarah was there. Napoleon song]</i> The Napoleon song.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>            Holograph in ink, annotations in pencil.            Lacks lyric.</p>
b. 6, f. 157	<p><i>[Sarah was there. Preparations for Donna Sarah's entrance]</i> Preparation for Donna Sarah's entrance - to be interrupted. (and for possible use elsewhere, under scene)  <i>1 manuscript piano score (2 p.) ; 32 cm.</i>            Holograph in ink, annotations in pencil.</p>

## Subseries I.A: Stage Works (continued)

b. 6, f. 157	<p><i>[Sarah was there. Sarah was there]</i> Verse : "Sarah was there" / Kay Swift. 1 manuscript vocal score (2 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Cover in pencil.</p>
b. 6, f. 157	<p><i>[Sarah was there. Sarah was there]</i> Refrain: "Sarah was there" / Kay Swift. 1 manuscript vocal score (2 p.) ; 32 cm.</p> <p>Holograph in ink.</p>
b. 6, f. 157	<p><i>[Sarah was there. Vienna]</i> Waltz (Vienna) 1 manuscript vocal score (4 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Lacks lyrics (see 14/62).</p>
b. 6, f. 158	<p><i>[Spring again]</i> 1 vocal score (various pagings) ; 32 cm.</p> <p>Conflation of copyist's manuscript (photostat), Kay Swift's manuscript in ink (annotations in ink), and printed music.</p> <p>Arrangement by Deems Taylor of music by Puccini, with lyrics by Kay Swift.</p> <p>Numbering of pieces is inconsistent and conflicting.</p> <p>A possible order, observed here, is suggested by the annotated script (14/64).</p> <p>Contents: Waiters have a wonderful time (4 p.). You're impossible to please (5 p.). Once in a dream world (7 p.). Lonely (7 p., 2 copies). Call it love (6 p.). I'd forgotten (7 p.). [Order unknown or not listed in script, in alphabetical order: Maurice's air "To an Alley cat" (4 p.). Third act ballet (15 p.). Twilight is falling (Kay Swift's manuscript) (7 p.). Without a guiding star (5 p.)]</p>
b. 6, f. 159	<p><i>[What if I should haunt you with a minor strain]</i> What if I should haunt you with a minor strain? / Kay Swift. 1 manuscript part (1 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Vocal line with text.</p> <p>Music also set to lyric entitled "When You Hear This Music Remember Me" (see next entry)</p> <p>There are 3 versions of the proposal for this work in 14/73: What if I should haunt you with a minor strain? : music and lyrics by Kay Swift -- When you hear this music, remember me : music by Kay Swift ; lyrics by Ralph Freed (2 versions [on 2 manuscripts: Pantomime-ballet])</p>
b. 6, f. 159	<p><i>[What if I should haunt you with a minor strain]</i> When you hear this music (remember me) / music by Kay Swift ; lyric by Ralph Freed. 1 manuscript vocal score (7 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Music is also set to lyric entitled "What If I Should Haunt You With a Minor Strain?" (see previous entry)</p>
b. 6, f. 159	<p><i>[What if I should haunt you with a minor strain]</i> When you hear this music. 1 manuscript piano score (1 p.) ; 31 cm.</p> <p>Holograph in pencil.</p> <p>Incomplete.</p>

## Subseries I.B: Individual Songs

*[Beautiful time]*

See [One last look] (7/203)

b. 6, f. 160	<p><i>[Bee song]</i> The bee song / lyrics by Carolyn Kramer ; music by Kay Swift. 1 manuscript part (2 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p>
b. 6, f. 160	<p><i>[Bee song]</i> 1 manuscript vocal score (2 p.) ; 29 cm.</p> <p>Holograph in pencil.</p> <p>Incomplete, lacks all after p. 2.</p>
b. 6, f. 160	<p><i>[Bee song]</i> 1 manuscript vocal score (9 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Incomplete, lacks all before p. 9.</p> <p>First line:...lived there in B's flat for the rest of their life.</p>
b. 6, f. 160	<p><i>[Bee song (Sketches)]</i> 4 leaves of music ; 32 cm.</p> <p>Holograph in pencil and ink.</p> <p>Vocal line with text.</p> <p>1 page dated: 6/20/'76.</p> <p>1 page dated: 6/18/1976; 6/17/1976; 6/20/76.</p>
b. 6, f. 161	<p><i>[Birthday songs]</i> 6 p. of music ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p> <p>Note at top of 1 p.: For Andy: Sept.29.'41.</p> <p>Three songs written for the birthdays of Andrea Kaufman, one of Kay Swift and James Warburg's three daughters; John van Nostrand Dorr; and Mary Hasker, a friend of Kay Swift.</p>
b. 6, f. 162	<p><i>[Boots]</i> Boots / words by Rudyard Kipling ; Katharine Faulkner Swift. 1 manuscript vocal score (3 p.) ; 34 cm.</p> <p>Holograph (?) in ink.</p> <p>Note at top of page 1: To Mr. Arthur Johnstone.</p> <p>Dated: Sept. 3, 1911.</p>
b. 6, f. 162	<p><i>[Boots]</i> Boots / words by Rudyard Kipling ; music by [K. F. Swift (crossed out)] Katharine Faulkner Swift. 1 manuscript vocal score (4 p.) ; 35 cm.</p> <p>Holograph (?) in ink.</p>

## Subseries I.B: Individual Songs (continued)

b. 6, f. 163	<i>[The circus is a fam'ly affair]</i> The circus is a fam'ly affair / music and lyrics by Kay Swift. <i>1 manuscript vocal score (5 p.) ; 32 cm.</i> Holograh in ink.
b. 6, f. 163	<i>[The circus is a fam'ly affiar]</i> The circus is a fam'ly affair. <i>1 manuscript vocal score (5 p.) ; 32 cm.</i> Holograph in pencil. Incomplete, lacks all after p. 5.
b. 6, f. 164	<i>[The circus is a fam'ly affair]</i> The circus is a fam'ly affair. <i>1 manuscript vocal score (2 p.) ; 32 cm.</i> Holograph in ink. Incomplete, lacks text and all after p. 2.
b. 6, f. 164	<i>[The circus is a fam'ly affair]</i> The circus is a fam'ly affair / music and lyrics by Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (7 p.) ; 32 cm.</i> Holograph in pencil, annotations in ink. Incomplete, lacks p. 7. 2 copies (1 complete photocopy, annotations in ink)
b. 6, f. 164	<i>[The circus is a fam'ly affair]</i> <i>1 manuscript vocal score (5 p.) ; 32 cm.</i> Holograph in pencil. Incomplete, lacks p. 1-4 and all after p. 5.
b. 6, f. 165	<i>[The circus is a fam'ly affair (Sketches)]</i> <i>6 leaves of music ; various sizes.</i> Holograph in pencil and ink. 1 page dated: 7/13/74. 1 page dated: 7/14/74.
b. 6, f. 166	<i>[Corny, but nice]</i> Corny, but nice / music and lyrics Kay Swift. <i>1 manuscript vocal score (4 p.) ; 31 cm.</i> Holograph in ink.  Note at top of page 1: FIRST PIANO COPY. USED IN TORONTO. SEE ENVELOPE MARKED ORIGINAL COPY, NEG. + PHOTOPRINT.
b. 6, f. 166	<i>[Corny, but nice]</i> Corny, but nice / music and lyric by Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (4 p.) ; 33 cm.</i> Holograph (photostat)
b. 6, f. 166	<i>[Corny, but nice]</i> Corny, but nice / music and lyrics by Kay Swift. <i>1 manuscript part (1 p.) ; 31 cm.</i> Holograph in ink, annotations in ink. Vocal line with text. At top: Lead sheet.

## Subseries I.B: Individual Songs (continued)

b. 6, f. 167	<p><i>[The dark wind plays a lovely tune]</i> The dark wind plays a lonely tune / lyric by Kay Swift ; music by Spanish composer.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph in pencil, annotations in ink.  The composer is Roger Machado.</p>
b. 6, f. 167	<p><i>[The dark wind plays a lonely tune]</i> The dark wind plays a lonely tune / by Roger Machado ; original Spanish text Leyenda de la Petenera ; English lyrics by Kay Swift -- New York : Ricordi, 1953.  <i>1 vocal score (3 p.) ; 31 cm.</i>  2 copies</p>
b. 6, f. 168	<p><i>[The diet song]</i> The diet song / Kay Swift.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph in ink.  Lacks text.</p>
b. 6, f. 169	<p><i>[Ding-dong-a ding-dong]</i> Ding-dong-a ding-dong / Kay Swift  <i>1 manuscript chorus score (3 p.) ; 32 cm.</i>  Holograph in pencil, annotations in ink.  Includes piano accompaniment.  Dated: June 24.</p>
	<p><i>[Doggie]</i>  See [Songs. Selections] (8/236)</p>
b. 6, f. 170	<p><i>[Every time a star falls]</i> Every time a star falls / lyric - Ralph Freed.  <i>1 manuscript part (1 p.) ; 31 cm.</i>  Lacks text.  Unidentified sketches at top and on verso.  Sketch for "Now and Always" at bottom.</p>
b. 6, f. 171	<p><i>[Fighting on the home-front wins]</i> Fighting on the home-front wins.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in pencil.  Vocal line with text.</p>
b. 6, f. 172	<p><i>[Five o'clock feelin's]</i> The five o'clock feelin's.  <i>1 manuscript vocal score (4 p.) ; 32 cm.</i>  Holograph in pencil.  Incomplete, lacks all after p. 4.</p>
b. 6, f. 173	<p><i>[Flowering tree]</i> Flowering tree.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in pencil.  Vocal line with text.</p>

## Subseries I.B: Individual Songs (continued)

b. 6, f. 174	<p><i>[Fountain of youth]</i> The fountain of youth / music by Roger Machado ; lyrics by Kay Swift. 1 manuscript vocal score (2 p.) ; 32 cm.</p> <p>Manuscript in Kay Swift's hand in pencil.</p> <p>Incomplete, lacks all after p. 2.</p>
b. 6, f. 175	<p><i>[Four young fellers on a holiday]</i> Four young fellers on a holiday. 1 manuscript part (2 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Vocal line with text.</p>
b. 6, f. 176	<p><i>[Fresh woods and pastures new]</i> Fresh woods and pastures new. 1 manuscript vocal score (2 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Lacks text.</p>
	<p><i>[Fresh woods and pastures new (Sketches)]</i></p> <p>See also [One last look] (7/203)</p>
b. 6, f. 177	<p><i>[God is our refuge]</i> God is our refuge / music by [B.F. Seale (erased)] 1 manuscript chorus score (17 p.) ; 32 cm.</p> <p>Holograph in pencil, on transparencies.</p> <p>3 copies (2 photocopy, 1 annotated in red pencil)</p> <p>At top of 1 photocopy: Music by B.F. Seale.</p> <p>Pasted onto 1 photocopy: Kay Swift.</p> <p>Found in envelope marked: Original (repro paper) and [2 (crossed out)] 3 copies (1 copy at office-4/28/64) of Psalm 46 ("God Is My Refuge") for 5 voices, a capella Kay Swift (Pseudonym "B.F. Seale" is on the music, as it was needed for contest March 1, '63) School of Music Syracuse University Syracuse 10, N.Y.</p>
b. 6, f. 178	<p><i>[God is our refuge]</i> God is our refuge / music by Kay Swift A.S.C.A.P. 1 manuscript chorus score (3 p.) ; 32 cm.</p> <p>Holograph in pencil, on transparencies.</p> <p>Incomplete.</p>
b. 6, f. 179	<p><i>[God is our refuge (Sketches)]</i> 6 leaves of music ; 32 cm.</p> <p>Holograph in pencil.</p> <p>"Ps. 149 March 3".</p>
b. 6, f. 180	<p><i>[Great big piece of chalk]</i> "Chalk" / Mel Howard ; Kay Swift. 1 manuscript part (8 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p> <p>Includes percussion cues.</p> <p>Incomplete, lacks all after p. 8.</p>



## Subseries I.B: Individual Songs (continued)

b. 6, f. 180	<p><i>[Great big piece of chalk]</i>  <i>1 manuscript part (2 p.) ; 32 cm.</i>  Holograph in pencil.  Vocal line with text.  Page 2 contains sketch for lyric and unidentified musical sketches.</p>
b. 6, f. 180	<p><i>[Great big piece of chalk]</i> A great big piece of chalk / words by Mel Howard ; music by Kay Swift -- London : Peter Maurice, 1958.  <i>1 vocal score (3 p.) ; 28 cm.</i>  See also [There's no escape] (8/240)</p>
b. 6, f. 181	<p><i>[Happiest pair in town (Sketches)]</i>  <i>1 leaf of music ; 32 cm.</i>  Holograph in pencil.  At top: Patter for "Happiest Pair In Town."</p>
b. 6, f. 182	<p><i>[Happy new year]</i> Happy new year / lyrics-Freed ; music-Swift.  <i>1 manuscript part (1 p.) ; 31 cm.</i>  Holograph in ink, annotations in pencil.  Vocal line with text.</p>
b. 7, f. 183	<p><i>[I bought a horse in Saratoga]</i>  <i>1 manuscript piano part (1 p.) ; 32 cm.</i>  Holograph in ink.  Incomplete.  Lacks text.  Note at bottom: Incomplete - End of "I bought a horse in Saratoga."</p>
b. 7, f. 184	<p><i>[I hate the bard]</i>  <i>1 manuscript vocal score (8 p.) ; 32 cm.</i>  Holograph in ink.  Incomplete, lacks p. 1-2 and all after p. 8.  Lyrics by Kay Swift and Hunter Galloway (see complete lyric in 15/438)</p>
b. 7, f. 185	<p><i>[I want something grand]</i> I want something grand.  <i>1 manuscript vocal score (2 p.) ; 34 cm.</i>  Holograph in pencil.  At top of page 1: Chorus.</p>
b. 7, f. 185	<p><i>[I want something grand]</i> I want something grand.  <i>1 manuscript part (1 p.) ; 34 cm.</i>  Holograph in pencil.  Vocal line lacks most text.</p>

## Subseries I.B: Individual Songs (continued)

b. 7, f. 186	<p><i>[I'd walk a mile for you]</i> I'd walk a mile for you / lyrics by Al Silverman [i.e., Stillman] ; music by Kay Swift.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph (?) in ink, annotations in pencil.  Stamped on all p: MUSIC LIBRARY ARNOLD JOHNSON.  2 copies (1 negative photostat)  Photostat found with "A Little Bit of Independence" (see entry under Music by Other Composers) and letter in folder marked: Photostat of "I'd Walk A Mile For You" by K.S. + Al Stillman plus letter to people who stole (consciously or not) the song + published it.  "A Little Bit of Independence" and correspondence laid in.  Al Stillman was staff lyricist at Radio City Music Hall.  Written for Radio City, ca. 1935.</p>
b. 7, f. 187	<p><i>[I'm all washed up with love]</i> I'm all washed up with love / by Swift + Silverman [i.e., Stillman] ; arr. Moss.  <i>1 manuscript vocal score (4 p.) ; 28 cm.</i>  Copyist's manuscript (photocopy)  Includes instrumental cues.  Written for Radio City, ca. 1935.</p>
b. 7, f. 188	<p><i>[Impression Fausse]</i> Impression Fausse (dance souris trotte) ; Paul Verlaine ; Katharine Swift.  <i>1 manuscript vocal score (4 p.) ; 34 cm.</i>  Holograph in ink.</p>
b. 7, f. 189	<p><i>[Jerusalem, Jerusalem (Sketches)]</i> Jerusalem, Jerusalem.  <i>1 leaf of music : 32 cm.</i>  Holograph in pencil, annotations in ink.</p>
	<p><i>[Kitty]</i>  See [Songs. Selections] (8/236)</p>
b. 7, f. 190	<p><i>[Let's take a walk around the west branch]</i> Let's take a walk around the west branch / Kay Swift  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in ink.  Vocal line with text.</p>
b. 7, f. 191	<p><i>[Little church around the corner]</i> Little church around the corner / by Swift- Stillman.  <i>1 manuscript vocal score (4 p.) ; 32 cm.</i>  Copyist's manuscript in pencil, annotations in ink and red pencil.  Includes instrumental cues.  At top of page 1: Joyce and....  Written for Radio City, ca. 1935.</p>

## Subseries I.B: Individual Songs (continued)

b. 7, f. 191	<p><i>[Little church around the corner]</i> The little church around the corner / [music] by Kay Swift + A. Silverman [i.e., Stillman]  <i>1 manuscript vocal score (5 p.) ; 32 cm.</i>            Copyist's manuscript (photocopy)            Incomplete, lacks p. 2-4.</p>
b. 7, f. 192	<p><i>[Little church around the corner]</i>  <i>1 manuscript chorus (19 p.) ; 32 cm.</i>            Copyist's manuscript (photocopy), annotations in pencil, blue pencil, and ink.            At top of p. 17: Duet version.            Stamped at bottom of p. 17 and 18: RADIO CITY MUSIC HALL.            Incomplete, lacks all before p. 17.</p>
b. 7, f. 192	<p><i>[Little church around the corner]</i> Lyric Al Stillman ; tune Kay Swift.  <i>1 manuscript part (2 p.) ; 32 cm.</i>            Holograph in pencil.</p>
b. 7, f. 193	<p><i>[Little friend]</i>  <i>1 manuscript vocal score (2 p.) ; 32 cm.</i>            Holograph in pencil.            Incomplete, lacks p. 1.            First line:...friend, your day is still far away.</p>
b. 7, f. 194	<p><i>[Long run]</i> The long run.  <i>1 manuscript vocal score (1 p.) ; 32 cm.</i>            Holograph in pencil.</p>
b. 7, f. 194	<p><i>[Long run]</i> The long run.  <i>2 manuscript parts (1 p., 1 p.) ; 32 cm.</i>            Holograph in pencil.            Vocal line with text.            Unidentified sketches on verso of 1 manuscript (dated: Dec. 8, 12.25 a.m.)</p>
b. 26, f. 717	<p><i>[Man, have pity on man]</i> Man, have pity on man / music by Kay Swift ; orchestrated by Don Rose ; text by - Ursula Vaughn [sic] - Williams, from - "Noah's ark."  <i>1 manuscript score (11 p.) ; 44 cm.</i>            Copyist's manuscript in ink, on transparencies.            On cover: "Man, have pity on man" Music by Kay Swift Long score, orchestrated by Don Rose            Poem by Ursula Vaughn [sic] Williamanuscript            Dated: Sept. 25, 1970.</p>
b. 7, f. 195	<p><i>[Man, have pity on man]</i> Man, have pity on man / music by Kay Swift ; text by Ursula [Vaughn (crossed out)] Vaughan Williams, from "Noah's ark."  <i>1 manuscript vocal score (5 p.) ; 32 cm.</i>            Holograph (photocopy), annotations in pencil, red pencil, and ink.            Dated: 1972.</p>

## Subseries I.B: Individual Songs (continued)

b. 7, f. 195	<p><i>[Man, have pity on man]</i> Man, have pity on man / music by Kay Swift ; poem by Ursula Vaughn [sic] Williams.  <i>1 manuscript vocal score (4 p.) ; 32 cm.</i>  Holograph in ink, annotations in blue ink and pasted in.  Text in blue ink.  Incomplete, lacks p. 3.  2 copies (1 complete photocopy).</p>
b. 7, f. 195	<p><i>[Man, have pity on man]</i>  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>  Holograph in black and blue ink.  Incomplete, lacks p. 1 and all after p. 3.  See also [Shoana] (8/233)</p>
b. 7, f. 196	<p><i>[Marcelle knows best]</i> Marcelle knows best.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in pencil.  Part for chorus.  Includes instrumental cues.</p>
b. 7, f. 197	<p><i>[The Michigan band]</i> The Michigan band.  <i>1 manuscript score (5 p.) ; 36 cm.</i>  Holograph in ink.  Incomplete, lacks all after p. 5.</p>
b. 7, f. 197	<p><i>[The Michigan band]</i>  <i>1 manuscript condensed score (16 p.) ; 32 cm.</i>  Holograph in pencil.  Incomplete, lacks all before p. 12 and after p. 16.</p>
b. 7, f. 198	<p><i>[The most beautiful time of the year]</i> The most beautiful time of the year / Kay Swift ; lyrics-Ralph Freed.  <i>1 manuscript piano score (1 p.) ; 32 cm.</i>  Holograph (?) in ink.  Unidentified sketches on verso.  Written possibly for proposed musical Here's the Pitch (see 13/34).</p>
b. 7, f. 198	<p><i>[The most beautiful time of the year]</i> The most beautiful time of the year / Swift ; Freed.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in ink.  Vocal line with text.</p>
b. 7, f. 199	<p><i>[My thoughts are like the little birds]</i> My thoughts are like the little birds / text by Grace H. Duffield ; music by Katharine Faulkner Swift.  <i>1 manuscript vocal score (2 p.) ; 35 cm.</i>  Holograph (?) in ink.</p>

## Subseries I.B: Individual Songs (continued)

	<p><i>[Nice to be nice]</i> See [Write a song for me (Sketches)] (9/264)</p>
b. 7, f. 200	<p><i>[Nihil]</i> Nihil. 1 manuscript vocal score (2 p.); 34 cm. Holograph in ink.</p>
b. 7, f. 201	<p><i>[Now and always]</i> Now and always / music and lyrics Kay Swift A.S.C.A.P. 1 manuscript part (1 p.); 32 cm. Copyist's manuscript (photocopy). Vocal line with text.</p>
	<p><i>[Now and always (Sketches)]</i> See [Every time a star falls] (6/170)</p>
b. 7, f. 202	<p><i>[One last look]</i> One last look / lyrics and music by Kay Swift. 1 manuscript vocal score (3 p.); 32 cm. Holograph in ink.</p>
b. 7, f. 202	<p><i>[One last look]</i> One last look / music and lyrics by Kay Swift. 1 manuscript vocal score (2 p.); 32 cm. Holograph (?) in ink, annotations in pencil and ink. Incomplete.</p>
b. 7, f. 202	<p><i>[One last look]</i> One last look. 1 manuscript vocal score (1 p.); 30 cm. Holograph in ink. Incomplete, contains first 3 measures only, and lacks text.</p>
b. 7, f. 203	<p><i>[One last look]</i> One last look. 1 manuscript vocal score (2 p.); 32 cm. Holograph in pencil and ink. Incomplete, contains verse only, and lacks text.</p>
b. 7, f. 203	<p><i>[One last look]</i> One last look / Kay Swift 1 manuscript vocal score (2 p.); 32 cm. Holograph in pencil. Partially texted. Incomplete, lacks all after p. 2.</p>
b. 7, f. 203	<p><i>[One last look]</i> On last look / Kay Swift (music and lyrics) 1 manuscript part (1 p.); 32 cm. Holograph in ink, annotations in pencil. Vocal line with text. Verso contains verse to "Beautiful Time."</p>

## Subseries I.B: Individual Songs (continued)

b. 7, f. 203	<p><i>[One last look (Sketches)]</i>  <i>1 leaf of music ; 32 cm.</i>  Holograph in pencil.  At top: Verse to "One Last Look."  Includes sketches for "Fresh Woods and Pastures" and "Parents."</p>
b. 7, f. 204	<p><i>[Parents] Parents.</i>  <i>1 manuscript vocal score (2 p.) ; 32 cm.</i>  Holograph in ink.  Incomplete.</p>
	<p><i>[Parents (Sketches)]</i>  See [One Last Look] (7/203)</p>
	<p><i>[Piggie]</i>  See [Songs. Selections] (8/236)</p>
b. 7, f. 205	<p><i>[Prayer with a beat] Prayer with a beat / music and lyric Kay Swift A.S.C.A.P.</i>  <i>1 manuscript vocal score (4 p.) ; 32 cm.</i>  Holograph in pencil, annotations in pencil.  Note on p. 4: FRED AHLERT 1619 B'WAY.</p>
b. 7, f. 205	<p><i>[Prayer with a beat] Prayer with a beat / music and lyrics: Kay Swift A.S.C.A.P.</i>  <i>1 manuscript vocal score (5 p.) ; 32 cm.</i>  Copyist's manuscript (photocopy).</p>
b. 7, f. 205	<p><i>[Prayer with a beat] Prayer with a beat / music ... lyrics Kay Swift A.S.C.A.P.</i>  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Copyist's manuscript (photocopy)  Vocal line with text.</p>
b. 7, f. 206	<p><i>[Poems in praise of practically nothing] Poems in praise of practically nothing (five excerpts) / Samuel Hoffenstein ; Kay Swift.</i>  <i>1 manuscript vocal score (12 p.) ; 32 cm.</i>  Holograph in ink, annotations in pencil.</p>
b. 7, f. 206	<p><i>[Poems in praise of practically nothing] Poems in praise of practically nothing / Samuel Hoffenstein ; Kay Swift.</i>  <i>2 manuscript parts (3 p., 3 p.) ; 32 cm., 35 cm.</i>  Holograph in ink.  Vocal line with text.  2 versions.</p>
b. 7, f. 207	<p><i>[Psalm 47 (Sketches)]</i>  <i>1 page of music ; 32 cm.</i>  Holograph in pencil and ink.</p>

## Subseries I.B: Individual Songs (continued)

b. 7, f. 208	<p><i>[Reaching for the brass ring]</i> Reaching for the brass ring / Kay Swift. 1 manuscript score (120 P.); various sizes.</p> <p>Copyist's manuscript (possibly holograph) in pencil, annotations in red pencil and ink.</p> <p>Contents: Reaching for the brass ring. Smiling Betsy. John likes it when the wind blows. Upside down. I've got a horse. The sleepy song. My teeny restaurant. Bath time. Ridin' his bike.</p>
b. 7, f. 209-217	<p><i>[Reaching for the brass ring]</i> 156 manuscript parts; 32 cm.</p> <p>Copyist's manuscript in ink, annotations in pencil, red and blue pencil, ink, and pasted in.</p> <p>Parts for score in 7/208.</p> <p>Inventory lists found with parts laid in.</p> <p>Some 2 copies (1 photocopy, some annotated).</p> <p>Contents: Bath time. I've got a horse. John likes it when the wind blows. My teeny restaurant. Reaching for the brass ring. Ridin' his bike. The sleepy song. Smiling Betsy. Upside down.</p>
b. 7, f. 218	<p><i>[Reaching for the brass ring]</i> I've got a horse / Kay Swift A.S.C.A.P. 1 manuscript condensed score ([58] p.); 32 cm.</p> <p>Copyist's manuscript in ink, annotations in pencil, red and blue pencil, and pasted in.</p> <p>Condensed score of 7/208.</p> <p>2 copies (1 negative photostat)</p> <p>Photostats found in envelope marked: MASTER NEGATIVES "BRASS RING" (9 SONGS) (CONDUCTOR'S SCORES) NOTE: THE SONGS ARE NOW IN ORDER FOR PURPOSE OF MAKING COPIES IN THE FUTURE. THEY ARE NUMBERED FROM 1 TO 57. ALSO, MAESTROSTAT SPECIAL TRANSPARENCY MASTER COPIES.</p> <p>Contents: I've got a horse. Upside down. Ridin' his bike. My teeny restaurant. John likes it when the wind blows. Smiling Betsy. Bath time. The sleepy song. Reaching for the brass ring.</p>
b. 8, f. 219	<p><i>[Reaching for the brass ring. Bath time]</i> Bath time / music and lyrics by Kay Swift. 1 manuscript vocal score (3 p.); 32 cm.</p> <p>Copyist's manuscript in ink, on transparencies.</p>
b. 8, f. 219	<p><i>[Reaching for the brass ring. Bath time]</i> Bath time / music + lyrics Kay Swift A.S.C.A.P. 1 manuscript vocal score (2 p.); 32 cm.</p> <p>Holograph (photostat), annotations in pencil.</p>
b. 8, f. 219	<p><i>[Reaching for the brass ring. Bath time]</i> Bath time / Kay Swift. 1 manuscript vocal score (3 p.); 28 cm.</p> <p>Holograph (photostat)</p>
b. 8, f. 220	<p><i>[Reaching for the brass ring. I've got a horse]</i> I've got a horse / music and lyrics by Kay Swift A.S.C.A.P. 1 manuscript vocal score (5 p.); 31 cm.</p> <p>Holograph (negative photostat), annotations in white ink.</p>
b. 8, f. 221	<p><i>[Reaching for the brass ring. John likes it when the wind blows]</i> John likes it when the wind blows / music and lyrics by Kay Swift. 1 manuscript vocal score (3 p.); 29 cm.</p> <p>Holograph (photostat)</p>

## Subseries I.B: Individual Songs (continued)

b. 8, f. 221	<i>[Reaching for the brass ring. John likes it when the wind blows]</i> John likes it when the wind blows / music and lyrics Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (3 p.) ; 32 cm.</i> Holograph (photostat), annotations in pencil and red pencil.
b. 8, f. 222	<i>[Reaching for the brass ring. My teeny restaurant]</i> My teeny restaurant / music and lyrics by Kay Swift. <i>1 manuscript vocal score (4 p.) ; 32 cm.</i> Copyist's manuscript in ink, on transparencies.
b. 8, f. 222	<i>[Reaching for the brass ring. My teeny restaurant]</i> My teeny restaurant / music and lyrics by Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (4 p.) ; 31 cm.</i> Holograph (photostat), annotations in red pencil, ink, and pasted in.
b. 8, f. 222	<i>[Reaching for the brass ring. My teeny restaurant]</i> My teeny restaurant / music and lyrics Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (5 p.) ; 32 cm.</i> Holograph in ink, annotations in red pencil.
b. 8, f. 223	<i>[Reaching for the brass ring. Rachel is the singing one]</i> Rachel is the singing one / music and lyrics by Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (2 p.) ; 32 cm.</i> Holograph in ink, annotations pasted in.  Not in orchestrated version in 7/208.  "Kay Swift : Civilized Pleasure" (Stereo Review, December 1975, p. 108) indicates this song was added to Reaching for the Brass Ring.
b. 8, f. 223	<i>[Reaching for the brass ring. Rachel is the singing one]</i> <i>1 manuscript vocal score (4 p.) ; 32 cm.</i> Holograph in pencil.
b. 8, f. 224	<i>[Reaching for the brass ring. Reaching for the brass ring]</i> Reaching for the brass ring / music and lyrics Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (3 p.) ; 32 cm.</i> Holograph (photostat), annotations in pencil and red pencil.
b. 8, f. 225	<i>[Reaching for the brass ring. Ridin' his bike]</i> Ridin' his bike / music and lyrics by Kay Swift. <i>1 manuscript vocal score (3 p.) ; 32 cm.</i> Copyist's manuscript in ink, on transparencies.
b. 8, f. 225	<i>[Reaching for the brass ring. Ridin' his bike]</i> Ridin' his bike / Kay Swift. <i>1 manuscript vocal. score (4 p.) ; 29 cm.</i> Holograph (photostat)
b. 8, f. 226	<i>[Reaching for the brass ring. Sleepy song]</i> The sleepy song / music and lyrics by Kay Swift. <i>1 manuscript vocal score (4 p.) ; 32 cm.</i> Copyist's manuscript in ink, on transparencies.
b. 8, f. 226	<i>[Reaching for the brass ring. Sleepy song]</i> The sleepy song / music and lyrics Kay Swift A.S.C.A.P. <i>1 manuscript vocal score (5 p.) ; 32 cm.</i> Holograph in ink, annotations in red pencil.



## Subseries I.B: Individual Songs (continued)

b. 8, f. 226	<p><i>[Reaching for the brass ring. Sleepy song]</i> The sleepy song / music and lyrics by Kay Swift A.S.C.A.P. 1 manuscript vocal score (3 p.) ; 30 cm. Holograph (photostat), annotations in pencil, red pencil, ink, and pasted in.</p>
b. 8, f. 227	<p><i>[Reaching for the brass ring. Smiling Betsy]</i> Smiling Betsy / music and lyrics by Kay Swift. 1 manuscript vocal score (5 p.); 32 cm. Copyist's manuscript in ink, on transparencies.</p>
b. 8, f. 227	<p><i>[Reaching for the brass ring. Smiling Betsy]</i> Smiling Betsy / music and lyrics by Kay Swift. 1 manuscript vocal. score (6 p.) ; 28 cm. Holograph (photostat)</p>
b. 8, f. 228	<p><i>[Reaching for the brass ring. Three balloons]</i> Three balloons / music and lyrics by Kay Swift A.S.C.A.P. A.G.A.C. 1 manuscript vocal score (4 p.) ; 32 cm. Holograph in ink.  Not in orchestrated version in 7/208.  "Kay Swift : Civilized Pleasure" (Stereo Review, December 1975, p. 108) indicates this song was added to Reaching for the Brass Ring.</p>
b. 8, f. 228	<p><i>[Reaching for the brass ring. Three balloons]</i> Three balloons / music and lyrics by Kay Swift A.S.C.A.P. 1 manuscript vocal score (3 p.) ; 32 cm. Holograph (negative photostat)</p>
b. 8, f. 228	<p><i>[Reaching for the brass ring. Three balloons, arr.]</i> Three balloons. 1 manuscript score (3 p.) ; 32 cm. Holograph in pencil.  Arr. for: clarinet and piano  [Reaching for the brass ring. Three balloons, arr.  Three balloons.  1 manuscript score ( 2 p. + 1 p.) ; 41 cm.  Arr. for: flute, oboe, clarinet I, clarinet II, bassoon, horn I, horn II, percussion, violoncello, voice, violin I, violin II, viola, violoncello, and double bass.  Incomplete, lacks all but p. 1-2 and 1 p.</p>
b. 8, f. 229	<p><i>[Reaching for the brass ring. Upside down]</i> Upside down / music and lyrics by Kay Swift A.S.C.A.P. 1 manuscript vocal score (5 p.) ; 32 cm. Holograph in ink, annotations in pencil and red pencil.</p>
b. 8, f. 230	<p><i>[Requiem]</i> Requiem / Robert Louis Stevenson ; Katharine Faulkner Swift. 1 manuscript vocal score (2 p.) ; 34 cm. Holograph in ink, annotations in pencil and ink.</p>

## Subseries I.B: Individual Songs (continued)

b. 8, f. 231	<p><i>[Sawing a woman in half]</i> Sawing a woman in half / lyric by Al Silverman [i.e., Stillman]; music by Kay Swift -- New York : Edward B. Marks, 1935. 1 vocal score (5 p.) ; 31 cm.</p> <p>3 copies (1 photocopy [at top of page 1: (Silverman [crossed out]) Stillman])</p> <p>Written for Radio City, ca. 1935.</p>
b. 8, f. 231	<p><i>[Sawing a woman in half]</i> Sawing a woman in half : "special artist edition" / lyrics by Al Stillman ; music by Kay Swift -- New York : Edward B. Marks, c1935. 1 vocal score (3 p.) ; 31 cm.</p> <p>2 copies</p>
b. 8, f. 232	<p><i>[Schottische]</i> Schottische / music and lyrics by Kay Swift. 1 manuscript vocal score (6 p.) ; 32 cm.</p> <p>Holograph in ink.</p>
b. 8, f. 233	<p><i>[Shoana]</i> Shoana / music and lyrics by Kay Swift. 1 manuscript vocal score (3 p.) ; 36 cm.</p> <p>Copyist's manuscript in pencil, on transparencies, annotations in ink.</p> <p>Found with manuscript vocal scores of Reaching for the Brass Ring.</p> <p>2 copies (1 photocopy)</p> <p>Dated: 1970.</p>
b. 8, f. 233	<p><i>[Shoana]</i> Shoana. 1 manuscript vocal score (3 p.) ; 32 cm.</p> <p>Holograph in ink, annotations in pencil.</p> <p>Lacks some accompaniment.</p> <p>Page 1 verso contains first 12 measures of "Man, Have Pity on Man" (holograph in blue ink) (see 7/195)</p> <p>Dated: April, 1970.</p>
b. 8, f. 233	<p><i>[Shoana]</i> The jog. 1 manuscript vocal score (1 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Incomplete, lacks all after p. 1.</p> <p>Dated: 4/15/70.</p>
b. 8, f. 234	<p><i>[Shoana (Sketches)]</i> 3 leaves of music ; 32 cm.</p> <p>Holograph in pencil and ink.</p>
	<p><i>[Sleepy]</i> See [Songs. Selections] (8/236)</p>
b. 8, f. 235	<p><i>[So happy I'm blue (Sketches)]</i> 1 leaf of music ; 32 cm.</p> <p>Holograph in pencil and ink.</p> <p>Right of title: Ted Fetter's lyric.</p>

## Subseries I.B: Individual Songs (continued)

b. 8, f. 236	<p><i>[Songs. Selections]</i>  <i>1 manuscript vocal score (6 p.) ; 34 cm.</i>  Holograph in ink.  Unidentified pencil sketches on verso.  Contents: Doggie. Kitty. Piggie. Sleepy.</p>
b. 8, f. 236	<p><i>[Songs. Selections (Sketches)]</i>  <i>1 leaf of music ; 32 cm.</i>  Holograph in ink.  Note at top of page: From 1920-21 Nursery songs - JPW [James P. Warburg] lyrics.</p>
b. 8, f. 237	<p><i>[Sunday on the roof (Sketches)]</i>  <i>2 leaves of music ; 31 cm.</i>  Holograph in pencil, annotations in ink.  Lyric by Ralph Freed.  1 page dated: Sept. 3.</p>
b. 8, f. 238	<p><i>[Supermarket man]</i> The supermarket man / lyric by Ralph Freed ; music by Kay Swift.  <i>1 manuscript part (1 p.) ; 31 cm.</i>  Holograph in pencil, annotations in ink.  Vocal line with text.  Possibly for proposed musical Here's the Pitch (see 13/395-396)</p>
b. 8, f. 239	<p><i>[That clown]</i> That clown.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in ink.  Vocal line with text.</p>
b. 8, f. 240	<p><i>[There's no escape]</i> There's no escape / lyrics by Mel Howard ; music by Kay Swift.  <i>1 manuscript vocal score (4 p.) ; 33 cm.</i>  Holograph (photostat)</p>
b. 8, f. 240	<p><i>[There's no escape]</i> There's no escape / Mel Howard ; Kay Swift.  <i>1 manuscript vocal score (10 p.) ; 32 cm.</i>  Holograph in pencil, annotations in pencil and pasted in.  Includes percussion cues.</p>
b. 8, f. 240	<p><i>[There's no escape]</i>  <i>1 manuscript chorus score (2 p.) ; 32 cm.</i>  Holograph in ink and pencil.  At top of page 1: Opening - "Escape."  P. 2 contains pencil sketches for "A Great Big Piece of Chalk."</p>

## Subseries I.B: Individual Songs (continued)

b. 8, f. 240	<p><i>[There's no escape]</i> There's no escape / lyric - Mel Howard ; music - Kay Swift. 1 manuscript part (2 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Vocal line with text.</p> <p>Text in black ink.</p> <p>P. 2 contains "A Great Big Piece of Chalk."</p>
b. 8, f. 240	<p><i>[There's no escape]</i> There's no escape. 1 manuscript chorus score (1 p.) ; 32 cm.</p> <p>Holograph in pencil.</p>
b. 8, f. 241	<p><i>[There's only me]</i> There's only me / lyric by Andrea Kaufman ; music by Kay Swift. 1 manuscript vocal score (4 p.) ; 36 cm.</p> <p>Holograph (?) in ink, on transparencies.</p> <p>Text in blue ink.</p> <p>2 copies (1 photocopy, annotations in ink).</p> <p>Andrea [Andy] Kaufman is one of Kay Swift and James Warburg's three daughters.</p> <p>Kay Swift indicates having written a song also of this title for the proposed musical Margo of Paris (see 13/42)</p>
b. 8, f. 241	<p><i>[There's only me]</i> There's only me / lyric by Andrea W. Kaufma[n] ; music by Kay Swift. 1 manuscript vocal score (6 p.) ; 32 cm.</p> <p>Holograph in pencil, annotations in ink.</p> <p>Incomplete, lacks some text and p. 2-5.</p>
b. 8, f. 242	<p><i>[Three cheers for the past fifty years]</i> Opening. 1 manuscript part (1 p.) ; 31 cm.</p> <p>Holograph in ink, annotations in ink and pencil.</p> <p>Vocal line with text.</p>
b. 8, f. 242	<p><i>[Three cheers for the past fifty years]</i> Three cheers for the past fifty years / lyric-Ralph Freed ; music-KS. 1 manuscript part (3 p.) ; 31 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p>
b. 8, f. 243	<p><i>[Twenty-six hours]</i> Twenty-six hours / music-Kay Swift ; lyric-Swift + Galloway. 1 manuscript vocal score (3 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Lacks text.</p> <p>Written for Celeste Holm's 1957 club act at the Cotillion Room of the Hotel Pierrant.</p>

## Subseries I.B: Individual Songs (continued)

b. 8, f. 244	<p><i>[That'll be all right too]</i> That'll be all right too/ lyric by Al Stillman ; music [by] Kay Swift. 1 manuscript part (1 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p> <p>Title taken from refrain.</p> <p>First line: I won't be hard to handle.</p>
b. 8, f. 245	<p><i>[Unidentified song. "Ah--oo--ah--oo"]</i> 2 manuscript parts (1 p., 1 p.) ; 34 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p> <p>Lyric begins: ah-oo-ah-oo/ah-oo-ah-oo/When I play on my accordion.</p> <p>On top of 1: April.</p> <p>On top of 1: Andy.</p> <p>April [Galiano] and Andy [Andrea Kaufman] are two of Kay Swift and James Warburg's three daughters.</p>
b. 8, f. 245	<p><i>[Unidentified song. "And so it simply..."]</i> 1 manuscript vocal score (2 p.) ; 32 cm.</p> <p>Holograph (negative photostat)</p> <p>Incomplete, lacks p. 1 and all after p. 2.</p> <p>First line: And so it simply shrivelled up.</p>
b. 8, f. 245	<p><i>[Unidentified song. "Corn in'"]</i> 1 manuscript part (2 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line, partially texted.</p> <p>Contains 5 different melodies.</p> <p>First line of one: Corn in'...of chute number two.</p> <p>First line of one: Afternoons in the shade of a tall tree.</p>
b. 8, f. 245	<p><i>[Unidentified song. "I like to whistle"]</i> 1 manuscript part (2 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>Vocal line with text.</p> <p>First line: I like to whistle.</p> <p>P. 2 contains unidentified score.</p>

## Subseries I.B: Individual Songs (continued)

b. 8, f. 246	<p><i>[Unidentified song. "Independence, independence" (Sketches)]</i>  <i>2 leaves of music ; 35 cm.</i>  Holograph in pencil.</p> <p>Vocal line with text.</p> <p>First line: Independence, Independence, Is what we've waited for.</p> <p>2nd leaf contains unidentified sketches.</p> <p>Dated: 5/26/1976; May 27th (5) 1976.</p>
b. 8, f. 246	<p><i>[Unidentified song. "Just as rich"]</i>  <i>1 manuscript vocal score (2 p.) ; 35 cm.</i>  Holograph in ink, annotations in pencil.</p> <p>Incomplete.</p> <p>First line: Just as rich as she can be.</p>
b. 8, f. 246	<p><i>[Unidentified song. "Monday is light blue" (Sketches)]</i>  <i>2 leaves of music ; 32 cm.</i>  Holograph in pencil.</p> <p>At top of 1 p.: Lyric by K.S.K [Kay Swift Kaufman, one of Kay Swift and James Warburg's three daughters]</p> <p>First line: Monday is light blue, ice blue, like a cloudless clear, crisp sky.</p>
b. 8, f. 246	<p><i>[Unidentified song. "Now for the song"]</i>  <i>1 manuscript part (1 p.) ; 25 cm.</i>  Holograph in pencil, lyrics in ink.</p> <p>Vocal line with text.</p> <p>First line: Now for the song of the singing school.</p>
b. 8, f. 247	<p><i>[Unidentified song. "...pure. What so ever"]</i>  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in pencil.</p> <p>Vocal line with text.</p> <p>Incomplete.</p> <p>First line:...pure. What so ever things are lovely.</p>
b. 8, f. 247	<p><i>[Unidentified song. "Round and round"]</i>  <i>1 manuscript part (1 p.) ; 21 cm.</i>  Holograph in pencil.</p> <p>Vocal line with text.</p> <p>Page is torn.</p> <p>First line: Round and round, and hear that calliope sound.</p> <p>For 1967 Montreal World's Fair.</p>

## Subseries I.B: Individual Songs (continued)

- |              |  |
|--------------|--|
| b. 8, f. 247 | <p><i>[Unidentified song. "Say our children"]</i><br/> <i>1 manuscript part (2 p.); 32 cm.</i><br/> Holograph in ink.<br/> Vocal line with text.<br/> First line: Say our children are av'rage bright.<br/> At top of page 1: Opening, Scene 2.</p>  |
| b. 8, f. 247 | <p><i>[Unidentified song. "...see me through"]</i><br/> <i>1 manuscript vocal score (1 p.); 32 cm.</i><br/> Holograph in pencil.<br/> Incomplete.<br/> Note at top of p.: Optional ending (as heard instrumentally)<br/> First line:...see me through, my best I'll do for you.</p>                                  |
| b. 8, f. 248 | <p><i>[Unidentified song. "They say waltzing"]</i><br/> <i>1 manuscript vocal score (2 p.); 34 cm.</i><br/> Holograph in ink, on transparencies.<br/> First line: They say waltzing is old-fashioned.<br/> At top of page 1: Ralph Freed K.S.</p>  |
| b. 8, f. 248 | <p><i>[Unidentified song. "...too. If I found"]</i><br/> <i>1 manuscript vocal score (2 p.); 35 cm.</i><br/> Holograph in pencil.<br/> Incomplete, lacks p. 1.<br/> First line:...too. If I found a fourleaf clover or a wishing well.<br/> Unidentified sketches on verso.</p>                                      |
| b. 8, f. 248 | <p><i>[Unidentified song. "...tout. Mais à présent"]</i><br/> <i>1 manuscript vocal score (2 p.); 34 cm.</i><br/> Holograph in ink.<br/> Incomplete.<br/> Text in French.<br/> First line:...tout. Mais à présent je m'ennuie à tout heure.</p>  |
| b. 8, f. 248 | <p><i>[Unidentified song. "What a life"]</i><br/> <i>1 manuscript part (1 p.); 31 cm.</i><br/> Holograph in pencil.<br/> Vocal line with text.<br/> At top: Opening.<br/> Probably written for proposed musical Here's the Pitch (see 13/34).<br/> First line: What a life, what a life, getting out a magazine.</p> |

## Subseries I.B: Individual Songs (continued)

b. 8, f. 248	<p><i>[Unidentified song. "When we dream"]</i> <i>1 manuscript vocal score (2 p.); 32 cm.</i> Holograph in pencil.  Incomplete, lacks all after p. 2.  First line: When we dream by day.</p>
b. 8, f. 249	<p><i>[Unidentified song]</i> <i>1 manuscript vocal score (1 p.); 32 cm.</i> Holograph in pencil.  Lacks lyric.  Dated: 1931; 1972, Oct. 29.</p>
b. 8, f. 249	<p><i>[Unidentified song]</i> <i>1 manuscript vocal score (4 p.); 32 cm.</i> Holograph in pencil and ink.  Incomplete, lacks text, p. 1-2, and all after p. 4.</p>
b. 8, f. 249	<p><i>[Unidentified song]</i> <i>1 manuscript vocal score (3 p.); 32 cm.</i> Holograph in pencil, annotations in ink.  Lacks text.</p>
b. 8, f. 250	<p><i>[Unidentified song]</i> <i>1 manuscript vocal score (4 p.); 32 cm.</i> Holograph in pencil.  Incomplete, lacks text and p. 1-2.</p>
b. 8, f. 250	<p><i>[Unidentified song]</i> <i>1 manuscript vocal score (4 p.); 32 cm.</i> Holograph in pencil.  Incomplete, lacks text, p. 1-2, and all after p. 4.</p>
b. 8, f. 250	<p><i>[Unidentified song]</i> <i>1 manuscript vocal score (3 p.); 32 cm.</i> Holograph (?) in ink.  Incomplete.  Lacks text.</p>
b. 8, f. 251	<p><i>[Unidentified (Sketches)]</i> <i>3 leaves of music; 32 cm.</i> Holograph in pencil.  For Clairol Carousel at the 1964-65 World's Fair.  1 page dated: March 20.</p>



## Subseries I.B: Individual Songs (continued)

b. 8, f. 252	<p><i>[Velvet shoes]</i> Velvet shoes / poem by Elinor Wylie ; music by Kay Swift. 1 manuscript vocal score (4 p.) ; 32 cm.</p> <p>Holograph in ink.</p> <p>Note on cover: For Kay November 26th, 1940.</p> <p>Kay [Kaufman] is one of Kay Swift and James Warburg's three daughters.</p> <p>Dated: November 26th, 1940.</p>
b. 8, f. 253	<p><i>[Vermont]</i> Vermont. 1 manuscript chorus score (2 p.) ; 32 cm.</p> <p>Holograph in pencil.</p> <p>At top of page 1: Solo voice (baritone) male quartet.</p> <p>[Vocal music. Selections]</p> <p>7 manuscript scores (various pagings) ; 45 cm.</p> <p>Copyist's manuscript (photocopy), annotations in pencil.</p> <p>Orchestrated by Michael Harrison for Kay Swift tribute on October 14, 1986, Merkin Concert Hall (see press release and program)</p> <p>Program order found with parts and 2 p. of instructions regarding revision of "Look Skyward" laid in.</p> <p>Contents: Overture to Paris '90. Fine &amp; dandy. "Alma mater" ballet (1986 version) (Polka. Waltz. Angry dance &amp; finale). Four Children' songs [from Reaching for the brass ring] (Reaching for the brass ring. My teeny restaurant. Upside down. John likes it when the wind blows). Look skyward [2 versions, revised version is computer generated]. Calliope.</p>
b. 8, f. 254-256	<p><i>[Vocal music. Selections]</i> 132 manuscript parts (various pagings) ; various sizes.</p> <p>Copyist's manuscript in different hands (some photocopy) and computer-generated parts (photocopy)</p> <p>Folders for: reed I (flute, piccolo, and clarinet), reed II (flute, clarinet, and alto saxophone) [includes Can't Win 'Em all], reed III (clarinet, bass clarinet, and tenor saxophone), trumpet, trombone, percussion [includes: Can't Win 'Em All. Rumba. 2 p. of notes], keyboards (piano and violoncello) [includes Theme and Variations for H.G.], violin I [includes Sagebrush Lullaby], violin II, violin III, violoncello [includes Theme and Variations for H.G.], and double bass [includes: Can't Win 'Em All. Rumba].</p>
b. 9, f. 257	<p><i>[When you see Lucy (Sketches)]</i> 1 leaf of music ; 32 cm.</p> <p>Holograph in ink, and pencil.</p> <p>Lucy [Swift Weber] is one of Kay Swift's great-granddaughters.</p> <p>Unidentified inverted score at bottom of p. (dated: Sunday, 9/12/1976)</p> <p>Dated: 8/1/82.</p>

## Subseries I.B: Individual Songs (continued)

b. 9, f. 258	<p><i>[Which comes first, the words or the music?]</i> Which comes first, the words or the music? / music and lyrics by Kay Swift.  <i>1 manuscript vocal score (6 p.) ; 32 cm.</i>  Holograph in ink.  On cover: Which Comes First?</p>
b. 9, f. 258	<p><i>[Which comes first, revised]</i> Which comes first? (revised)  <i>1 manuscript part (1 p.) ; 31 cm.</i>  Holograph in ink.  Vocal line with text.  Lyrics in blue and black ink.</p>
b. 9, f. 259	<p><i>[Wonderful day for a picnic]</i> Wonderful day for a picnic / lyric - Ralph Freed ; music - Kay Swift ; arr. Kay Swift.  <i>1 manuscript score (38 p.) ; 36 cm.</i>  Holograph in ink and pencil, annotations in red pencil, ink, and pasted in.  Found in envelope marked: current work 8/1/72 Picnic long score + conductor's score Kay Swift  400 East 59th Street New York, N.Y. 10022 Phone: PL-3-6125.</p>
b. 9, f. 260	<p><i>[Wonderful day for a picnic]</i>  <i>16 manuscript parts (various pagings) ; 32 cm.</i>  Copyist's manuscript in ink, annotations in pencil, red pencil, and ink.  Parts for score in 9/259.</p>
b. 9, f. 261	<p><i>[Wonderful day for a picnic]</i> Wonderful day for a picnic / music by Kay Swift ; lyric by Ralph Freed ; arr. Kay Swift.  <i>1 manuscript vocal score (11 p.) ; 32 cm.</i>  Holograph in ink, annotations in ink and pasted in.  Accompaniment is condensed score of 9/259.</p>
b. 9, f. 262	<p><i>[Wonderful day for a picnic]</i>  <i>1 manuscript vocal score (4 p.) ; 36 cm.</i>  Holograph in pencil, on transparencies.  Incomplete.</p>
b. 9, f. 262	<p><i>[Wonderful day for a picnic]</i> It's a wonderful day for a picnic (round)  <i>1 manuscript vocal score (2 p.) ; 32 cm.</i>  Holograph in pencil.  Incomplete, lacks text and all after p. 2.</p>
b. 9, f. 262	<p><i>[Wonderful day for a picnic]</i> Picnic / Kay Swift ; Ralph Freed.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Holograph in ink.  Vocal line and text.</p>

## Subseries I.B: Individual Songs (continued)

- b. 9, f. 263      *[Wonderful day for a picnic]* Picnic / lyric by Ralph Freed ; music by Kay Swift.  
1 manuscript part (3 p.) ; 32 cm.  
Holograph in pencil.  
Part for She [Soprano] and He [Baritone]  
Vocal line with text.  
At top of page 1: 2nd chor.
- 
- b. 9, f. 263      *[Wonderful day for a picnic]* Picnic.  
1 manuscript part (2 p.) ; 32 cm.  
Holograph in pencil.  
Part for Louise [Soprano] and Stuart [Baritone]  
Vocal lines with text.  
At top of page 1: 2nd chorus (canon)  
Incomplete, lacks all after p. 2.
- 
- b. 9, f. 263      *[Wonderful day for a picnic]* Picnic / music by Kay Swift ; lyric by Ralph Freed.  
1 manuscript part (2 p.) ; 32 cm.  
Holograph in pencil.  
Vocal line with text.  
At top of page 1: Stuart Foster.
- 
- b. 9, f. 263      *[Wonderful day for a picnic]*  
1 manuscript part (2 p.) ; 32 cm.  
Holograph in pencil.  
Vocal line with text.  
At top of page 1: Louise.
- 
- b. 9, f. 264      *[Write a song for me]* Write a song for me / lyrics by Hunter Galloway [A.S.C.A.P. (crossed out)] ; music by Kay Swift A.S.C.A.P.  
1 manuscript vocal score (2 p.) ; 36 cm.  
Holograph in ink.  
2 copies (1 photocopy, annotations in ink)
- 
- b. 9, f. 264      *[Write a song for me (Sketches)]*  
2 leaves of music ; 32 cm.  
Holograph in pencil and ink.  
Includes: Nice to Be Nice. Unidentified sketches (dated: May 24, '67)

## Subseries I.C: Instrumental Works

- b. 9, f. 265      *[Balletic waltz]* Balletic waltz / Kay Swift.  
4 manuscript p. of music ; 32 cm.  
Copyist's manuscript in ink, on transparencies.  
For piano.  
2 copies (1 photocopy)

## Subseries I.C: Instrumental Works (continued)

b. 9, f. 265	<p><i>[Balletic waltz]</i> Balletic waltz / Kay Swift A.S.C.A.P.  <i>4 manuscript p. of music ; 32 cm.</i></p> <p>Holograph in ink, annotations in pencil and ink.</p> <p>For piano.</p>
b. 9, f. 266	<p><i>[Blue bagpipes (Sketches)]</i> Blue bagpipes.  <i>1 leaf of music (1 p.) ; 32 cm.</i></p> <p>Holograph in pencil, annotations in ink.</p> <p>Unidentified sketches on verso (dated: 9/4/'83)</p> <p>Dated: 5/22; 8/10.</p>
b. 9, f. 267	<p><i>[Blue without words]</i>  <i>1 manuscript part (2 p.) ; 32 cm.</i></p> <p>Holograph in pencil.</p> <p>For saxophone.</p>
b. 9, f. 268	<p><i>[Boogie with the fringe (Sketches)]</i>  <i>1 leaf of music ; 32 cm.</i></p> <p>Holograph in pencil.</p>
b. 9, f. 269	<p><i>[Bring your old guitar]</i> Bring your old guitar.  <i>1 manuscript p. of music ; 32 copies</i></p> <p>Holograph in pencil.</p> <p>Incomplete, lacks all after p. 1.</p> <p>For piano.</p>
b. 9, f. 270	<p><i>[Can't win 'em all]</i> Can't win 'em all / Kay Swift.  <i>1 manuscript score (3 p.) + 5 manuscript parts ; 36 cm.</i></p> <p>Holograph in pencil.</p> <p>Arrangement of "The Star You Are" (see 1/12) for the album "Fine and Dandy: The Music of Kay Swift" on Mark 56 Records.</p> <p>Arr. for: alto saxophone, piano, double bass, and percussion.</p> <p>Parts are copyist's manuscript in ink (1 photocopy), annotations in red and yellow ink, and pasted in.</p> <p>1 saxophone part contains sketches only.</p> <p>Note on piano part: For Bill,...Kay Swift.</p>
b. 9, f. 271	<p><i>[Carousel tune (Sketches)]</i>  <i>1 leaf of music ; 32 cm.</i></p> <p>Holograph in pencil.</p> <p>Unidentified music on verso.</p> <p>Dated: July 30.</p>

## Subseries I.C: Instrumental Works (continued)

b. 9, f. 272	<p><i>[Christmas eve]</i>  <i>[1] manuscript p. of music ; 32 cm.</i>  Holograph in ink, annotations in blue pencil.    Incomplete, lacks p. 1 and all after p. 2.    Note at top: old page 2 "Christmas Eve."    For piano.</p>
b. 9, f. 273	<p><i>[Education]</i>  <i>1 manuscript p. of music (1 p.) ; 32 cm.</i>  Holograph in pencil.    Unidentified music on verso.    For piano.    Dated: Sept. 14.</p>
b. 9, f. 274	<p><i>[Erie Canal (Sketches)]</i>  <i>4 leaves of music ; 32 cm.</i>  Holograph in pencil.    For trombone and orchestra composition.    Probably written for Don Rose, trombonist, arranger of Gershwin music, and friend of Kay Swift.</p>
b. 9, f. 275	<p><i>[Fashion show background]</i> Fashion show background.  <i>2 manuscript p. of music ; 32 cm.</i>  Holograph in pencil.    For piano.</p>
b. 9, f. 276	<p><i>[Flyers' waltz]</i> Flyers' waltz.  <i>1 manuscript part (1 p.) ; 32 cm.</i>  Dated: Nov. 13.</p>
b. 9, f. 277	<p><i>[For Betsy]</i> For Betsy / Kay Swift.  <i>2 manuscript p. of music ; 32 cm.</i>  Copyist's manuscript in ink, on transparencies, annotations in ink.    3 copies (2 photocopy, annotations in pencil)    At bottom of 1 photocopy: Copyright c1984 Kay Swift.    For piano.    Written in memory of Betsy Levin, one of Kay Swift's granddaughters, killed in a traffic accident in 1978.    Performed by Kay Swift at her tribute on October 14, 1986, Merkin Concert Hall (see press release and program)</p>
b. 9, f. 278	<p><i>[For Betsy]</i> For Betsy / Kay Swift.  <i>2 manuscript p. of music ; 32 cm.</i>  Holograph in pencil.    For piano.</p>

## Subseries I.C: Instrumental Works (continued)

b. 9, f. 278	<p><i>[For Betsy] For Betsy.</i> <i>2 manuscript p. of music ; 31 cm.</i> Holograph in pencil.</p> <p>Incomplete.</p> <p>For piano.</p>
b. 9, f. 279	<p><i>[For Betsy] For Betsy.</i> <i>1 manuscript p. of music ; 31 cm.</i> Holograph in black and blue ink, annotations in pencil.</p> <p>First page in Passantino spiral music book (last p. contains sketches of melodies by famous composers for wedding of Kay Swift's granddaughter Katharine Swift Kaufman and Nicholas Weber on September 19, 1976)</p> <p>Date on notebook: August, 1976 [refers to wedding]</p> <p>For piano.</p>
b. 9, f. 280	<p><i>[For Betsy. (Sketches)]</i> <i>11 leaves of music ; various sizes.</i> Holograph in pencil and ink.</p> <p>1 page dated: 3/22/'83; Jan 30,'83.</p> <p>1 page dated: March 1,'83.</p> <p>1 page dated: 6/20/83.</p> <p>1 page dated: 8/10.</p> <p>1 page dated: 8/12; Dec. 5th.</p> <p>See also [Keep on keeping on (Sketches)] (9/285)</p>
b. 9, f. 281	<p><i>[French-type tune] French-type tune]</i> <i>2 manuscript p. of music ; 32 cm.</i> Holograph in pencil.</p> <p>Incomplete, lacks all after p. 2.</p> <p>Instrumental cues included.</p> <p>Dated: Oct,'66.</p> <p>For piano.</p>
b. 9, f. 282	<p><i>[Furlana] Furlana.</i> <i>4 manuscript p. of music ; 32 c</i> Holograph (?) manuscript in pencil.</p> <p>Dated: Sept. 30th 1926.</p>

## Subseries I.C: Instrumental Works (continued)

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|--------------|---|
| b. 9, f. 283 | <p><i>[June morning]</i> First copy "June morning" / Kay Swift.<br/>3 manuscript p. of music ; 32 cm.<br/>Holograph in pencil.<br/>For piano.<br/>Note on cover: (finished July 3,'66)<br/>Dated: June 27-30.</p>   |
| b. 9, f. 283 | <p><i>[June morning]</i><br/>3 manuscript p. of music ; 32 cm.<br/>Holograph in pencil.<br/>Incomplete, lacks p. 1-2.<br/>For piano.<br/>At top of p. 3: Second Ending, "June Morning."</p>   |
| b. 9, f. 284 | <p><i>[Keep on keeping on]</i> For Z. one / Kay Swift<br/>4 manuscript p. of music ; 32 cm.<br/>Holograph in ink.<br/>For piano.<br/>3 versions.<br/>Kay Swift's last completed composition, which she performed at her tribute concert on October 14, 1986, Merkin Concert Hall.<br/>"Z" in title probably stands for William Zeffiro, pianist and friend of Kay Swift.<br/>1 page dated: 12/1/85 (or 1) 12/'85?</p> |
| b. 9, f. 285 | <p><i>[Keep on keeping on (Sketches)]</i><br/>10 leaves of music ; 32 cm.<br/>Holograph in pencil and ink.<br/>1 page dated: March 20'85.<br/>1 page dated: 6/21/85.<br/>1 page dated: July 1st; 7/16/85; July, Sunday.<br/>Includes 1 page of sketches for "For Betsy" (dated: 11-5-83)<br/>See also [Paris '90. House where I was born] (6/146)</p>   |
| b. 9, f. 286 | <p><i>[Lazy tune for trombone]</i> Lazy tune for trombone.<br/>1 manuscript part (2 p.) ; 32 cm.<br/>Holograph in pencil, annotations in ink.<br/>Ink sketches on verso (dated: February 1968)<br/>Probably written for Don Rose.</p>   |

## Subseries I.C: Instrumental Works (continued)

b. 9, f. 286	<p><i>[Lazy tune for trombone]</i> Lazy tune for trombone. 1 manuscript part (1 p.); 32 cm.</p> <p>Holograph in pencil, annotations in ink.</p> <p>Dated: February, 1968.</p>
b. 9, f. 286	<p><i>[Lazy tune for trombone]</i> Lazy tune : temporary release only / Kay Swift 1 manuscript part (1 p.); 31 cm.</p> <p>Holograph in pencil, annotations in ink.</p> <p>Sketches on verso.</p>
b. 9, f. 287	<p><i>[Nevermore]</i> Nevermore / Kay Swift. 5 manuscript p. of music ; 32 cm.</p> <p>Holograph in ink.</p> <p>For piano.</p> <p>Dated: August, '56.</p>
b. 9, f. 288	<p><i>[New tune]</i> New tune. 2 manuscript p. of music ; 32 cm.</p> <p>Holograph in pencil.</p> <p>For piano.</p>
b. 9, f. 289	<p><i>[Offbeat waltz plus four]</i> Offbeat waltz plus four : Five short pieces for piano / by Kay Swift A.S.C.A.P. 15 manuscript p. of music (various pagings) ; 33 cm.</p> <p>Holograph (photocopy), annotations in red pencil and pasted in.</p> <p>Note attached to page 1 (laid in): Suggested fingerings in pencil.</p> <p>For piano.</p> <p>Contents: A walk in town (3 p.). A walk in the woods (3 p.). Offbeat waltz (4 p.) [also in revised version of Alma Mater in 2/23]. Overtones of the past (2 p.). Blue note (3 p.)</p>
b. 9, f. 290	<p><i>[Offbeat waltz plus four]</i> Offbeat waltz plus four : Five short pieces for piano / by Kay Swift ASCAP. 15 manuscript p. of music (in various pagings) ; 32 cm.</p> <p>Holograph in pencil, on transparencies, annotations in red pencil.</p> <p>Incomplete, lacks p. 3 of "Offbeat Waltz."</p> <p>"Offbeat Waltz" transparency does not correspond fully to photocopy in 9/289.</p> <p>2 versions of cover (1 in ink, 1 in pencil).</p> <p>Contents: A walk in town (3 p.). A walk in the woods (3 p.). Offbeat waltz (4 p., lacks p. 3 9]). Overtones of the past (2 p.). Blue note (3 p.)</p>
b. 9, f. 291	<p><i>[Offbeat waltz plus four. Blue note (Sketches)]</i> Blue. 2 leaves of music ; 32 cm.</p> <p>Holograph in pencil.</p> <p>For piano.</p> <p>Dated: July 28'66.</p>



## Subseries I.C: Instrumental Works (continued)

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|--------------|--|
| b. 9, f. 292 | <p><i>[Offbeat waltz plus four. Offbeat waltz]</i><br/> <i>1 manuscript p. of music ; 32 cm.</i><br/> Holograph in pencil.<br/> For piano.<br/> Top of p.: Little Waltz [erased]<br/> Dated: Dec. 18.</p>  |
| b. 9, f. 292 | <p><i>[Offbeat waltz plus four. Offbeat waltz]</i> Offbeat waltz.<br/> <i>2 manuscript p. of music ; 32 cm.</i><br/> Holograph in pencil.<br/> For piano.</p>  |
| b. 9, f. 293 | <p><i>[Offbeat waltz plus four. Selections]</i><br/> <i>5 manuscript p. of music ; 32 cm.</i><br/> Holograph.<br/> For piano.<br/> Contents: A little walk in the town [incomplete]. A little walk in the woods. Offbeat waltz [untitled]</p>  |
| b. 9, f. 294 | <p><i>[Offbeat waltz plus four. Selections]</i> A walk in town and A walk in the woods.<br/> <i>4 p. + 3 p. of music ; 32 cm.</i><br/> Holograph in ink, annotations in pencil.<br/> For piano.<br/> Dedication on front: For Rachel, with love Ganz summer, 1966.<br/> Rachel [Levine] is one of Kay Swift's granddaughters; Ganz was the nickname given to Kay Swift by her grandchildren.</p> |
| b. 9, f. 295 | <p><i>[Piano exercises]</i><br/> <i>6 leaves of music ; various sizes.</i><br/> Holograph in pencil and ink.<br/> At top of 2 p.: Jo.<br/> At top of 3 p.: Pat.<br/> Jo and Pat are the daughters of Faye Hubbard, Kay Swift's 2nd husband.<br/> 1 page dated: Jan. 11.<br/> 1 page dated: Nov. 18.<br/> 1 page dated: Dec. 11.</p>  |
| b. 9, f. 296 | <p><i>[Quartet]</i><br/> <i>1 manuscript piano score (1 p.) ; 32 cm.</i><br/> Holograph in pencil, annotations in ink.<br/> Dated: 4/29/77.</p>  |

## Subseries I.C: Instrumental Works (continued)

b. 9, f. 297	<p><i>[Sarabande]</i> Sarabande. 1 manuscript p. of music ; 32 cm. Holograph in pencil. Lacks all after p. 1. For piano. Dated: Dec 13.</p>
b. 9, f. 298	<p><i>[Song for string quartet]</i> A song for string quartet / Kay Swift. 1 manuscript score (9 p.) ; 34 cm. Holograph in ink.</p>
b. 9, f. 299	<p><i>[Theme and variations]</i> Variations for violincello and piano / Kay Swift - 1960. 1 manuscript score (32 p.) ; 28 cm. Holograph (photocopy) Bound. At top of page 1: Theme and Variations for H.G. Written for Marie Rosanoff. Dated: 1960.</p>
b. 9, f. 300	<p><i>[Theme and variations]</i> Theme and variations for H.G. / Kay Swift. 1 manuscript part (6 p.) ; 29 cm. Holograph and copyist's manuscript (negative photostat) Bound. For cello.</p>
b. 9, f. 301	<p><i>[Theme and variations]</i> Theme and variations 1. 1 manuscript part (6 p.) ; various sizes. Holograph in ink and copyist's manuscript (photocopy), annotations in pencil. On cover: old copies. On page 1: Melody 5 for HG. For cello.</p>
b. 9, f. 301	<p><i>[Theme and variations]</i> Variation 2. 1 manuscript part (4 p.) ; 32 cm. Copyist's manuscript in ink, annotations in colored pencil and pasted in. Variations 2-4 only. For cello.</p>
b. 9, f. 302	<p><i>[Theme and variations]</i> Theme and variations for H.G. / Kay Swift. 1 manuscript part (6 p.) ; 32 cm. Holograph in ink. Lacks 4th variation.</p>

## Subseries I.C: Instrumental Works (continued)

b. 9, f. 303	<p><i>[Theme and variations]</i>  <i>1 manuscript part (6 p.) ; 32 cm.</i>  Holograph in ink, annotations in pencil, blue ink, and taped on.  For cello.  Contents: Variation 2 (2 p.). Variation 3 (2 p.). Variation 4 (2 p.)</p>
b. 9, f. 304	<p><i>[Theme and variations]</i> Variation 4.  <i>1 manuscript score (8 p.) ; 32 cm.</i>  Holograph in pencil, annotations in ink.</p>
b. 9, f. 305	<p><i>[Trick or treat]</i>  <i>1 manuscript condensed score (1 p.) ; 32 cm.</i>  Holograph in pencil.  Incomplete, lacks p. 1 and all after p. 2.</p>
b. 9, f. 306	<p><i>[Tuesday Blues (Sketches)]</i>  <i>2 p. of music ; 32 cm.</i>  Holograph in pencil.  Dated: March 20.</p>
b. 9, f. 307	<p><i>[Two of us here]</i> Two of us here / Kay Swift.  <i>1 manuscript p. of music ; 32 cm.</i>  Holograph (?) in pencil, on transparencies.  For piano.  2 copies (1 photocopy)</p>
b. 9, f. 307	<p><i>[Two of us here]</i> Gigue.  <i>1 manuscript p. of music ; 32 cm.</i>  Holograph in pencil.  Note at top: Printed, with title "Two of Us Here."  For piano.  Dated: Dec. 18.</p>
b. 10, f. 308	<p><i>[Unidentified composition]</i>  <i>1 manuscript score (2 p.) ; 41 cm.</i>  Holograph in pencil.  Pagination assigns 2 consecutive numbers to each p.  For flute, clarinet, trumpet I, trumpet II, trombone, accordion, percussion, and double bass.</p>
b. 10, f. 308	<p><i>[Unidentified composition]</i>  <i>16 manuscript p. of music ; 32 cm.</i>  Holograph in ink, annotations in pencil.  Lacks all before p. 8.  For piano.</p>

## Subseries I.C: Instrumental Works (continued)

b. 10, f. 308	<p><i>[Unidentified composition]</i> <i>2 manuscript p. of music ; 32 cm.</i> Holograph in pencil. For piano.</p>
b. 10, f. 308	<p><i>[Unidentified composition]</i> <i>1 manuscript condensed score (3 p.) ; 32 cm.</i> Holograph in pencil. Incomplete, lacks all after p. 3. Dated: Mar. 19,'61 (?)</p>
b. 10, f. 308	<p><i>[Unidentified composition]</i> <i>3 manuscript p. of music ; 32 cm.</i> Holograph in ink, annotations in pencil. Note on cover: Incomplete copy of piano piece from book dedicated to Kathy + Rachel. Kathy [Katharine Weber] and Rachel [Levine] are two of Kay Swift's granddaughters.</p>
b. 10, f. 309	<p><i>[Unidentified composition]</i> <i>1 manuscript piano score (14 p.) ; 32 cm.</i> Holograph in ink, annotations in pencil, blue and red ink, and pasted in. Incomplete, lacks all before p. 11. Includes instrumental cues.</p>
b. 10, f. 309	<p><i>[Unidentified composition]</i> <i>4 manuscript p. of music ; 32 cm.</i> Holograph in pencil. On p. 1: Tempo di Mazurka. For piano. Dated: July 8th 1926.</p>
b. 10, f. 309	<p><i>[Unidentified composition]</i> <i>1 manuscript p. of music ; 32 cm.</i> Holograph in pencil. For piano.</p>
b. 10, f. 310	<p><i>[Unidentified composition]</i> <i>1 manuscript score (8 p.) ; 32 cm.</i> Holograph in pencil. Incomplete, lacks p. 1-4 and all after p. 8. For flute I, flute II, violin, viola, and violoncello.</p>

## Subseries I.C: Instrumental Works (continued)

b. 10, f. 310	<p><i>[Unidentified composition]</i> <i>1 manuscript score (4 p.) ; 32 cm.</i> Copyist's manuscript in pencil.</p> <p>Incomplete, lacks all after p. 4.</p> <p>For flute, clarinet, trumpet, piano, violin I, violin II, viola, violoncello, double bass, and percussion.</p>
b. 10, f. 310	<p><i>[Unidentified composition]</i> <i>5 manuscript p. of music ; 32 cm.</i> Holograph in pencil.</p> <p>For piano.</p> <p>Music crossed out at top of page 1 and on verso of 5.</p>
b. 10, f. 310	<p><i>[Unidentified composition (Sketches)]</i> <i>4 leaves of music ; 34 cm.</i> Holograph in pencil.</p> <p>Note in ink at top of 1 p.: original pantomime for Comedy Club-circa '1928-.</p>
b. 10, f. 311	<p><i>[Unidentified composition (Sketches)]</i> <i>8 leaves of music ; 34 cm.</i> Holograph in pencil, annotations in pencil and red pencil.</p> <p>Probably for stage work.</p> <p>Some sections labeled according to stage action.</p> <p>At top of page 1: HEAVEN.</p>
b. 10, f. 312	<p><i>[Unidentified composition (Sketches)]</i> <i>9 leaves of music ; various sizes.</i> Holograph in pencil.</p> <p>3 sets of sketches for trombone and orchestra composition.</p> <p>Probably written for Don Rose.</p> <p>1 page dated: 4/12/72.</p> <p>1 page dated: 2/6/'76.</p> <p>1 page dated: 2/8/1978.</p>
b. 10, f. 313	<p><i>[Unidentified composition (Sketches)]</i> <i>4 leaves of music ; 32 cm.</i> Holograph in pencil.</p> <p>For trombone and orchestra.</p> <p>Probably written for Don Rose.</p> <p>Dated: 26/6/1974.</p>

## Subseries I.C: Instrumental Works (continued)

- |               |   |
|---------------|---|
| b. 10, f. 314 | <p><i>[Waltz]</i><br/> <i>2 manuscript p. of music ; 31 cm.</i><br/> Holograph in pencil.<br/> Incomplete, lacks p. 1-3 and all after p. 5.<br/> For piano.</p>   |
| b. 10, f. 315 | <p><i>[Whistling in the dark (Sketches)]</i> Whistling in the dark.<br/> <i>1 manuscript p. of music ; 32 cm.</i><br/> Holograph in pencil.<br/> For piano.<br/> At top: (old title-1928 and tune, or 1929).<br/> Dated: October '72.</p>   |
| b. 10, f. 316 | <p><i>[Yes, I shall]</i> Yes, I shall / Kay Swift<br/> <i>1 manuscript piano score (2 p.) ; 32 cm.</i><br/> Holograph in pencil, annotations in red pencil.<br/> For trombone and orchestra.<br/> Includes instrumental cues.<br/> At top of page 1: Begun 7/8/72 (began it).<br/> Probably written for Don Rose.</p> |
| b. 10, f. 317 | <p><i>[Yes, I shall (Sketches)]</i><br/> <i>3 leaves of music ; 32 cm.</i><br/> Holograph in pencil, annotations in ink.<br/> At top of 1 p.: old copy Yes, I Shall [dated: 7/8/72 Revised 9/11/72].<br/> At top of 1 p.: 2nd theme for "Yes, I Shall."</p>   |

## Subseries I.D: Unidentified Sketches

- |               |   |
|---------------|---|
| b. 11, f. 361 | <p><i>[Sketches]</i><br/> <i>100 p. ; 32 cm.</i><br/> Holograph in pencil.<br/> In Passantino spiral music blank book.<br/> Some labeled and dated.</p>     |
| b. 11, f. 362 | <p><i>[Sketches]</i> Kay Swift : Tunes.<br/> <i>41 p. ; 34 cm.</i><br/> Holograph in pencil.<br/> Bound music sketch book.<br/> Some labeled and dated.</p> |

## Subseries I.D: Unidentified Sketches (continued)

- |               |  |
|---------------|--|
| b. 11, f. 363 | <p><i>[Sketches]</i><br/> <i>37 leaves of music ; 35 cm.</i><br/> Holograph (photocopy)<br/> Some labeled and dated.</p>                 |
| b. 11, f. 364 | <p><i>[Song sketches]</i><br/> <i>15 leaves of music ; various sizes.</i><br/> Holograph in pencil and ink.<br/> Dated.</p>              |
| b. 11, f. 365 | <p><i>[Song sketches]</i><br/> <i>42 leaves of music ; various sizes.</i><br/> Holograph in pencil and ink.<br/> Not dated.</p>          |
| b. 11, f. 366 | <p><i>[Instrumental sketches]</i><br/> <i>103 leaves of music ; various sizes.</i><br/> Holograph in pencil.<br/> Dated.</p>             |
| b. 11, f. 367 | <p><i>[Instrumental sketches]</i><br/> <i>107 leaves of music ; various sizes.</i><br/> Holograph in pencil and ink.<br/> Not dated.</p> |
| b. 11, f. 368 | <p><i>[Unidentified sketches]</i><br/> <i>67 leaves of music ; various sizes.</i><br/> Holograph in pencil and ink.<br/> Dated.</p>      |
| b. 11, f. 369 | <p><i>[Unidentified sketches]</i><br/> <i>47 leaves of music ; various sizes.</i><br/> Holograph in pencil and ink.<br/> Not dated.</p>  |

## Subseries I.E: Music by Other Composers Arranged by Kay Swift

- |               |  |
|---------------|--|
| b. 10, f. 318 | <p><i>[My heart ever faithful, arr.]</i><br/> <i>9 manuscript parts ; 32 cm.</i><br/> Bach, Johann Sebastian, 1685-1750<br/> Copyist's manuscript in ink, annotations in red and blue pencil, and ink.<br/> Arr. for: flute I, flute II, violin, viola, and violoncello.<br/> Part for violoncello (IA) is torn.</p> |
|---------------|--|

## Subseries I.E: Music by Other Composers Arranged by Kay Swift (continued)

b. 10, f. 319	<p><i>[Bourrée, arr.]</i>  <i>5 manuscript parts ; various sizes.</i>            Bach, Johann Sebastian, 1685-1750            Manuscript in Kay Swift's hand in ink, annotations in pencil.            3 parts for flute, 1 for trombone, 2 for flute and trombone            Based on the bourrée movement from the Cello Suite in C major (BWV1009)            For wedding of Kay Swift's granddaughter Katharine Swift Kaufman and Nicholas Weber on September 19, 1976.</p>
b. 10, f. 320	<p><i>[Roar of the greasepaint, the smell of the crowd. Feeling good, arr.]</i> Feeling good / Leslie Bricusse ; Anthony Newley ; Kay Swift.  <i>1 manuscript chorus score (6 p.) ; 32 cm.</i>            Bricusse, Leslie            Manuscript in Kay Swift's hand in ink, annotations in blue ink.            2 copies (1 photocopy)</p>
b. 10, f. 321	<p><i>[Roar of the greasepaint, the smell of the crowd. Feeling good, arr. (Sketches)]</i>  <i>3 p. of music ; various sizes.</i>            Bricusse, Leslie            Manuscript in Kay Swift's hand in pencil.</p>
b. 10, f. 322	<p><i>[Roar of the greasepaint, the smell of the crowd. Joker, arr. (Sketches)]</i>  <i>3 p. of music ; 32 cm.</i>            Bricusse, Leslie            Manuscript in Kay Swift's hand in pencil and ink.            Sketches are for choral arrangement.            At bottom of 1 p.: Intro., Winning Song.</p>
b. 10, f. 323	<p><i>[Let 'em eat cake. Comes the revolution, arr.]</i> Comes the revolution / music by George Gershwin ; lyrics by Ira Gershwin ; piano arr. Kay Swift.  <i>1 manuscript vocal score (2 p.) ; 32 cm.</i>            Gershwin, George, 1898-1937            Manuscript in Kay Swift's hand in pencil.            Incomplete, lacks all after p. 2.</p>
b. 10, f. 324	<p><i>[Yankee Doodle blues]</i> Yankee Doodle blues / words by Irving Caesar and B.G. De Sylva ; music by George Gershwin -- New York : New World Music, 1922.  <i>1 vocal score (5 p.) ; 31 cm.</i>            Gershwin, George, 1898-1937            Photocopy, annotated by Kay Swift in pencil and red pencil.</p>
b. 10, f. 325	<p><i>[Yankee Doodle blues, arr.]</i> Yankee Doodle blues / music by George Gershwin ; lyric by B.G. De Silva [sic] + Irving Caesar ; arr. Kay Swift.  <i>1 manuscript score (14 p.) + 1 manuscript part ; 36 cm.</i>            Gershwin, George, 1898-1937            Manuscript in Kay Swift's hand in pencil, on transparencies, annotations in ink.            Arr. for: chorus (SATB), trumpet (cornet), percussion, and piano            2 copies (1 bound photocopy)            Part for trumpet (3 p.)</p>



## Subseries I.E: Music by Other Composers Arranged by Kay Swift (continued)

- b. 10, f. 326      *[Yankee Doodle blues, arr.]* Yankee Doodle blues / George Gershwin ; arr. Kay Swift.  
1 manuscript chorus score (9 p.) ; 32 cm.  
Gershwin, George, 1898-1937  
Manuscript in Kay Swift's hand in pencil.  
Includes piano accompaniment and instrumental cues.  
Incomplete, lacks p. 2-5 and all after p. 9.
- 
- b. 10, f. 327      *[Yankee Doodle blues, arr. (Sketches)]*  
5 leaves of music ; 32 cm.  
Gershwin, George, 1898-1937  
Manuscript in Kay Swift's hand in pencil.  
At top of 1 p.: For Eva [Jessye]
- 
- b. 10, f. 328      *[Orfeo. Selections, arr.]*  
8 manuscript parts ; 32 cm.  
Gluck, Christoph Willibald, Ritter von, 1714-1787  
Copyist's manuscript in ink, annotations in pencil, and red and blue pencil.  
Arr. for: flute I, flute II, violin, viola, and violoncello.
- 
- b. 10, f. 329      *[Hair. Aquarius, arr.]* Aquarius / music by Gail [sic] MacDermott ; lyric by James Rado [and] George Ragni ; arr. Kay Swift.  
1 manuscript chorus score (8 p.) ; 32 cm.  
MacDermott, Galt  
Manuscript in Kay Swift's hand in pencil, annotations in red pencil and ink.  
Includes piano accompaniment and instrumental cues.  
Found in envelope marked: "Aquarius" arranged for 5 voices + piano (orchestration planned) by Kay Swift.
- 
- b. 10, f. 330      *[Hair. Aquarius, arr.]*  
1 manuscript chorus score (8 p.) ; 32 cm.  
MacDermott, Galt  
Manuscript in Kay Swift's hand in pencil.  
Incomplete, lacks p. 1-2.  
Includes piano accompaniment and instrumental cues.  
At top of all p.: Old Copy.
- 
- b. 10, f. 331      *[Hair. Aquarius, arr. (Sketches)]*  
2 leaves of music ; 32 cm.  
MacDermott, Galt  
Manuscript in Kay Swift's hand in pencil.  
Dated: 1/6/71.
- 

## Subseries I.F: Music by Other Composers

## Subseries I.F: Music by Other Composers (continued)

b. 10, f. 332	<p><i>[Winners circle. Saggy and Joppy (Sketches)]</i>  <i>1 leaf; 32 cm.</i>            Beaudry, Ralph            Manuscript in Kay Swift's hand in pencil.</p> <p>Note at bottom: Suggested shorter intro.-thought you might like-since this is a humorous, "Ira-type" song- but no sads here if no like.</p> <p>See letter from Don Rose to Katharine Weber dated July 25, 1993.</p>
b. 10, f. 333	<p><i>[Crazy cantata]</i> Crazy cantata (Three blind mice) / by Robert Russell Bennett - New York : Chappell, 1947.  <i>1 chorus score (20 p.); 26 cm.</i>            Bennett, Robert Russell, 1894-1981            Inscription on title page: Love to Kay from Rus.</p>
b. 10, f. 334	<p><i>[There she goes]</i> There she goes.  <i>1 manuscript vocal score (3 p.); various sizes.</i>            Bennett, Robert Russell, 1894-1981            Copyist's manuscript in ink.</p> <p>Page 3 cut in half.</p> <p>New lyric by Kay Swift entitled "There He Goes" [title from 1st line] and letter from Robert Russell Bennett dated October 26, 1957 laid in.</p>
b. 10, f. 335	<p><i>[Erev voker]</i> Erev voker / by Leon Berger.  <i>1 manuscript chorus score (2 p.); 29 cm.</i>            Berger, Leon            Manuscript in Kay Swift's hand in pencil.</p> <p>Part for cantor solo and SATB chorus.</p> <p>Kay Swift probably met Leon Berger at the Light House (an institution for the blind in New York City)</p>
b. 7, f. 186	<p><i>[A little bit independent]</i> A little bit independent / words by Edgar Leslie ; music by Joe Burke -- New York : Donaldson, Douglas &amp; Gumble, 1935.  <i>1 vocal score (5 p.); 31 cm.</i>            Burke, Joe</p> <p>Found with photostat of "I'd Walk a Mile for You" and letter in folder marked: Photostat of "I'd Walk A Mile For You" by K.S. + Al Stillman plus letter to people who stole (consciously or not) the song + published it.</p>
b. 10, f. 336	<p><i>[Sweet content]</i> Sweet content.  <i>1 manuscript part (1 p.); 32 cm.</i>            Manuscript in Kay Swift's hand in pencil.</p> <p>Vocal line with text.</p> <p>Creator unknown, possibly Thomas Dekker.</p>
b. 10, f. 337	<p><i>[Why haven't fishes got feet?]</i> Why haven't fishes got feet? / music and lyrics by April.  <i>1 manuscript vocal score (6 p.); 32 cm.</i>            Gagliano, April            Manuscript in Kay Swift's hand in ink.</p> <p>April [Gagliano] is one of Kay Swift and James Warburg's three daughters.</p>

## Subseries I.F: Music by Other Composers (continued)

b. 10, f. 337	<p><i>[Why haven't fishes got feet?] Why haven't fishes / by April.</i>  <i>1 manuscript vocal score (7 p.); 28 cm.</i>            Gagliano, April            Manuscript in Kay Swift's hand in pencil.</p>
b. 27, f. 734-724	<p><i>[Let 'em eat cake]</i>  <i>1 manuscript vocal score (2 versions); 23 cm.</i>            Gershwin, George, 1898-1937            Photocopy from microfilm.            Manuscript in Library of Congress.            Kay Swift helped to reconstruct score.            Bound in 2 black spiral notebooks.</p>
b. 10, f. 338	<p><i>[Let 'em eat cake. First lady and first gentleman (Sketches)]</i>  <i>6 leaves of music; various sizes.</i>            Gershwin, George, 1898-1937            Manuscript in Kay Swift's hand in pencil.</p>
b. 10, f. 339	<p><i>[Let 'em eat cake. Union league]</i>  <i>1 manuscript vocal score (1 p.); 32 cm.</i>            Gershwin, George, 1898-1937            Manuscript in Kay Swift's hand in pencil.            Lacks text.            Incomplete.</p>
b. 10, f. 339	<p><i>[Let 'em eat cake. Union league]</i> Union league / lyric-Ira Gershwin; music-George Gershwin; realization by-Kay Swift.  <i>1 manuscript vocal score (7 p.); 32 cm.</i>            Gershwin, George, 1898-1937            Manuscript in Kay Swift's hand in pencil and blue ink, and Don Rose's hand in black ink.            Verso of p. 7 contains pencil sketch in Kay Swift's hand for first ending.            See letter from Don Rose to Katharine Weber dated July 25, 1993.</p>
b. 10, f. 340	<p><i>[Rhapsodies, piano, orchestra, no. 2]</i>  <i>1 manuscript score ([45] p.); 26 cm.</i>            Gershwin, George, 1898-1937            Holograph (photocopy)            Arr. for: 2 pianos.            Found in folder marked: 2nd Rhapsody, photostat - missing 20 pages - 7/29 [?]/'72.            1st page of unidentified score in same hand laid in.</p>

## Subseries I.F: Music by Other Composers (continued)

- |               |   |
|---------------|---|
| b. 10, f. 341 | <p><i>[Rhapsodies, piano, orchestra, no. 2]</i> 2nd rhapsody for piano and orchestra / George Gershwin.<br/> <i>1 score (44 p.) ; 34 cm.</i><br/>         Gershwin, George, 1898-1937<br/>         Arr. for: 2 pianos.<br/>         Negative proof sheets.<br/>         At top of all p.: 1st proof.<br/>         Found in envelope marked: 2nd Rhapsody photostat, score- + other mus. + notes on material (G.G.) needed for DR recording.</p> |
| b. 10, f. 342 | <p><i>[Selections (Sketches)]</i><br/> <i>2 leaves of music ; 36 cm.</i><br/>         Gershwin, George, 1898-1937<br/>         Holograph (photocopy)<br/>         Contents: Harlem serenade. Sleepless night. Southern tune. Sleepless night (refrain)<br/>         At bottom of 1 p.: George Gershwin Tunebook.<br/>         1 page dated: 1925-26.<br/>         1 page dated: 1933-37.</p>  |
| b. 10, f. 343 | <p><i>[Selections (Sketches)]</i><br/> <i>5 leaves ; 32 cm.</i><br/>         Gershwin, George, 1898-1937<br/>         Holograph (photocopy)<br/>         From George Gershwin manuscript once belonging to Kay Swift now at the Library of Congress.<br/>         Photographs of these and additional p. in folder "George Gershwin Scrapbook." (20/580)</p>  |
| b. 10, f. 344 | <p><i>[Shocking Miss Pilgrim. Changing my tune]</i> Changing my tune / George Gershwin ; Ira Gershwin.<br/> <i>1 manuscript vocal score (3 p.) ; 32 cm.</i><br/>         Gershwin, George, 1898-1937<br/>         Manuscript in Kay Swift's hand in ink, annotations in ink.<br/>         Incomplete.</p>   |
| b. 10, f. 344 | <p><i>[Shocking Miss Pilgrim. Changing my tune]</i> Changing my tune / words by Ira Gershwin ; music by George Gershwin -- New York : Gershwin Publishing Corporation, 1946.<br/> <i>1 vocal score (5 p.) ; 28 cm.</i><br/>         Gershwin, George, 1898-1937<br/>         Photocopy.<br/>         Reconstruction by Kay Swift and Ira Gershwin from George Gershwin sketches for the 20th-Century Fox film.</p>                              |

## Subseries I.F: Music by Other Composers (continued)

- b. 10, f. 344      *[Shocking Miss Pilgrim. Tour of the town]* Tour of the town / lyric by Ira Gershwin A.S.C.A.P. ; music by George Gershwin A.S.C.A.P. ; piano arr. Kay Swift.  
*1 manuscript vocal score (13 p.) ; 28 cm.*  
Gershwin, George, 1898-1937  
Copyist's manuscript (photocopy)  
At top of page 1: O.K. Ira Gershwin [signed] O.K. Kay Swift [signed]  
Dated: Sept 27'45.
- 
- b. 10, f. 345      *[Sleepless night]* Prelude : Gershwin melody #17 (Sleepless night)  
*4 p. of music ; 36 cm.*  
Gershwin, George, 1898-1937  
Manuscript in Kay Swift's hand (photocopy, last page is holograph)  
For piano.  
At bottom of p. 4: "Sleepless Night" fragment.  
Dated: 1925/26.
- 
- b. 10, f. 346      *[Songs. Selections]*  
*17 vocal scores ; various sizes.*  
Gershwin, George, 1898-1937  
Individual song publications, some photocopy.  
Contents: (I've got) Beginner's luck. By Strauss. Hi-ho! I love to rhyme. Innocent ingenue baby (2 copies [1 photocopy], both incomplete). Isn't it a pity. I've got a crush on you. I've got to be there. Kickin' the clouds away. Let's call the whole thing off. Luckiest man in the world. My cousin in Milwaukee. Slap that bass. So what? That lost barber shop chord. They all laughed. They can't take that away from me.
- 
- b. 10, f. 347      *[Songs. Selections]* George Gershwin song album -- New York : Harms, 1938.  
*1 vocal score (48 p.) ; 31 cm.*  
Gershwin, George, 1898-1937  
Contents: The man I love. Someone to watch over me. Fascinating rhythm. Clap yo' hands. Oh, lady be good. Sweet and low-down. Fidgety feet. That certain feeling. Do-do-do. So am I. When do we dance?
- 
- b. 11, f. 348      *[Strike up the band. Overture, arr.]* Strike up the band - overture / [music] George Gershwin ; arr. by Don Rose.  
*1 manuscript condensed score (22 p.) ; 36 cm.*  
Gershwin, George, 1898-1937  
Copyist's manuscript in ink, on transparencies, annotations in blue pencil.  
2 copies (1 photocopy)
- 
- b. 11, f. 349      *[Waltzes, piano]* Two waltzes in C / by George Gershwin ; edited by Ira Gershwin ; adapted by Saul Chaplin -- [S.l.] : New World, 1971.  
*7 p. of music ; 28 cm.*  
Gershwin, George, 1898-1937  
For piano.  
Printed on inside of cover: From a musical sequence written for, but not used in, PARDON MY ENGLISH, 1933.
-

## Subseries I.F: Music by Other Composers (continued)

b. 11, f. 349	<p><i>[Waltzes, piano, no. 1]</i>  <i>2 manuscript p. of music ; 35 cm.</i>            Gershwin, George, 1898-1937            Copyist's manuscript (photocopy)            From Two Waltzes in C.            For piano.            At top: To Angel (?) gg [George Gershwin]</p>
b. 11, f. 350	<p><i>[Unidentified song]</i>  <i>1 manuscript vocal score (1 p.) ; 32 cm.</i>            Henley, W.E.            Manuscript in Kay Swift's hand (?) in pencil.            Incomplete.            First line: A wink from...falling across a wintry sky.            Unidentified sketches on 2nd leaf.</p>
b. 11, f. 351	<p>Victor Herbert Waltz.  <i>1 manuscript piano score (5 p.) ; 18 cm.</i>            Herbert, Victor, 1859-1924            Copyist's manuscript (photocopy)</p>
b. 11, f. 352	<p><i>[March down to Jerdon]</i> March down to Jerdon / edited and arr. by Eva A. Jessye -- New York : Robbins-Engel, 1927.  <i>1 vocal score (2 p.) ; 28 cm.</i>            Jessye, Eva A.            Photocopy.            At top of page 1: * Am ... Spiritual ... adaption.            Signed under title: Eva Jessye.            Eva Jessye was choral director for the original production of Porgy and Bess.</p>
b. 11, f. 353	<p><i>[Empire state]</i> Empire state / "Clarence Butler."  <i>1 manuscript vocal score (6 p.) ; 35 cm.</i>            Johnstone, Arthur Edward            Copyist's manuscript in ink, text typed in blue, annotations in red ink.            Johnstone, one of Kay Swift's composition teachers, occasionally used the pseudonym Clarence Butler.            Note laid in.</p>
b. 11, f. 354	<p><i>[Katharine]</i> Katharine / Arthur Edward Johnstone.  <i>1 manuscript page of music ; 34 cm.</i>            Johnstone, Arthur Edward            Copyist's manuscript in ink, annotations in red ink.            For piano.            Dedicated to Kay Swift.</p>

## Subseries I.F: Music by Other Composers (continued)

b. 11, f. 355	<p><i>[Oh, will yez hear the tale o' Peggy and Me!]</i> Oh, will yez hear the tale o' Peggy and me! / [music] Arthur Edward Johnstone.  <i>7 manuscript p. of music ; 35 cm.</i>            Johnstone, Arthur Edward            Copyist's manuscript in ink, annotations in pencil, and red and blue pencil.            For piano.</p>
b. 11, f. 356	<p><i>[Where have I seen your face before]</i> Where have I seen your face before / lyric by: Yip Harburg ; music by: Burton Lane.  <i>1 manuscript vocal score (6 p.) ; 28 cm.</i>            Lane, Burton, 1912-1997            Copyist's manuscript (photocopy)            At bottom of page 1: Copyright (c) 1981 by Chappell &amp; Co., Inc.</p>
b. 11, f. 357	<p><i>[Carnival marche, arr.]</i>  <i>Carnival marche / comp. Oscar Levant ; arr. by Charles Maxwell.</i>            Levant, Oscar, 1906-1972  <i>1 manuscript piano score (4 p.) ; 36 cm.</i>            Copyist's manuscript (photocopy)            Incomplete, lacks all after p. 4.</p>
b. 11, f. 357	<p><i>[Not so very long ago]</i> Not so very long ago / Oscar Levant.  <i>1 manuscript vocal score (3 p.) ; 32 cm.</i>            Levant, Oscar, 1906-1972            Copyist's manuscript (photocopy)</p>
b. 11, f. 357	<p><i>[Re ci chiama : Carnival-king and country cali...]</i> Il re ci chiama : Carnival-king and country cali... / lyric by William Kernell ; music by Oscar Levant.  <i>1 manuscript vocal score (3 p.) ; 36 cm.</i>            Levant, Oscar, 1906-1972            Copyist's manuscript (photocopy)            At top of page 1: FILM-CHARLIE CHAN AT THE OPERA.</p>
b. 11, f. 357	<p><i>[Young in Heart]</i>  <i>1 manuscript piano score (1 p.) ; 36 cm.</i>            Levant, Oscar, 1906-1972            Copyist's manuscript (photocopy)            At bottom: Young In Heart Music by Oscar Levant Lyrics by Stanley Adams</p>
b. 11, f. 358	<p><i>[Angels]</i> Angels / J. McClusky.  <i>1 manuscript piano score (2 p.) ; 32 cm.</i>            McClusky, J.            Copyist's manuscript (photocopy)            At top: Fine + Dandy.</p>

## Subseries I.F: Music by Other Composers (continued)

b. 27, f. 725	<p><i>[Pablo's circus]</i>  <i>Pablo's circus : One act opera for children of all ages / music by Ernest Stires ; libretto by Benjamin Dunlap.</i>  Stires, Ernest  1 manuscript vocal score (94 p.) ; 28 cm.  Copyist's manuscript (photocopy)</p>
b. 27, f. 725	<p>Libretto for same.  69 p. ; 28 cm.  Typescript (photocopy)</p>
b. 11, f. 359	<p><i>[Hidden]</i> Hidden / words by S.F. Livingston ; music by Gertrude H. Swift.  1 manuscript vocal score (2 p.) ; 35 cm.  Swift, Gertrude Horton Dorr  Copyist's manuscript in ink.    Found in envelope marked: Wurteser[?] song by Gertrude Swift, composed by her music-in August, 1894.    Gertrude H[orton Dorr] Swift is Kay Swift's grandmother.    Dated: August 1894.</p>
b. 11, f. 360	<p><i>[Nigun bialik]</i> Nigun bialik.  1 manuscript part (1 p.) ; 32 cm.  Unknown    Manuscript in Kay Swift's hand in pencil, annotations in red ink.    Includes chord symbols.    For bass guitar.</p>
b. 11, f. 360	<p><i>[Exit finale]</i>  1 manuscript piano score (2 p.) ; 33 cm.  Unknown    Copyist's manuscript in ink, annotations in red pencil.</p>
b. 11, f. 360	<p><i>[The sorrows]</i> The sorrows / words by Josephine Preston Peabody.  1 manuscript vocal score (2 p.) ; 34 cm.  Unknown    Copyist's manuscript in pencil.    At top of page 1: [Louise Homer (erased)] To Lulu.    Possibly an early song by Kay Swift.</p>
b. 11, f. 360	<p><i>[Unidentified composition]</i>  1 manuscript piano score (4 p.) ; 28 cm.  Unknown    Copyist's manuscript (photocopy).    Incomplete, lacks p. 1-2.</p>



## Series II: Scripts, Outlines, Proposals, Notes, and Lyrics

1.25' (3 boxes)

This series includes holograph and typed scripts, outlines, proposals, notes, and lyrics for theater, song, and unidentified projects. Many of these projects were never realized, and a few did not involve Kay Swift. Projects are arranged alphabetically by title, and in each case single lyrics and miscellaneous notes come at the end of a project heading. A full script of *One Little Girl* (13/409), obtained directly from the Camp Fire Girls Association, has been added to the original donation of the papers. The series ends with 155 unidentified or miscellaneous lyrics. Project files corresponding to some of the realized projects may be found in Series IV. Severely aged or damaged pages have been copied onto acid-free paper.

### ALL ABOUT ELSIE

b. 12, f. 361	Script. <i>30 p. ; 34 cm.</i> 2 copies. Typescript.
b. 12, f. 362	Lyrics. <i>47 leaves ; various sizes.</i> Typescript and holograph in pencil.
b. 12, f. 363	Lyrics. <i>7 leaves ; 28 cm.</i> Typescript. Mounted on cardboard.
b. 12, f. 364	Miscellaneous notes. <i>7 p. ; various sizes.</i> Typescript and manuscript in Kay Swift's hand in pencil.

### ALMA MATER

b. 12, f. 365	Outline. <i>2 p. ; 28 cm.</i> Incomplete. Manuscript in Kay Swift's hand in pencil.
b. 12, f. 365	Miscellaneous notes. <i>4 p. ; various sizes.</i> Manuscript in Kay Swift's hand in pencil.

### AUDITION MATERIAL

b. 12, f. 366	Monologues. <i>5 p. ; 28 cm.</i> Typescript. Found in folder marked: Audition material used by H.G. [Hunter Galloway] in 1938-1939?
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### BEAT THE DEVIL

BEAT THE DEVIL (continued)

b. 12, f. 367                Notes.  
                                  1 p. ; 28 cm.  
                                  Typescript.

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THE BOBBY CLARK STORY / By Robert Lewis Taylor ; Music and lyrics by Kay Swift

b. 12, f. 368                Outline  
                                  24 p. in various pagings ; 28 cm.  
                                  Incomplete.  
                                  Typescript.  
                                  With: note (1 p.)

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b. 12, f. 369                Script.  
                                  93 p. in various pagings ; 28 cm.  
                                  Typescript.  
                                  Outline only for Act II.

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b. 12, f. 369                Hark, hark, the Clark.  
                                  69 p. in various pagings ; 28 cm.  
                                  Script, incomplete.  
                                  Typescript.

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b. 12, f. 370                Script.  
                                  76 p. in various pagings ; 28 cm.  
                                  Incomplete.  
                                  Typescript.  
                                  With: p. 1-7-8. Unidentified scene (2 p., 2 copies)

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b. 12, f. 371                Choir practice.  
                                  4 p. ; 28 cm.  
                                  Script.  
                                  Typescript.

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b. 12, f. 371                The horse trader.  
                                  3 p. ; 28 cm.  
                                  Script.  
                                  Typescript.

---

b. 12, f. 371                The school play.  
                                  7 p. ; 28 cm.  
                                  Script.  
                                  Typescript.

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b. 12, f. 371                Well met, as they say.  
                                  5 p. ; 28 cm.  
                                  Script.  
                                  Typescript.

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THE BOBBY CLARK STORY / By Robert Lewis Taylor ; Music and lyric [...] (continued)

b. 12, f. 371            What makes them laugh?  
                              *8 p. ; 28 cm.*  
                              Script.  
                              Typescript.

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b. 12, f. 371            What makes them laugh?  
                              *2 p. ; 28 cm.*  
                              Script, incomplete.  
                              Typescript.

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b. 12, f. 372            Outline.  
                              *14 p. in various pagings ; 28 cm.*  
                              Incomplete.  
                              Typescript.  
                              Found in folder with sketches for Hark, Hark, the Clark.

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CABARET FOR CELESTE HOLM

b. 12, f. 373            Sketches.  
                              *103 leaves ; various sizes.*  
                              Typescript and manuscript in Kay Swift's hand in pencil.

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CALLIOPE

b. 12, f. 374            Outline.  
                              *5 p. ; 28 cm.*  
                              Typescript.  
                              Based on a novel by Rumer Godden

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A CANDLE FOR ST. JUDE

b. 12, f. 375            Outline.  
                              *[29] p. ; 28 cm.*  
                              Incomplete.  
                              Typescript.  
                              With: note (1 p.)

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b. 12, f. 375            Outline.  
                              *2 p. + 2nd page 1 ; 28 cm.*  
                              Typescript.

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b. 12, f. 375            Outline.  
                              *14 p. + 2nd p. 13 ; 28 cm.*  
                              Incomplete.  
                              Typescript.

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b. 12, f. 375            Script.  
                              *[31] p. ; 28 cm.*  
                              Typescript.

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A CANDLE FOR ST. JUDE (continued)

b. 12, f. 376                      Dialogue based on novel.  
   *29 p. in various pagings ; various sizes.*  
   Typescript, annotations in pencil.  
  
   With: Suggestions (4 p.). Music (2 p.). Tabloid structure (13 p.). Notes from remarks by Rumer  
   Godden (1 p.). 4 miscellaneous p.

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b. 12, f. 377                      Lyrics.  
   *3 leaves ; 28 cm.*  
  
   Typescript and manuscript in Kay Swift's hand in pencil.

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CARNIVAL AT POOKER'S PEAK

b. 12, f. 378                      Outline.  
   *3 p. ; 28 cm.*  
  
   Typescript, annotations in pencil.

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CENTURY 21

b. 12, f. 379                      Script.  
   *28 p. ; 36 cm.*  
  
   2 copies.  
  
   Typescript.  
  
   With: notes for demonstration record (1 p.)

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CIRCUS DAY [THE CIRCUS OF DR. LAO]

b. 12, f. 380                      Outline.  
   *7 p. ; various sizes.*  
  
   Typescript, annotations in pencil.

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b. 12, f. 380                      Notes.  
   *3 p. ; 28 cm.*  
  
   Typescript, annotations in pencil.

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b. 12, f. 380                      Notes.  
   *1 p. ; 28 cm.*  
  
   Typescript, annotations in pencil and ink.

---

b. 12, f. 381                      Notes.  
   *2 p. ; 28 cm.*  
  
   Holograph in pencil.

---

b. 12, f. 381                      Notes.  
   *7 p. ; 32 cm.*  
  
   Holograph in pencil.

---

b. 12, f. 381                      Notes.  
   *2 p. ; 32 cm.*  
  
   Holograph in pencil.

---

b. 12, f. 381                      Notes.  
   *3 p. ; 32 cm.*  
  
   Holograph in pencil.

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CIRCUS DAY [THE CIRCUS OF DR. LAO] (continued)

b. 12, f. 381                Notes.  
                                  1 p.; 32 cm.  
                                  Manuscript in Kay Swift's hand in pencil.

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b. 12, f. 382                Lyrics.  
                                  1 leaf; 28 cm.  
                                  Typescript.

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A CLOWN'S WORLD

b. 12, f. 383                Outline.  
                                  21 p., 19 p. [incomplete]; various sizes.  
                                  2 copies.  
                                  Typescript and manuscript in Kay Swift's hand in pencil.

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DANCERS IN THE DARK

b. 12, f. 384                Outline.  
                                  1 p.; 28 cm.  
                                  Typescript.

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DEAR COOPERATOR

b. 12, f. 385                Outline.  
                                  4 p.; 28 cm.  
                                  Incomplete.  
                                  Typescript, annotations in pencil.

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b. 12, f. 385                Outline.  
                                  2 p.; 28 cm.  
                                  Manuscript in Kay Swift's hand in pencil.

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b. 12, f. 385                Outline.  
                                  2 p.; 28 cm.  
                                  Incomplete.  
                                  Manuscript in Kay Swift's hand in pencil.

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DR. RUSH PAYS A HOUSE-CALL / By Frederick Feirstein ; with Alfred Stern  
[3] p.; 28 cm.  
Typescript.

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FINE AND DANDY / by Donald Ogden Stewart ; music by Kay Swift ; lyrics by Paul James

b. 13, f. 387                Script.  
                                  147 p. in various pagings ; 29 cm.  
                                  Typescript.  
                                  Includes synopsis.  
                                  With: 2 p. identifying typescript.

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b. 13, f. 387                Script.  
                                  97 p. in various pagings ; 28 cm.  
                                  Typescript.

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FINE AND DANDY / by Donald Ogden Stewart ; music by Kay Swift ; [...] (continued)

b. 13, f. 388	Sides. <i>125 p. in various sizes ; 36 cm.</i> Typescript.
b. 13, f. 389	Outline. <i>1 p. ; 28 cm.</i> Incomplete. Manuscript in Kay Swift's hand in pencil.
b. 13, f. 389	Outline. <i>9 p. ; 28 cm.</i> Typescript.
b. 13, f. 390	Lyrics. <i>14 leaves ; various sizes.</i> Typescript. Found in folder marked: Please Return to J.P. Warburg 40 Wall Street.
b. 13, f. 391	Lyrics. <i>24 leaves ; various sizes.</i> Typescript and manuscript in Kay Swift's hand(?) in ink.
b. 13, f. 392	Miscellaneous notes. <i>6 p. ; various sizes.</i> Manuscript in Kay Swift's hand in ink and crayon.
THE GHOST GOES WEST	
b. 13, f. 393	Proposal. <i>3 p., 6 p. ; 28 cm.</i> 2 copies. Typescript, annotations in pencil and ink. With: A few random thoughts (1 p.). Notes (9 p.)
GIVE THEM SERVICE / by Curt Bois and Max Hanson ; English version by Otis Chatfield-Taylor	
b. 13, f. 394	Script. <i>32 p. + 38 p. + 26 p. ; 28 cm.</i> Typescript.
HERE'S THE PITCH	
b. 13, f. 395	Proposal. <i>13 p. ; 28 cm.</i> 2 copies. Typescript.
b. 13, f. 395	Notes. <i>5 p. ; 28 cm.</i> Typescript and manuscript in Kay Swift's hand in pencil. With: 12 miscellaneous p. of notes.

HERE'S THE PITCH (continued)

b. 13, f. 396                Lyrics.  
                              *8 leaves ; 28 cm.*  
                              Typescript, annotations in pencil and ink.

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HUNTER'S MOON / by Marc Connelly ; music and lyrics by Kay Swift

b. 13, f. 397                Script.  
                              *121 p. ; 26 cm.*  
                              Typescript, annotations in pencil.  
  
                              With: Music cues (1 p.). Note to Marc Connelly (1 p.)

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I KNOW WHAT I LIKE

b. 13, f. 398                Proposal.  
                              *9 p. ; 28 cm.*  
                              Typescript, annotations in pencil and ink.  
  
                              With: Insert (1 p.). Budget (2 p.)

---

JACK HORNER'S PIE

b. 13, f. 399                Proposal.  
                              *1 p. ; 28 cm.*  
                              2 copies.  
  
                              Typescript, annotations in pencil.  
  
                              Proposal for show incorporating sketches by Robert Lewis Clark (Hark, Hark, the Clark) and  
                              George Oppenheimer (Sarah Was There), with musical numbers by Kay Swift and Ralph Freed.  
  
                              Folder in which material was found laid in.

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JOE AND JOSEPHINE

b. 13, f. 400                Proposal.  
                              *2 p. ; 28 cm.*  
                              Typescript, annotations in pencil.

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MANY MOONS

b. 13, f. 401                Notes.  
                              *3 p. ; 28 cm.*  
                              Typescript.

---

MARBLE AND BRONZE / by Charles Henderson

b. 13, f. 402                Script.  
                              *14 p. ; 28 cm.*  
                              Typescript, annotations in pencil.  
  
                              Based on Esme of Paris by Esme Davis

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MARGO OF PARIS [THREE-RING CIRCUS]

MARGO OF PARIS [THREE-RING CIRCUS] (continued)

b. 13, f. 403      Proposal.  
1 p. [*incomplete*], 2 p. ; *various sizes*.  
2 copies.  
Typescript, annotations in pencil and ink.

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b. 13, f. 403      Outline.  
8 p., 8 p., 9 p., 28 p. ; 28 cm.  
4 copies.  
Typescript, annotations in pencil and ink.  
With: Cast of characters (2 p.)

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THE MOST BEAUTIFUL TIME OF THE YEAR

b. 13, f. 404      Proposal.  
1 p. ; 28 cm.  
Typescript.

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NEVER A DULL MOMENT

b. 13, f. 405      Lyrics.  
4 leaves ; 22 cm.  
Typescript and manuscript in Kay Swift's hand in pencil and ink.

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NIGHT VOICES / Charles Henderson

b. 13, f. 406      Script.  
8 p. ; 28 cm.  
Typescript.

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NINE-FIFTEEN REVUE

b. 13, f. 407      Lyrics.  
1 leaf ; 28 cm.  
Typescript, annotations in ink.

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NOTHING IS TOO LOVELY TO BE TRUE

b. 13, f. 408      Lyrics.  
2 leaves ; 28 cm.  
Typescript.  
With: notes (1 p.)

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ONE LITTLE GIRL ; by Doris Frankel ; music and lyrics by Kay Swift

b. 13, f. 409      Script.  
86 p. in various pagings ; 28 cm.  
Typescript (photocopy)

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b. 13, f. 409      Script (incomplete)  
52 p. in various pagings ; 28 cm.  
Typescript, annotations in ink.

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ONE LITTLE GIRL ; by Doris Frankel ; music and lyrics by Kay Swi [...] (continued)

b. 13, f. 409      Script.  
57 p. in various pagings ; 28 cm.  
Typescript.

Found in envelope marked: SCRIPT OF "ONE LITTLE GIRL" BY DORIS FRANKEL (1ST ACT & OUTLINE OF 2d ACT) EARLY SCRIPT. SEE BLUE COPY GIVEN K.S. 9/28/30.

With: Notes to Hans Spialek (3 p., 2 copies). Camp Fire Girls definition (1 p.). Outline of projected song book (2 p.). Number of bars (17 p.). 10 miscellaneous p. of notes.

b. 13, f. 410      Lyrics.  
27 leaves ; 28 cm.  
Typescript, annotations in pencil and ink.

PARIS '90

b. 14, f. 411      Script.  
40 p., 40 p. [incomplete] ; 28 cm.  
2 copies.  
Typescript, annotations in pencil.

b. 14, f. 411      Script.  
42 p. in various pagings ; 28 cm.  
Incomplete.  
Typescript, annotations in pencil.  
With: 1 p.

b. 14, f. 412      Cue sheets.  
28 p. in various pagings ; various sizes.  
Typescript, annotations in pencil, and red and blue pencil.  
With: Instructions (3 p.). Instrumentation (1 p.). Notes (9 p.). Itinerary (1 p.). Order (1 p.). 4 miscellaneous p. of notes.

b. 14, f. 413      Lyrics.  
29 leaves ; 28 cm.  
Typescript, annotations in pencil.

A PEACEABLE KINGDOM

b. 14, f. 414      Notes.  
2 p. ; 32 cm.  
Manuscript in pencil.

b. 14, f. 414      Further ideas.  
1 p. ; 28 cm.  
Typescript, annotations in pencil.

b. 14, f. 414      Notes.  
5 p. ; 16 cm.  
Manuscript in pencil.  
Dated: 7/13/66.

A PEACEABLE KINGDOM (continued)

b. 14, f. 414      Notes.  
3 p.; 16 cm.  
Manuscript in ink.

b. 14, f. 414      Notes.  
1 p.; 16 cm.  
Manuscript in pencil.

b. 14, f. 414      Notes.  
2 p.; 32 cm.  
Manuscript in ink.

b. 14, f. 414      Notes.  
2 p.; various sizes.  
Manuscript in pencil.  
  
Miscellaneous.

PRODUCTION NUMBER IDEAS BY ALFRED STERN

b. 14, f. 415      Notes.  
1 p.; 28 cm.  
Typescript.

REACHING FOR THE BRASS RING

b. 14, f. 416      Lyrics.  
7 leaves; 28 cm.  
Typescript.  
  
With: notes (2 p.)

SARAH WAS THERE / By George Oppenheimer ; Music and lyrics by Kay Swift

b. 14, f. 417      Proposal.  
2 p.; 28 cm.  
Typescript, annotations in ink.

b. 14, f. 417      Sarah was there.  
9 p., 10 p.; 28 cm.  
Outline, 2 copies.  
  
Typescript, annotations in pencil.  
  
With: Suggested opening for "Aunt Sarah's antics." Plans for future Aunt Sarah sketches.

b. 14, f. 418      Aunt Sarah.  
16 p., 16 p.; 28 cm.  
Script, 2 copies  
  
Typescript, annotations in pencil.

b. 14, f. 419      General Pesos and the spy.  
11 p., 12 p.; 28 cm.  
Script, 2 copies  
  
Typescript.

SARAH WAS THERE / By George Oppenheimer ; Music and lyrics by Ka [...] (continued)

b. 14, f. 420      Happy birthday, Aunt Sarah.  
24 p., 30 p. ; 28 cm.  
Script, 2 copies  
Typescript.

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b. 14, f. 421      It's fun to be a doctor.  
11 p., 15 p., 11 p., 12 p. ; 28 cm.  
Script, 4 copies  
Typescript.

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b. 14, f. 422      Waterloo for two.  
16 p., 16 p. 13 p., 13 p. ; 28 cm.  
Script, 4 copies  
Typescript, annotations in pencil.

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b. 14, f. 423      Lyrics.  
19 leaves ; 28 cm.  
Typescript and manuscript in Kay Swift's hand in pencil and ink.

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SLAPSRICK [sic] IS FINE AND DANDY

b. 14, f. 424      Outline.  
2 p. ; 28 cm.  
Typescript, annotations in pencil and ink.

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SPRING AGAIN / music by Puccini ; arranged by Deems Taylor ; lyrics by Kay Swift

b. 14, f. 425      Script.  
237 p. ; 28 cm.  
Typescript.  
  
On cover: "Spring Agian" Louis Vernevil - Miton Shubert - Ezra Stone - etc.  
  
Dated: Aug 11 1950.  
  
With: Note. Scenes and musical numbers (2 p.)

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b. 14, f. 426      Lyrics.  
28 leaves ; 28 cm.  
Typescript, annotations in pencil and ink.

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UNIDENTIFIED

b. 14, f. 427      Outline.  
10 p. ; 28 cm.  
Typescript, annotations in pencil.

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b. 14, f. 428      Outline.  
3 p. ; 28 cm.  
Typescript, annotations in pencil.

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UNIDENTIFIED (continued)

b. 14, f. 429      Outline (incomplete)  
                      *5 p. in various pagings ; 28 cm.*  
                      Typescript.  
                      With: note from Hunter Galloway (2 p.)

b. 14, f. 430      Outline.  
                      *4 p. ; 28 cm.*  
                      Manuscript in Kay Swift's hand in ink.

b. 14, f. 431      Notes.  
                      *2 p. ; 28 cm.*  
                      Manuscript in Kay Swift's hand in ink.  
                      Dated: Sunday, December 1st (12/1/1979)

b. 14, f. 432      Script.  
                      *7 p. ; 28 cm.*  
                      Typescript (photocopy)  
                      Opening Act 2 only.

b. 14, f. 433      Lyrics.  
                      *4 leaves ; 28 cm.*  
                      Typescript.  
                      Notes for recording laid in.

WEDDING DAY IN UTAH / by Kay Swift and George Oppenheimer

b. 14, f. 434      Outline.  
                      *2 p. ; 28 cm.*  
                      Typescript, annotations in pencil.

WHAT IF I SHOULD HAUNT YOU WITH A MINOR STRAIN? [WHEN YOU HEAR THIS MUSIC,  
REMEMBER ME]

b. 14, f. 435      Outline, 4 copies  
                      *4 p. (2 copies), 2 p., 3 p. ; 28 cm.*  
                      Typescript, annotations in pencil and ink.

b. 14, f. 436      Lyrics.  
                      *1 leaf ; 28 cm.*  
                      Manuscript in Kay Swift's hand in pencil.

WORLD OF PETS / by Alfred Stern and Hunter Galloway

b. 14, f. 437      Outline.  
                      *11 p. ; 28 cm.*  
                      Typescript.  
                      With: Unit set (1 p.). Package price (1 p.). Budget (2 p.)

MISCELLANEOUS LYRICS

MISCELLANEOUS LYRICS (continued)

b. 15, f. 438

Lyrics.

*156 leaves ; 28 cm.*

Typescript and manuscript in pencil and ink

With: Song lists (4 p.)

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**Series III: Writings***.5' (2 boxes)*

This series consists of fictional and nonfictional writings subdivided into works by Kay Swift and works by others. Subseries A is arranged by title. Subseries B is arranged first by author and then by title. Severely aged or damaged pages have been copied onto acid-free paper.

## Subseries III.A: Writings by Kay Swift

b. 15, f. 439	<p>April day. 4 p. ; 28 cm.</p> <p>Typescript, annotations in pencil.</p>
b. 15, f. 440	<p>Baseball, the love of my life. 5 p. ; 28 cm.</p> <p>Typescript, annotations in pencil and ink.</p> <p>See printed article in Folio, December 1975.</p>
b. 15, f. 440	<p>Baseball, the love of my life. 3 p. ; 28 cm.</p> <p>Typescript, annotations in pencil and ink.</p> <p>Incomplete, lacks all before p. 3.</p>
b. 15, f. 441	<p>Challenge in a major key. 5 p. ; 28 cm.</p> <p>Typescript, annotations in ink.</p> <p>Autobiographical sketch.</p>
b. 15, f. 441	<p>Another version. 3 p. ; 28 cm.</p> <p>Typescript, annotations in ink.</p> <p>On page 1: Final draft, 25/4/74.</p> <p>Dated: April 29th, 1973.</p>
b. 15, f. 441	<p>Another version. 2 p. ; 28 cm.</p> <p>Typescript, annotations in pencil.</p> <p>Incomplete, lacks all after p. 2.</p>
b. 15, f. 441	<p>Another version. 3 p. ; 28 cm.</p> <p>Typescript, annotations in pencil and ink.</p> <p>Miscellaneous.</p>

## Subseries III.A: Writings by Kay Swift (continued)

b. 15, f. 442	<p>Everywhere I roam. <i>11 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil and ink.</p> <p>At top of page 1: Address by Kay Swift, at Stephen Foster - "Jeanie Auditions White Springs, Florida, February 1966."</p> <p>1 page of notes laid in.</p>
b. 15, f. 442	<p>Another version. <i>5 p. ; 28 cm.</i></p> <p>Typescript, annotations in ink.</p>
b. 15, f. 443	<p>Fresh woods and pastures new. <i>5 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil.</p> <p>Autobiographical sketch.</p>
b. 15, f. 444	<p>Gershwin and the universal touch <i>6 p. ; 28 cm.</i></p> <p>Typescript.</p> <p>Letter laid in.</p>
b. 15, f. 445	<p>Good loser. <i>5 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil.</p> <p>1 page of notes laid in.</p>
b. 15, f. 446	<p>Here, today! <i>1 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil and ink.</p>
b. 15, f. 446	<p>Another version. <i>1 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil.</p>
b. 15, f. 447	<p>Here's the pitch. <i>48 p. ; 28 cm.</i></p> <p>Typescript.</p> <p>Autobiographical sketch.</p> <p>Not the proposed musical for television entitled Here's the Pitch by Kay Swift and Alfred Freed (see 13/34)</p> <p>1 page of old version laid in [at top: old, not to be used]</p>

## Subseries III.A: Writings by Kay Swift (continued)

b. 15, f. 448	<p>Liner notes. <i>14 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil and ink.</p> <p>Notes for "Songs by Ira &amp; George Gershwin," with Joan Morris and William Bolcom on Nonesuch Records (H-71358).</p> <p>Note in Kay Swift's hand on "The Man I Love": Liner Notes originally by Kay Swift without anyone else.</p> <p>Notes for: The man I love. Fascinating rhythm. How long has this been goin on? My cousin in Milwaukee. Nice work if you can get it. Loved walked in. By Strauss. Just another rhumba. The Lorelei. Someone to watch over me. Isn't it a pity. They all laughed. I'll build a stairway to paradise. Our love is here to stay.</p>
b. 15, f. 448	<p>Another version. <i>6 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil.</p> <p>By Kay Swift and Robert Kimball.</p> <p>Laid in: Back liner credits (2 p.). Printed back liner.</p>
b. 15, f. 449	<p>A little western <i>11 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil.</p>
b. 15, f. 450	<p>Melody lingers on. <i>4 p. ; 28 cm.</i></p> <p>Typescript.</p> <p>Address delivered at Stephen Foster Memorial "Jeanie Auditions," in White Springs, Florida on February 13 and 14, 1965.</p>
b. 15, f. 451	<p>Moth man. <i>7 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil.</p>
b. 15, f. 452	<p>None but the brave. <i>1 p. ; 28 cm.</i></p> <p>Typescript, annotations in pencil.</p> <p>Incomplete.</p>
b. 15, f. 453	<p>Nothing happens in August. <i>13 p. ; 28 cm.</i></p> <p>Typescript and manuscript in Kay Swift's hand in pencil.</p> <p>Incomplete, lacks p. 7-9.</p> <p>Dated: 9/25/62.</p>
b. 15, f. 453	<p>Another version. <i>8 p. ; 28 cm.</i></p> <p>Typescript and manuscript in Kay Swift's hand in pencil.</p> <p>Note at top of page 1: Latest combined with Sept. 27th [9/26/62 (crossed out)]</p>



## Subseries III.A: Writings by Kay Swift (continued)

b. 15, f. 453	Another version. <i>2 p. ; 32 cm.</i> Manuscript in Kay Swift's hand in pencil. Dated: 9/28/62.
b. 15, f. 453	Another version. <i>2 p ; 28 cm.</i> Typescript, annotations in pencil. Incomplete, lacks all after p. 2. Note at top of page 1: NEW STORY WITH A TWIST. Dated: October 8th.
b. 15, f. 453	Another version. <i>3 p. ; 28 cm.</i> Typescript, annotations in pencil. Incomplete. At top of page 1: Second version. Dated: Oct.10.
b. 15, f. 453	Another version. <i>2 p. ; various sizes.</i> Typescript and manuscript in Kay Swift's hand in ink, annotations in pencil. Incomplete, lacks p. 1-2. On verso of p. 4: old version.
b. 15, f. 453	Another version. <i>3 p. ; 28 cm.</i> Typescript. Incomplete, lacks all before p. 3.
b. 15, f. 453	Another version. <i>7 p. ; 32 cm.</i> Manuscript in Kay Swift's hand in pencil. At top of page 1: original copy.
b. 15, f. 453	Another version. <i>5 p. ; 28 cm.</i> Typescript, annotations in pencil and ink.
b. 15, f. 453	Further story notes. <i>1 p. ; 32 cm.</i> Manuscript in Kay Swift's hand in ink.

## Subseries III.A: Writings by Kay Swift (continued)

b. 15, f. 453	Notes. <i>3 p. ; 16 cm.</i> Manuscript in Kay Swift's hand in pencil.  Part of note pad.  Dated: Sept. 18.
b. 15, f. 453	Further notes for story. <i>2 p. ; 32 cm.</i> Manuscript in Kay Swift's hand in ink.  Dated: Sept. 19.
b. 15, f. 453	Story notes. <i>2 p. ; 32 cm.</i> Manuscript in Kay Swift's hand in pencil.  Dated: Sept. 20.
b. 15, f. 453	Additional notes. <i>12 p. ; 28 cm.</i> Typescript, annotations in pencil.  Contents: Sept. 28th (2 p.). Oct 8 (2 p.). Oct. 22 (2 p.). October 23rd (1 p.). Oct. 28 (5 p., lacks p. 1). Nov. 20 (1 p.).
b. 15, f. 453	Suggestions for opening. <i>1 p. ; 28 cm.</i> Typescript, annotations in pencil and ink.
b. 15, f. 453	Suggested dialogue. <i>1 p. ; 28 cm.</i> Typescript.  Note laid in.
b. 15, f. 453	Notes for our story. <i>3 p. ; 32 cm.</i> Typescript.
b. 15, f. 453	Story notes. <i>2 p. ; 28 cm.</i> Manuscript in pencil.  Street maps.
b. 15, f. 453	Story notes. <i>4 p. ; various sizes.</i> Manuscript in pencil and ink.  Miscellaneous.

## Subseries III.A: Writings by Kay Swift (continued)

b. 15, f. 454	Recordings, wild but true. <i>38 p. ; 28 cm.</i> Typescript, annotations in pencil. 4 p. with dates laid in.
b. 15, f. 455	"Remembering George Gershwin." Saturday Review World (October 9, 1978) pages 18-21. Excerpted from Robert Kimball and Alfred E. Simon's The Gershwins.
b. 15, f. 456	Scary old days. <i>24 p. ; 28 cm.</i> Typescript, annotations in pencil. Autobiographical sketch. 3 dated notes laid in.
b. 15, f. 457	Seven lives, so far. <i>1 p. ; 28 cm.</i> Typescript, annotations in pencil. Incomplete. Autobiographical sketch.
b. 15, f. 457	Another version. <i>1 p. ; 28 cm.</i> Typescript, annotations in pencil. Incomplete.
b. 15, f. 458	Statement of Kay Swift in support of H.R. 5921. <i>4 p. ; 28 cm.</i> Typescript, annotations in ink.
b. 15, f. 458	Another version. <i>5 p. ; 28 cm.</i> Typescript, annotations in ink and pencil.
b. 15, f. 458	Another version. <i>1 p. ; 28 cm.</i> Typescript, annotations in pencil. Incomplete.  Laid in: House Judiciary Committee. Facts about H.R. 5921. The songwriters' view of the juke box exemption. Statement of Morton Gould.
b. 15, f. 459	Then welcome each rebuff. <i>98 p. ; 28 cm.</i> Typescript. Bound. On cover: By Kay Swift.

## Subseries III.A: Writings by Kay Swift (continued)

b. 15, f. 459	<p>Another version. <i>77 p. + 6 p.; 28 cm.</i> Typescript, annotations in pencil. On cover: by Kay Swift and Hunter Galloway. Includes outline for ending.</p>
b. 15, f. 460	<p>Another version. <i>77 p.; 28 cm.</i> Typescript, annotations in pencil and ink. On cover: by Kay Swift and Hunter Galloway.</p>
b. 15, f. 460	<p>Another version. <i>1 p.; 28 cm.</i> Typescript, annotations in pencil. Page 1 only.</p>
b. 15, f. 461	<p>Things I never knew till now about animals. <i>5 p.; 28 cm.</i> Typescript.  At top of page 1: Note: This piece was published in the NY Daily Mirror, at the request of Seymour Berkson (?) for one of the columns that acted as summer replacement for Walter Winchell, during the summer of 1944 - KS.</p>
b. 15, f. 462	<p>Untitled. <i>7 p. (i.e. 8 p.); 28 cm.</i> Manuscript in Kay Swift's hand in pencil.</p>
b. 15, f. 463	<p>Untitled. <i>1 p.; 28 cm.</i> Holograph (photocopy).  Reminiscences about George Gershwin.</p>
b. 15, f. 463	<p>Another version. <i>1 p.; 28 cm.</i> Typescript.</p>
b. 15, f. 464	<p>Untitled. <i>4 p.; 28 cm.</i> Typescript, annotations in pencil.  Autobiographical sketch.</p>
b. 15, f. 465	<p>Untitled. <i>5 p.; 28 cm.</i> Typescript, annotations in pencil.  Autobiographical sketch.</p>

## Subseries III.A: Writings by Kay Swift (continued)

b. 15, f. 466	Unidentified. <i>1 p. ; 28 cm.</i> Typescript.  Incomplete.  Manuscript in ink.
b. 15, f. 467	Unidentified. <i>2 p. ; 31 cm.</i> Manuscript in Kay Swift's hand in pencil.
b. 15, f. 467	Another version. <i>2 p. ; 28 cm.</i> Typescript.
b. 16, f. 468	Who could ask for anything more? / by Kay Swift -- New York : Simon and Schuster, 1943. <i>211 p. ; 27 cm.</i> Photocopy.
b. 16, f. 469	Notebook. <i>26 cm.</i>  Miscellaneous notes.  Dated: 1977-8 1980 and 1985.
b. 16, f. 470	Miscellaneous. <i>60 leaves ; various sizes.</i>  Jottings, inserts, lists, notes, and miscellaneous.

## Subseries III.B: Writings by Others

b. 16, f. 471	Writings by Others <i>144 p. ; 28 cm.</i> Bradshaw, Jon Typescript.  Incomplete, lacks all before p. 104 and after p. 144.  Book about Libby Holmen.
b. 16, f. 472	A Sample from The fundamental things apply. <i>15 p. ; 28 cm.</i> Davis, Sheila Computer printout.
b. 16, f. 473	What fools immortals be. <i>5 p. ; 28 cm.</i> Donald, Peter Typescript.
b. 16, f. 474	A woman's New York. <i>2 p. : 35 cm.</i> Hughes, Alice Typescript.  Dated: October 1, 1959

## Subseries III.B: Writings by Others (continued)

b. 16, f. 475	Gershwin + the Rhapsodie in Blue. <i>13 p. ; 28 cm.</i> Korall, Burt Typescript (photocopy)
b. 16, f. 476	Death doesn't play fair. <i>3 p. ; 28 cm.</i> Levin, Kay W. From unidentified magazine (photocopy)  Kay Levin is one of Kay Swift and James Warburg's three daughters.
b. 16, f. 476	Maple madness is hard to control. <i>2 p. ; 28 cm.</i> Levin, Kay W. Milwaukee Journal, March 2, 1980 (photocopy)  Page 2 marked: Just for fun! Kay.
b. 16, f. 477	The murder of Lidice. <i>8 p. ; 28 cm.</i> Millay, Edna St. Vincent, 1892-1950 Typescript, annotations in pencil.
b. 16, f. 477	Another version. <i>15 p. ; 28 cm.</i> Typescript.  Note laid in: Dear Hunter: Have had this for some time-expected you would call. Am leaving tonite for Michigan until Sept. 1-all good things to both you + your wife. Hope to see you there. Larry [on verso: Czechoslovakian proper names.... (annotations in blue ink)].
b. 16, f. 478	Proposal for course or courses in "The American musical theatre." <i>25 p. + 1 p. ; various sizes.</i> Myers, Henry Typescript.  Written with Kay Swift.  Dated: July 27th, 1964.
b. 16, f. 479	Writings by Others <i>2 p. ; 28 cm.</i> Peale, Norman Vincent, 1898-1993 Typescript, annotations in pencil.  P. 1 marked: PRE-SHOW TEASE.  Excerpt from The Power of Positive Thinking.
b. 16, f. 480	David O. Selznick's production no. 103 <i>93 p. ; 35 cm.</i> Penn, William From unidentified journal (photocopy)  Bibliographical note laid in.

## Subseries III.B: Writings by Others (continued)

b. 16, f. 481

Variety.  
*3 p; 28 cm.*  
Stern, Alfred  
Typescript.  
Written with Kay Swift.

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b. 16, f. 482

Diary.  
*390 p.; 28 cm.*  
Swift, Gertrude Horton Dorr  
Typescript, annotations in pencil and attached (p. 230)  
Incomplete, lacks all before p. 201.  
Gertrude Horton Dorr Swift is Kay Swift's grandmother.

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b. 16, f. 483

Christmas.  
*3 p; 28 cm.*  
Viggers, Ralph  
Typescript.  
On p. 3: From a manuscript by Ralph Viggers, written as a[n (crossed out)] "Stars + Stripes" field reporter, for broadcast over AFRS TEHERAN NETWORK STATIONS, P.G.C., AND RECORDED BY H.G. [Hunter Galloway]

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**Series IV: Correspondence, 1936-1989***1.5' (3 boxes)*

This series consists of personal and professional correspondence to and from Kay Swift. Letters are either typescript or manuscript and include drafts and carbon copies. The majority of correspondence dates from the 1950s onward, although there are some letters from earlier decades. Letters are arranged alphabetically by correspondent, then chronologically. Additional correspondence directly related to theatrical projects is located in Series V under project title. Cross references to the project folders have been included in this series for individual correspondents of particular importance. Severely aged or damaged pages have been copied onto acid-free paper.

b. 16, f. 484	Aarons, Ruth Hughes <i>4 items.</i>	1957
b. 16, f. 484	Aborn & Anesi <i>7 items.</i>	1988-1989
b. 16, f. 485	Ahlert Music Pub. <i>1 item.</i>	1961 May 28
b. 16, f. 485	Al <i>1 item.</i>	1960 Jan. 2
b. 16, f. 485	Allenberg, Phil Berg-Bert <i>2 items.</i>	1945-1949
b. 16, f. 485	Allison, Jane <i>1 item.</i>	No date
b. 16, f. 485	American Academy of Dramatic Arts <i>2 items.</i>	1971 Oct. 29
b. 16, f. 485	American Federation of Musicians <i>1 item.</i>	1962 Sept. 27
b. 16, f. 486	American Guild of Authors and Composers (AGAC) <i>33 items.</i> See also Songwriters' Protective Association (SPA)	1958-1980
b. 16, f. 487	American Music Theater Festival <i>1 item.</i>	1988 June 16
b. 16, f. 487	American Play Company <i>1 item.</i>	1950 Oct. 9
b. 16, f. 488	American Society of Composers, Authors and Publishers (ASCAP) <i>34 items.</i>	1957-1988
b. 16, f. 489	Anderson, Ruth <i>1 item.</i>	1965 Apr. 13
b. 16, f. 489	Andrea <i>1 item.</i>	1958 July 29
b. 16, f. 489	Appleton, F.R., Jr. <i>1 item.</i>	1959 June 2



b. 16, f. 489	Associated British Picture Corporation <i>1 item.</i>	1958 Mar. 21
b. 16, f. 489	Atkinson, Brooks <i>2 items.</i>	1960 Mar. 9
b. 16, f. 489	Aucoin, Lionel <i>1 item.</i>	1987 Apr. 1
b. 16, f. 489	Austin, J.R. <i>1 item.</i>	1958 Oct. 31
b. 16, f. 489	B.F. <i>1 item.</i>	No date
b. 16, f. 489	Balanchine, George <i>2 items.</i>	1974
b. 16, f. 489	Barr, Glenn <i>1 item.</i>	1984 Aug. 27
b. 16, f. 489	Beaty, Josephine Powell <i>1 item.</i>	1971 June 18
b. 16, f. 489	Benda, Richard <i>2 items.</i>	1958 May 26
b. 16, f. 489	Bennett, Robert Russell <i>3 items.</i>	1963
b. 16, f. 489	Berkshire Theatre Festival <i>1 item.</i>	1978 July 14
b. 16, f. 489	Beverly Hills Club <i>1 item.</i>	1949 Nov. 21
b. 16, f. 489	Biddle, Nicholas D. <i>2 items.</i>	1961-1962
b. 16, f. 489	Biscuit <i>1 item.</i>	1959 Mar. 12
b. 16, f. 489	Blodget, Alden S. <i>1 item.</i>	1954 Feb. 11
b. 16, f. 490	Bolz, Henry H. <i>57 items.</i>	1954-1959
b. 17, f. 491	Bolz, Henry H. <i>76 items.</i>	1960-1966
b. 17, f. 491	Borden Company see All About Elsie (19/539)	
b. 17, f. 491	Borge, Victor see Weissberger, L. Arnold (4/30/54, 5/10/54, 5/12/54, 5/14/54 and 6/8/54)	

b. 17, f. 492	Bradshaw, Jon <i>1 item.</i>	1980 Sept. 4
b. 17, f. 492	The British Broadcasting Corporation <i>5 items.</i>	1966
b. 17, f. 492	Broude Brothers <i>1 item.</i>	1957 June 24
b. 17, f. 492	Burrows, Abe see Weissberger, L. Arnold (9/29/53, 10/24/53, 1/15/54 and 3/23/59)	
b. 17, f. 492	CBS Masterworks <i>1 item.</i> see also Rose, Don (5/5/83)	1987 June 13
b. 17, f. 492	Callis, John L. <i>1 item.</i>	1950 Sept. 9
b. 17, f. 492	Camp Fire Girls see One Little Girl (21/600)	
b. 17, f. 492	Capitol Records <i>1 item.</i>	1951 Jan. 4
b. 17, f. 492	Carlin, Phillips <i>1 item.</i>	1936 Sept. 2
b. 17, f. 492	Carlsen, John A. <i>12 items.</i>	1958-1966
b. 17, f. 492	Carlyle, Louise see Paris '90 (3/4/52)	
b. 17, f. 493	Carpenter, E.N. <i>2 items.</i>	1964 June 12
b. 17, f. 493	Century Play Company <i>1 item.</i>	1949 July 21
b. 17, f. 493	Chappell & Co. <i>3 items.</i>	1952-1970
b. 17, f. 493	Chappell Piano Co. <i>2 items.</i>	1958
b. 17, f. 493	Charles, Dick <i>1 item.</i>	1962 May 31
b. 17, f. 493	Charry, Michael <i>2 items.</i>	1986 July 26
b. 17, f. 494	Chase Manhattan Bank <i>16 items.</i>	1958-1963
b. 17, f. 495	Chemical Corn Exchange Bank <i>2 items.</i>	1958

b. 17, f. 495	Clairol <i>3 items.</i>	1964 Mar.
b. 17, f. 495	Clark, Bobby <i>3 items.</i>	1948
b. 17, f. 495	Miss Cockton <i>1 item.</i> re: copyright search	1964 June 23
b. 17, f. 495	Cole, Toby <i>1 item.</i>	No date
b. 17, f. 495	Connelly, Marc <i>4 items.</i>	1958
b. 17, f. 495	Connors Phil J. <i>1 item.</i>	1949 Dec. 15
b. 17, f. 495	Cook, Mrs. Joe <i>1 item.</i>	1959 May 18
b. 17, f. 495	Copland, Aaron <i>1 item.</i>	1981 Feb.
b. 17, f. 495	Cosmopolitan <i>3 items.</i>	1964
b. 17, f. 495	Cotes, Peter <i>5 items.</i>	1958
b. 17, f. 496	Craeybeckx, M. <i>1 item.</i>	1955 Jan. 18
b. 17, f. 496	Crawford, Cheryl <i>3 items.</i>	1952-1960
b. 17, f. 496	Creative Arts Rehabilitation Center <i>1 item.</i>	1979 Oct. 16
b. 17, f. 496	Crosby, Bing <i>1 item.</i>	1952 Aug. 24
b. 17, f. 496	Crouse, Russell see Weissberger, L. Arnold (6/4/54, 6/18/54, 6/25/54 and 6/29/54)	
b. 17, f. 496	Dalrymple, Jean <i>1 item.</i>	1961 May 31
b. 17, f. 496	Darlo <i>6 items.</i> see also RCA (12/18/61)	No date
b. 17, f. 496	Davis, Samuel R. <i>1 item.</i>	1959 May 1
b. 17, f. 497	Dietz, Lucinda <i>1 item.</i>	1986 June 18

b. 17, f. 497	Dineen, George A. <i>8 items.</i>	1958-1962
b. 17, f. 497	Doll, Bill <i>2 items.</i>	1960-1961
b. 17, f. 497	Dorr, John Van Nostram <i>4 items.</i>	1944-1962
b. 17, f. 497	Dorr, Nell see McBride, Mary Margaret (10/19/54)	
b. 17, f. 497	Dramatists Guild <i>4 items.</i>	1979-1984
b. 17, f. 497	Dunne, Irene <i>1 item.</i>	1950 Jan. 20
b. 17, f. 498	Eddy <i>1 item.</i>	1959 Jan 9.
b. 17, f. 498	Emigrant Industrial Savings Bank <i>2 items.</i>	1961 June 23
b. 17, f. 498	Erlanger, Michael <i>2 items.</i>	1960
b. 17, f. 498	Fairchild, Kim <i>1 item.</i>	1986
b. 17, f. 498	Farnol, Lynn <i>6 items.</i> see also Porgy and Bess lecture tour (21/604)	1959-1975
b. 17, f. 498	Fitzgerald, Ella <i>1 item.</i>	No date
b. 17, f. 498	Flanders, Michael <i>1 item.</i>	1958 Mar. 21
b. 17, f. 498	Fleur and Tom <i>1 item.</i>	No date
b. 17, f. 498	Francie <i>1 item.</i>	Sept. 30
b. 17, f. 498	Freed, Ralph <i>1 item.</i> see also Schulman, John (2/63)	1967 Aug. 1
b. 17, f. 498	Freedley, George <i>11 items.</i>	1953-1958
b. 17, f. 498	Fuller, Nancy Tatnall <i>1 item.</i>	1988 July 29
b. 17, f. 499	G., David <i>1 item.</i>	1958 Feb. 26

b. 17, f. 499	Galloway, Hunter <i>16 items.</i>	1958
b. 17, f. 499	Galloway Records <i>3 items.</i>	1955-1957
b. 17, f. 499	Gardiner, Stewart <i>1 item.</i>	1962
b. 17, f. 500	Gartiez, Paul <i>34 items.</i>	1952
b. 17, f. 501	General Electric <i>3 items.</i>	1959
b. 17, f. 501	George Gershwin Festival (University of Miami) <i>3 items.</i>	1970 July 16
b. 17, f. 501	Gershwin, Ira and Lee <i>9 items.</i> see also Let 'Em Eat Cake (3/1/63 and 1/73)	1959-1966
b. 17, f. 501	Gershwin family see Rose, Don (1/10/83)	
b. 17, f. 501	Gershwin Publishing Corporation <i>3 items.</i>	1974 June 4
b. 17, f. 501	Gertz, Mitchell <i>4 items.</i>	1952-1959
b. 17, f. 502	Gibson, William <i>1 item.</i>	1960
b. 17, f. 502	Gilmore, Eddy <i>1 item.</i>	1958 June 2
b. 17, f. 502	Ginger <i>1 item.</i>	1986 June 16
b. 17, f. 502	Gish, Lillian see Paris '90 (3/4/52)	
b. 17, f. 502	Godden, Rumer <i>2 items.</i>	1958
b. 17, f. 502	Gould, Ellen <i>1 item.</i> Incomplete	No date
b. 17, f. 502	Graf, Shirley <i>1 item.</i>	1952
b. 17, f. 502	Green, Bernie <i>1 item.</i>	1962 July 12
b. 17, f. 502	Green, Johnny <i>2 items.</i>	1953

b. 17, f. 502	Green, Stanley <i>1 item.</i>	1986 June 19
b. 17, f. 502	Hamilton[?], Becky <i>5 items.</i>	1958-1959
b. 17, f. 502	Hammerstein, Oscar II <i>2 items.</i>	1959
b. 17, f. 503	Harms <i>1 item.</i>	1952 Sept. 26
b. 17, f. 503	Harnick, Sheldon <i>1 item.</i>	1986 June 6
b. 17, f. 503	Hart, Morris <i>1 item.</i>	1956 Sept. 26
b. 17, f. 503	Hart, Moss <i>5 items.</i>	1959
b. 17, f. 503	Hatchards Booksellers <i>2 items.</i>	1961
b. 17, f. 503	re: Henry, Theodore <i>2 items.</i>	1946 Jan. 21
b. 17, f. 503	Hershon, Red <i>1 item.</i>	1960 Mar. 16
b. 17, f. 503	Heyward, Dorothy Dubose <i>2 items.</i>	1959
b. 17, f. 503	Holm, Celeste <i>1 item.</i>	1980 May
b. 17, f. 503	Holmes, Teddy <i>1 item.</i>	1958 Oct. 7
b. 17, f. 503	Henry Holt and Company <i>1 item.</i>	1953 Mar. 9
b. 17, f. 504	Hollywood, Daniel <i>1 item.</i>	1959 Oct. 2
b. 17, f. 504	Howard, Mel <i>11 items.</i>	1958
b. 17, f. 504	Howell, Miriam <i>7 items.</i>	1958-1967
b. 17, f. 505	Hughes, Alice <i>3 items.</i>	No date
b. 17, f. 505	Hugo & Luigi Productions <i>1 item.</i>	No date

b. 17, f. 505	re: Hunter's Moon <i>15 items.</i> (telegrams)	1958 Feb. 24-26
b. 17, f. 505	Husson <i>1 item.</i>	1958 Aug. 20
b. 17, f. 505	International Creative Management (ICM) see Wood, Audrey (6/18/79)	
b. 17, f. 506	Insurance Company of North America <i>7 items.</i>	1958-1961
b. 17, f. 506	International Committee Against Mental Illness <i>3 items.</i>	1961
b. 17, f. 506	Iran Foundation <i>3 items.</i>	1965
b. 17, f. 507	Jablonsky, Edward <i>2 items.</i> see also Let 'Em Eat Cake (6/6/62)	1957
b. 17, f. 507	Jacobs, David <i>16 items.</i>	1958-1959
b. 17, f. 507	Jaffe, Hy <i>1 item.</i>	No date
b. 17, f. 507	James, Donald H. <i>2 items.</i>	[1950 May 5]
b. 17, f. 507	James, Paul see Paris '90 (3/4/52)	
b. 17, f. 508	Jessye, Eva Alberta <i>13 items.</i>	1979-1989
b. 17, f. 508	Johnson, Teddy <i>3 items.</i>	1958
b. 17, f. 508	Jukes, Mary <i>3 items.</i>	1967
b. 17, f. 509	[K...?], Margaret <i>2 items.</i>	1952
b. 17, f. 509	Kantner, Harold <i>1 item.</i>	1980
b. 17, f. 509	Kerr, Walter see Weissberger, L. Arnold (4/1/55)	
b. 17, f. 509	Kimbrough, Emily <i>1 item.</i>	1956 June 26

b. 17, f. 509	Knollwood Music <i>1 item.</i>	1960 Nov. 15
b. 17, f. 509	Kolmar Associates <i>2 items.</i>	1959 Aug.
b. 17, f. 509	Kramer, Alex <i>2 items.</i>	1966
b. 17, f. 509	La Bachie <i>1 item.</i>	1962 Jan. 24
b. 17, f. 509	Lane, Burton <i>1 item.</i> see also American Guild of Authors and Composers (AGAC) and Songwriters' Protective Association (SPA) (1/21/58)	1966 Mar. 18
b. 17, f. 509	Lasker, Mary <i>5 items.</i>	1944-1959
b. 17, f. 509	Laura <i>1 item.</i>	1958 Aug. 1
b. 17, f. 509	Laventure, William B. <i>2 items.</i>	1958
b. 17, f. 510	Lee and Skippy <i>1 item.</i>	No date
b. 17, f. 510	Leeds Music <i>3 items.</i>	1961-1966
b. 17, f. 510	Lesley <i>1 item.</i>	1958 Feb. 26
b. 17, f. 510	Levin, Kay and Robert <i>10 items.</i> see Paris '90 (3/4/52)	1960-1961
b. 17, f. 510	Levine, Maurice <i>1 item.</i>	1986 June 24
b. 17, f. 510	Levy, Mrs. <i>1 item.</i>	1958 Sept. 16
b. 17, f. 510	Levy, Ben <i>1 item.</i>	1958 May 1
b. 17, f. 510	Library of Congress. Copyright Office <i>5 items.</i>	1953-1957
b. 17, f. 511	Life <i>1 item.</i>	1944 June 2
b. 17, f. 511	Lighthouse see Mrs. St[?]alem (4/24/72)	



b. 17, f. 511	Lillie, Beatrice see Weissberger, L. Arnold (6/25/54)	
b. 17, f. 511	Linden, Bella L. <i>1 item.</i>	1959 Jan. 8
b. 17, f. 511	Lindsay, Howard <i>1 item.</i>	1960 Apr. 28
b. 17, f. 511	Lipkin, Mack, Dr. <i>1 item.</i>	1959 May 21
b. 17, f. 511	Littler, Emile <i>1 item.</i>	1958 Apr. 8
b. 17, f. 511	Logan, Josh see Weissberger, L. Arnold (2/11/54 and 3/11/54)	
b. 17, f. 511	Louise <i>1 item.</i>	1964 Feb. 28
b. 17, f. 511	MacColdman <i>1 item.</i>	No date
b. 17, f. 511	Joseph Maharam Foundation <i>2 items.</i>	1970 Sept. 29
b. 17, f. 511	March, Freddie <i>2 items.</i>	1961 Dec. 24
b. 17, f. 511	Marcucci <i>1 item.</i>	1961 Jan. 4
b. 17, f. 511	Edward B. Marks Music <i>8 items.</i>	1958-1966
b. 17, f. 511	Marks, Gerald <i>1 item.</i>	1986 June 19
b. 17, f. 512	Martin, Ernest H. <i>1 item.</i>	1955 Dec. 13
b. 17, f. 512	Mary <i>1 item.</i>	1960 Dec. 28
b. 17, f. 512	Maryland Center for Public Broadcasting <i>2 items.</i>	1984 Aug. 21
b. 17, f. 512	McBride, Mary Margaret <i>1 item.</i>	1954 Oct. 19
b. 17, f. 512	McCaffrey, William <i>2 items.</i>	1962
b. 17, f. 512	McCloy, John J. <i>2 items.</i>	1958

b. 17, f. 512	McKay, Jill <i>1 item.</i>	1967
b. 17, f. 512	Memorial Sloan-Kettering Cancer Center <i>1 item.</i>	1985 Oct. 4
b. 17, f. 512	Mercer, Johnny <i>7 items.</i> see also Songwriters' Hall of Fame	1967
b. 17, f. 512	Meridian Theatrical <i>1 item.</i>	1983 July 12
b. 17, f. 513	Merv <i>1 item.</i>	1959 Oct. 3
b. 17, f. 513	Metro-Goldwyn-Mayer (M.G.M.) <i>5 items.</i>	1947-1963
b. 17, f. 513	Miles, Bernard <i>1 item.</i>	1958 Feb. 26
b. 17, f. 513	Montague, Paul <i>3 items.</i>	1960 Dec. 15
b. 17, f. 513	William Morris Agency <i>2 items.</i>	1949-1955
b. 17, f. 513	Murphy, Owen see Weissberger, L. Arnold (2/6/56)	
b. 17, f. 514	Music Performance Trust Fund <i>18 items.</i> re: Galloway Records	1955-1964
b. 17, f. 515	Music Publishers Holding Corporation <i>3 items.</i>	1959-1967
b. 17, f. 515	National Broadcasting Company (NBC) <i>4 items.</i>	1936, 1960-61
b. 17, f. 515	National Telefilm Associates <i>2 items.</i>	1961
b. 17, f. 515	New York Association for the Blind <i>3 items.</i> re: The Lighthouse	1959
b. 17, f. 515	New York Heart Association <i>1 item.</i>	No date
b. 17, f. 515	New York Herald Tribune <i>1 item.</i>	1966 Apr. 25
b. 17, f. 515	New York (State). Department of Labor <i>1 item.</i>	1966 June 20

b. 17, f. 515	The New Yorker see Schulman, John (8/3/71)	
b. 17, f. 515	Nicholls, Don and Gee <i>4 items.</i>	1960
b. 17, f. 515	Norddeutscher Rundfunk. Funkhaus Hannover <i>3 items.</i>	1961
b. 17, f. 516	Oppenheimer, George <i>2 items.</i>	1949 July
b. 17, f. 516	Orenstein, Debra and John <i>1 item.</i>	1986 Nov. 1
b. 17, f. 516	Paley, Emily <i>1 item.</i>	1986 Oct. 26
b. 17, f. 516	Palmer, Carleton H. <i>1 item.</i>	1936 Aug. 4
b. 17, f. 516	Pan American World Airways <i>1 item.</i>	1970 Feb. 4
b. 17, f. 516	Parker, L. <i>1 item.</i>	1976
b. 17, f. 516	Pavlini, Alex <i>2 items.</i>	1961 Feb. 9
b. 17, f. 516	Paysner, Betty <i>3 items.</i>	1960 Dec. 11
b. 17, f. 516	Peloquin, Lennyce <i>1 item.</i>	1970 Apr. 22
b. 17, f. 516	Perry, Frank <i>3 items.</i>	1959
b. 17, f. 516	Phillips, Jimmy <i>2 items.</i>	1958 Aug.
b. 17, f. 516	Pryor, Arthur Jr. <i>1 item.</i>	1936 Aug. 7
b. 18, f. 517	RKO Radio Pictures <i>17 items.</i> re: mostly Never a Dull Moment	1944-1950
b. 18, f. 518	Radio Corporation of America (RCA) <i>11 items.</i> see also Century 21 (19/563)	1955-1962
b. 18, f. 518	Reba <i>1 item.</i>	1959 July 3
b. 18, f. 518	Reiskind, Edwin M. <i>2 items.</i>	1964 Nov. 2

b. 18, f. 518	Reynolds, Oliver C. <i>4 items.</i>	1957-1961
b. 18, f. 519	Rod <i>4 items.</i>	1958
b. 18, f. 519	Rodgers and Hammerstein Concert Library see Rose, Don (1982)	
b. 18, f. 519	Romeike Press Clippings <i>8 items.</i>	1959-1960
b. 18, f. 519	Ronny <i>1 item.</i>	No date
b. 18, f. 519	Rose, Billy <i>1 item.</i>	1965 July 25
b. 18, f. 520	Rose, Don <i>21 items.</i> see also Gershwin, Ira (4/7/78) and Let 'Em Eat Cake (x/x)	1970-1993
b. 18, f. 521	Rosenberg, Anna M. <i>1 item.</i>	Aug. 7
b. 18, f. 521	Rosenberg, Sylvia <i>1 item.</i>	1959 Oct. 1
b. 18, f. 521	Ross, Steve <i>1 item.</i>	No date
b. 18, f. 521	[Rowell], Ann <i>1 item.</i>	1986 June 16
b. 18, f. 521	Ruby, Harry <i>1 item.</i>	1966 Feb. 17
b. 18, f. 521	Ruth <i>2 items.</i>	1951-1959
b. 18, f. 522	Samson Music <i>44 items.</i> see also Schulman, John (1960)	1960-1970
b. 18, f. 523	S[...?], Paul <i>1 item.</i>	No date
b. 18, f. 523	Sayre, [Joel] <i>1 item.</i>	1958 Apr. 24
b. 18, f. 523	Scherman, Thomas <i>1 item.</i>	1960 Sept. 8
b. 18, f. 523	Scheuer, Lewis M. <i>2 items.</i>	1959
b. 18, f. 523	Schloss, Stanley <i>1 item.</i>	1959 Oct. 28

b. 18, f. 524	Schulman, John <i>18 items.</i>	1957-1960
b. 18, f. 525	Schulman, John <i>49 items.</i>	1961-1967
b. 18, f. 526	Schulman, John <i>43 items.</i>	1968-1971
b. 18, f. 527	Scribner's Book Store <i>1 item.</i>	1971 Feb. 27
b. 18, f. 527	Severns, B. Scott <i>1 item.</i>	1966 Mar. 2
b. 18, f. 527	Shapiro, Dave <i>1 item.</i>	1961 Apr. 25
b. 18, f. 527	Shawnee Mission School <i>9 items.</i>	1973 Feb. 7
b. 18, f. 527	Sheaffer, Louis <i>1 item.</i>	No date
b. 18, f. 527	Shearn <i>1 item.</i>	1959 June 19
b. 18, f. 527	Schirmer, Mabel see Let 'Em Eat Cake (12/9/77)	
b. 18, f. 527	Shilkret, Nathaniel see Paris '90 (12/20/51 and 3/31/52)	
b. 18, f. 527	Short, Bobby <i>1 item.</i>	1986 Oct. 14
b. 18, f. 527	Shubert, Milton I. <i>2 items.</i>	1949-1950
b. 18, f. 527	Silvers, Phil see Weissberger, L. Arnold (10/14/54)	
b. 18, f. 527	Skinner, Cornelia Otis see Crosby, Bing; Paris '90; and Joseph Maharam Foundation (9/29/70)	
b. 18, f. 527	Smith, Don <i>1 item.</i>	1986 Oct 14
b. 18, f. 528	Sondheim, Stephen <i>1 item.</i>	1986 June 19
b. 18, f. 528	Songwriters' Hall of fAME <i>6 items.</i>	1970-1979
b. 18, f. 528	Songwriters of America <i>1 item.</i>	1957 Mar. 25

b. 18, f. 528	Songwriters' Protective Association (SPA) <i>15 items.</i> see also American Guild of Authors and Composers (AGAC)	1950-1966
b. 18, f. 529	Mrs. St[?]alem <i>1 item.</i> incomplete	1972 Apr. 23
b. 18, f. 529	Stanley, Minerva <i>8 items.</i>	1960
b. 18, f. 529	Stern, Alfred <i>16 items.</i> see also Schulman, John (6/26/61) and Joseph Maharam Foundation (9/29/70)	1959-1986
b. 18, f. 530	Sterne, Tracey <i>1 item.</i>	1987 Apr. 9
b. 18, f. 530	Stevens, Roger see Weissberger, L. Arnold (9/9/54, 10/7/54, 11/18/54 and 1/20/55)	
b. 18, f. 530	Steward, E. Sheldon <i>1 item.</i>	1951 Dec. 13
b. 18, f. 530	Steward, Lawrence D. <i>1 item.</i> see also Let 'Em Eat Cake (6/22/62)	1959 Nov. 27
b. 18, f. 530	Stillman, Al <i>1 item.</i>	1958 Mar. 11
b. 18, f. 530	Stires, Ernest <i>1 item.</i> incomplete	No date
b. 18, f. 530	Strong, Walter <i>1 item.</i>	1960 Jan. 25
b. 18, f. 530	Swaine, Adeney Brigg <i>1 item.</i>	1961 Oct. 13
b. 18, f. 530	Taylor, Davidson <i>3 items.</i>	1950
b. 18, f. 530	Taylor, Robert Lewis <i>17 items.</i> see also Clark, Bobby (1948 Jan. 1)	1949-1961
b. 18, f. 530	Theatre Guild see Freedley, George (1953 Jan. 7)	
b. 18, f. 531	Thompson Banks Productions <i>1 item.</i>	No date
b. 18, f. 531	Thompson, Harlan Howard <i>2 items.</i>	No date

b. 18, f. 531	Townsend, Reginald T. <i>1 item.</i>	1936 July 29
b. 18, f. 531	Twigs <i>1 item.</i>	No date
b. 18, f. 531	Unidentified <i>4 items.</i>	No date
b. 18, f. 531	U.S. National Bank of Portland <i>7 items.</i>	1944
b. 18, f. 531	United States. Department of Health, Education, and Welfare <i>3 items.</i>	1971-1972
b. 18, f. 531	United States. Department of State <i>1 item.</i>	1962 Aug. 28
b. 18, f. 531	Unity Centre of Christianity <i>1 item.</i>	1958 July 18
b. 18, f. 531	Vaumoron-Ellis, Jeannine <i>1 item.</i>	1971 Feb. 16
b. 18, f. 531	Verterans Administration <i>3 items.</i>	1958
b. 18, f. 531	Verve Records see Fitzgerald, Ella	
b. 18, f. 531	Vogel, Fred G. <i>1 item.</i>	1981 Mar. 16
b. 18, f. 532	Warburg, Bettina, Dr. <i>1 item.</i> see also Iran Foundation	No date
b. 18, f. 532	Warburg, James P. <i>2 items.</i> see also Paul James	1956
b. 18, f. 532	Waring, Fred <i>2 items.</i>	1952
b. 18, f. 532	Warner Bros. Music <i>4 items.</i>	1970-1971
b. 18, f. 532	Warner, Russell <i>1 item.</i>	1989 July 19
b. 18, f. 532	Waugh, Alec[?] <i>1 item.</i>	1952 May 19
b. 18, f. 532	WCBS-TV (New York) <i>1 item.</i>	1949 Aug. 24
b. 18, f. 532	Weedy, Robert see Samson Music (5/22/62)	

b. 18, f. 533	Weissberger, L. Arnold <i>35 items.</i>	1952-1953
b. 18, f. 534	Weissberger, L. Arnold <i>69 items.</i>	1954
b. 18, f. 535	Weissberger, L. Arnold <i>47 items.</i>	1955
b. 19, f. 536	Weissberger, L. Arnold <i>29 items.</i> see also Cotes, Peter (1958)	1956-1958
b. 19, f. 537	Weissberger, L. Arnold <i>31 items.</i> see also Rose, Don (1978)	1959-1980
b. 19, f. 538	Whitely, William F. <i>1 item.</i>	1944 June 23
b. 19, f. 538	Whitney, John Hay <i>1 item.</i>	No date
b. 19, f. 538	Williams, Ursula Vaughan see Schulman, John (12/15/70)	
b. 19, f. 538	Wood, Audrey <i>1 item.</i>	1979 June 18
b. 19, f. 538	Wood, Peggy <i>1 item.</i>	1952 May 20
b. 19, f. 538	Wray, William Henry <i>1 item.</i>	1975
b. 19, f. 538	Wurlitzer, Bruck <i>1 item.</i>	1986 Oct. 24
b. 19, f. 538	Yadon, Amber see Shawnee Mission School (2/7/73)	



**Series V: Business and Financial Records, 1946-1989***1.25' (3 boxes)*

This series consists of financial records, royalty statements, bills, and receipts. Also included are folders of materials relating to individual theatrical projects. Folders are arranged alphabetically by name of institution or project, then chronologically within the same folder name.

b. 19, f. 539	All About Elsie Correspondence and miscellaneous material	
b. 19, f. 540	American Federation of Musicians (AF of M) Miscellaneous material	
b. 19, f. 541	American Guild of Authors and Composers (AGAC) Contract	
b. 19, f. 542	American Guild of Authors and Composers (AGAC) Collection of royalties plan	1950s
b. 19, f. 543	American Guild of Authors and Composers (AGAC) Miscellaneous material	1960s
b. 19, f. 544	American Guild of Authors and Composers (AGAC) Miscellaneous material	1970s
b. 19, f. 545	American Guild of Authors and Composers (AGAC) Minutes form for a meeting of the Writers Nomination Committee	1980 Jan. 10
b. 19, f. 546	American Guild of Authors and Composers (AGAC) Miscellaneous material	
b. 19, f. 547	American Society of Composers, Authors and Publishers (ASCAP) Check stubs	
b. 19, f. 548	American Society of Composers, Authors and Publishers (ASCAP) Collection of Royalties Plan Authorization	
b. 19, f. 549	American Society of Composers, Authors and Publishers (ASCAP) Memorandum	
b. 19, f. 550	American Society of Composers, Authors and Publishers (ASCAP) Royalty statements	1940s
b. 19, f. 551	American Society of Composers, Authors and Publishers (ASCAP) Royalty statements	1950s
b. 19, f. 552	American Society of Composers, Authors and Publishers (ASCAP) Royalty statements	1960s
b. 19, f. 553	American Society of Composers, Authors and Publishers (ASCAP) Royalty statements	1970s

b. 19, f. 554	American Society of Composers, Authors and Publishers (ASCAP) Royalty statements	1980s
b. 19, f. 555	American Academy of Dramatic Arts Receipts for donations	1971
b. 19, f. 556	Apartment leases	
b. 19, f. 557	Associated Music-Copy Service Corp. Bills	
b. 19, f. 558	Banking Miscellaneous material	
b. 19, f. 559	Book Travel Bureau Airline ticket envelop	
b. 19, f. 560	British Broadcasting System Statement of payment for interview about George Gershwin	
b. 19, f. 561	Berger, Leon Contract	
b. 19, f. 562	CBS News Contract	1962 July 11
b. 19, f. 563	Century 21 Correspondence and miscellaneous material	
b. 19, f. 564	Chase Manhattan Bank Promissory note	
b. 19, f. 565	Chappell Statement of royalties	1966
b. 19, f. 566	Chappell Agreement (incomplete)	
b. 19, f. 567	Check stubs	1972
b. 20, f. 568	Check stubs	1979-1980
b. 20, f. 569	Check stubs	1983-1984
b. 20, f. 570	Check stubs	1985-1986
b. 20, f. 571	Check stubs	1987
b. 20, f. 572	Check stubs	1987-1988
b. 20, f. 573	Chemical Bank Credit notice	

b. 20, f. 574	Copyright Miscellaneous material	
b. 20, f. 575	Charles, Dick Estimate of costs of LP pressing	1961 May 31
b. 20, f. 576	Creative Arts Rehabilitation Center Receipt of gift	
b. 20, f. 577	Expo '67 Agreement	
b. 20, f. 578	Fine and Dandy 1930 agreement with Green-Gensler corporation (publishers)	
b. 20, f. 579	Fine and Dandy re: transfer of Warburg's rights	
b. 20, f. 580	George Gershwin Song Book re: Library of Congress	1966-1967
b. 20, f. 581	Gershwin Affidavit and budget for George and Ira Gershwin: Music for stage and film	
b. 20, f. 582	Hampshire Business Services Bill	
b. 20, f. 583	Harms Agreements and statements of royalties	
b. 20, f. 584	re: Highest Tree	
b. 20, f. 585	Insurance Company of North America Policies	
b. 20, f. 586	Irving Trust Company Loan for piano	
b. 20, f. 587	Itinerary	1989
b. 20, f. 588	Juilliard School Receipt of gift	1979 Oct. 19
b. 20, f. 589	King Brand Music Papers Bills	1970
b. 21, f. 590	Knox, Weaver & Co. Bill for additional insurance premium	1961 Apr. 26
b. 21, f. 591	Let 'Em Eat Cake Correspondence and miscellaneous material	

b. 21, f. 592	Linden and Deutsch re: late payment for royalties from Warner Brothers	1971 Apr. 7
b. 21, f. 593	Merkin Hall Concert Miscellaneous material	
b. 21, f. 594	Miscellaneous	
b. 21, f. 595	Music Publishers Holding Company Statement of royalties	1956-1965
b. 21, f. 596	Music Therapy Center Receipt for gift	1977 Apr. 27
b. 21, f. 596	Mutual Theatre Ticket Bills Service	1978-1979
b. 21, f. 597	NAACP Pledge form	1978
b. 21, f. 598	New York (City). Department of Housing re: rent increase	1969-1988
b. 21, f. 599	Nola Sound Studios Bills	1974
b. 21, f. 600	One Little Girl Correspondence and miscellaneous material	
b. 21, f. 601	re: Painting Collection	
b. 21, f. 602	Paris '90 Correspondence and miscellaneous material	
b. 21, f. 603	Pennsylvania Company Statement of income	1947-1951
b. 21, f. 604	Porgy and Bess lecture tour Correspondence and miscellaneous material	
b. 21, f. 605	Radio Corporation of America (RCA) Miscellaneous material	
b. 21, f. 606	G. Ricordi Statements	1956-1957
b. 21, f. 607	Rockhill Radio Bill	
b. 21, f. 608	Samson Music Miscellaneous material	
b. 21, f. 609	Songs (Can't We Be Friends)	

b. 21, f. 610	Songs (Christmas Eve and Cloudless Blue)	
b. 21, f. 611	Songwriters Guild Certificate of membership, certificates of renewal, registration forms and bill re: Hunter's Moon	1985
b. 21, f. 612	Songwriter's Guild Royalty check stubs	1988-1989
b. 21, f. 613	Songwriters Protective Association re: Moonlight	
b. 21, f. 614	Swaine, Adeney, Brigg & Sons Bill for jewelry	1961 Oct. 13
b. 21, f. 615	Taxes	1950s
b. 22, f. 616	Taxes	1960s
b. 22, f. 617	Taxes	1970s
b. 22, f. 618	re: Trust Fund	
b. 22, f. 619	United Medical Service	
b. 22, f. 620	United States Trust	1946-1955
b. 22, f. 621	United States Trust	1956-1959
b. 22, f. 622	United States Trust	1960-1988
b. 22, f. 623	Veterans Administration Miscellaneous material	
b. 22, f. 624	Warner Bros. (Harms) Statement of royalties	1970-1989
b. 22, f. 625	Webb Recording Co. Bill	
b. 22, f. 626	White, Weld & Co.	1961-1962

**Series VI: Programs, Publicity, and Clippings, 1930-1986***1' (2 boxes)*

This series is divided into four subseries: A. Programs involving Kay Swift; B. Programs involving others; C. Press releases and publicity; D. Clippings. Subseries A and B are arranged alphabetically by title. Photocopies of three programs of Fine and Dandy (22/628) have been added to the original donation of the papers. Subseries C is also arranged by title, while the clippings in Subseries D are arranged chronologically by year, with undated clippings at the end. All clippings have been photocopied onto acid-free paper, and the originals have been discarded.

## Subseries VI.A: Programs Involving Kay Swift

b. 22, f. 627	Alma Mater <i>1 item.</i>	No date
b. 22, f. 628	Fine and Dandy <i>3 items.</i> All photocopies 1. Week beginning Sept. 15 2. Week beginning Oct. 6 3. Week beginning Nov. 24	1930
b. 22, f. 629	Garrick Gaieties <i>1 item.</i>	[1930]
b. 22, f. 630	Golden Decade of Song: The Tuneful Thirties <i>1 item.</i>	1984
b. 22, f. 631	One Little Girl <i>1 item.</i>	1960
b. 22, f. 632	Paris '90 <i>3 items.</i>	1952
b. 22, f. 633	Radio City Music Hall <i>1 item.</i>	1935
b. 22, f. 634	Sondheim and Swift <i>1 item.</i> No date	
Subseries VI.B: Programs Involving Others		
b. 22, f. 635	An Evening with Gershwin <i>1 item.</i>	1983
b. 22, f. 636	Black Broadway <i>1 item.</i>	1980
b. 22, f. 637	By George <i>1 item.</i>	No date
b. 22, f. 638	Carnegie Hall <i>1 item.</i>	1959

## Subseries VI.B: Programs Involving Others (continued)

b. 22, f. 639	Catholic Dramatic Oratorio Society <i>1 item.</i> Third annual performance	1907
b. 22, f. 640	Classical Theatre of China <i>1 item.</i>	1958
b. 22, f. 641	Cleveland Orchestra Summer Pops Concert <i>1 item.</i>	1972
b. 22, f. 642	Confession Stone <i>1 item.</i> Note inlaid	1960
b. 22, f. 643	Celebrating the Gershwins <i>1 item.</i>	1982
b. 22, f. 644	Dinny and the Witches <i>1 item.</i>	[1960?]
b. 22, f. 645	George Gershwin Memorial Concert <i>1 item.</i>	1937
b. 22, f. 646	The Gershwin Years <i>1 item.</i>	1971
b. 22, f. 647	Kansas City Philharmonic <i>1 item.</i>	1973
b. 22, f. 648	Lyrics by Ira Gershwin <i>1 item.</i>	No date
b. 22, f. 649	Major Barbara <i>1 item.</i>	1957
b. 22, f. 650	Mohawk Trail Concerts <i>1 item.</i>	1978
b. 22, f. 651	Tribute to Dorothy Fields <i>1 item.</i>	1970
b. 22, f. 652	Where the Music Is <i>1 item.</i>	No date
Subseries VI.C: Press Releases/Publicity		
b. 23, f. 653	Billboard	1958
	Chappell Variety magazine	1951
	Fine and Dandy--the Music of Kay Swift	No date
	The Gershwin Years	1971
	Hunter's Moon	1958
	Original Sound of "The Twenties"	[1965?]

## Subseries VI.C: Press Releases/Publicity (continued)

Reaching for the Brass Ring		No date
Subseries VI.D: Clippings		
b. 23, f. 654	1928-1935	1928-1935
b. 23, f. 655	1936-1949	1936-1949
b. 23, f. 656	1950-1954	1950-1954
b. 23, f. 657	1955-1959	1955-1959
b. 23, f. 658	1960-1969	1960-1969
b. 23, f. 659	1970-1976	1970-1976
b. 23, f. 660	1976	1976
b. 23, f. 661	1983-1986	1983-1986
b. 23, f. 662	Undated	Undated



**Series VII: Biographical Materials, 1897-1993***.25' (.5 box)*

This series includes biographical materials relating to Kay Swift and to others. Subseries A contains biographies written by Kay Swift herself, published information, and miscellaneous items.

## Subseries VII.A: Biographical Materials Relating to Kay Swift

b. 23, f. 663	Birth certificate (photo) <i>1 item.</i>	1897
b. 23, f. 664	Biographies <i>26 items.</i> Includes corrected copies.	1897
b. 23, f. 665	ASCAP <i>4 items.</i>	
	Almanac re: The Little Show	1962
	List of Members	1963/1978
	Play Back Quarterly containing Kay Swift's obituary.	1993 (Summer)
b. 23, f. 666	Swift family tree <i>1 item.</i>	[1993?]
Subseries VII.B: Biographical Materials Relating to Others		
b. 23, f. 667	Galloway, Hunter <i>2 items.</i> (1 incomplete).	No date
b. 23, f. 668	Stern, Alfred <i>1 item.</i>	No date
b. 23, f. 669	Waldron, Charles King <i>1 item.</i>	No date

**Series VIII: Photos and Drawings, 1915-1984**

This series contains photos and drawings of Kay Swift and others. The 154 photos have been numbered and arranged into three subdivisions: Kay Swift alone, Kay Swift with others, and other subjects without Kay Swift. Persons are identified whenever possible.

Drawings		
b. 23, f. 670	Caricature of Kay Swift 1 Micheal Angelo Mustang at the Ringside Bar	Aug 24 1939
b. 23, f. 670	Caricature of Kay Swift 1 Executed in Boston during previews of Paris '90	1951 Jan. 14
b. 23, f. 671	Sketches by Alfred Stern 4	
Photos - Kay Swift Alone		
b. 23, f. 672	Photos - Kay Swift Alone 1-8	
b. 23, f. 673	Photos - Kay Swift Alone 9-19	
b. 23, f. 674	Photos - Kay Swift Alone 20-30	
b. 23, f. 675	Photos - Kay Swift Alone 31-36	
b. 24, f. 676	Photos - Kay Swift Alone 37-45	
b. 24, f. 677	Photos - Kay Swift Alone 46	
b. 24, f. 678	Photos - Kay Swift Alone 47-194	
Photos - Kay Swift with Others		
b. 24, f. 679	Bolcom, William 195-197 (195-196 with Joan Morris, 197 with unidentified)	
b. 24, f. 679	Daughters Andrea, April and Kay 198-205 (202 with stepfather John Dorr, 205 with B. Levin)  See also Merkin Hall Concert (241)	
b. 24, f. 679	Eubie Blake 206-208 (208 with Billy Taylor)	

## Photos - Kay Swift with Others (continued)

b. 24, f. 680	<p>Carlyle, Louise 209-210 210 at Sardie's Restaurant with unidentified See also Merkin Hall Concert (237)</p>
b. 24, f. 680	<p>Comden, Betty, Adolph Green and unidentified 211</p>
	<p>Dorr, John (stepfather) See 203</p>
	<p>Gagliano great-grandchildren See Merin Hall Concert (240)</p>
b. 24, f. 680	<p>Galloway, Hunter 212-214, 278-280 (211 and 212 with 3 unidentified)  213, 278 on wedding day 278-280 are color transparencies</p>
b. 24, f. 680	<p>Gershwin, George 215 At Bydale</p>
b. 24, f. 680	<p>Gershwin, Ira and 2 unidentified 216</p>
	<p>Holmes, Celeste See Merkin Hall concert (238)</p>
b. 24, f. 680	<p>Hubbard, Faye 217-219</p>
	<p>Jablonski, Edward See Merkin Hall Concert (239)</p>
b. 24, f. 680	<p>Junior Week, Feb. 1914 220 28 students (names on photo)</p>
b. 24, f. 681	<p>Kaufman, John (grandson) 221</p>
b. 24, f. 681	<p>Robert Kimball party (1975) 222-235 Includes Eubie Blake, Louise Carlyle, Bobby Short and Katharine Weber</p>
b. 24, f. 682	<p>Kolster, Bill and 2 unidentified (1946 Oct. 26) 236 Signed</p>

## Photos - Kay Swift with Others (continued)

b. 24, f. 682	Merkin Hall Concert (1986 October 14) 237-241 Includes daughters Andrea, April and Kay, Celeste Holmes, Gagliano great-grandchildren, and Edward Jablonski
b. 24, f. 682	Mielziner Leo, and Kenneth Simpson 242 In George Bernard Shaw's The Man of Destiny (copy in 27/726)
b. 24, f. 683	Paris '90 party 243-253 4 with Kay Swift Persons unidentified
b. 24, f. 684	Oregon 254 Includes Ed Booth, Walter McCoin and Tom Peterson
b. 24, f. 684	Simon, Al 255-256 (255 with 2 unidentified) 256 signed by photographer Erik Nielsen (1984)
b. 24, f. 684	Song writers 257 Jule Styne, Burton Lane, Charles Strouse, Jerry Herman, Betty Comden, Adolph Green, Henry Krieger, Marvin Hamlisch and 8 unidentified
b. 24, f. 684	Stanley, Minerva 258 On wedding day to Hunter Galloway
b. 24, f. 684	Swift, Samuel (brother) 259-261 See also 270
b. 24, f. 685	Samuel Swift and Ellen Mary Faulkner Swift (parents) 262-267 Includes brother Samuel and unidentified family members
b. 24, f. 687	Tapper, Bertha Feiring 296 Tapper with her piano students, including Pauline Mallet-Prevost, Leo Ornstein, and Claire Reis
b. 24, f. 685	Veltin School Reunion 268 Class of 1915 All unidentified

## Photos - Kay Swift with Others (continued)

b. 24, f. 685	Warburg, James P. 269-270 (270 also with brother Samuel)
b. 24, f. 685	Wayne, John 271-272
b. 24, f. 685	Weber, Katharine (granddaughter) 273 See also 230 and 231
b. 24, f. 685	Weber, Lucy Swift (great-granddaughter) 274-275
b. 24, f. 686	Unidentified persons 276-277, 281-292
Photos - Others	
b. 24, f. 687	Daughters Andrea, April and Kay 293
b. 27, f. 726	Daughters Andrea, April and Kay 294
b. 24, f. 687	Dorr, John Van Nostram 295
b. 24, f. 687	Faulker 297
b. 24, f. 687	Faulker, Ronald (1915 June) 298
b. 24, f. 687	Faulkner, Roy (paternal uncle) 299
b. 24, f. 687	Fine and Dandy (300 and 301 with Joe Cook) 300-303
b. 24, f. 687	Galloway, Hunter (304 with parents, 305 wedding day) 304-305
b. 24, f. 687	Gagliano, April Warburg (daughter) 306
b. 27, f. 726	Gagliano, April Warburg (daughter) 307
b. 24, f. 687	Gershwin, George, Ira Gershwin and 26 unidentified persons (June 1926) 308
b. 24, f. 688	Gershwin manuscripts 309-335

## Photos - Others (continued)

b. 24, f. 689	Hubbard, Faye (includes Hubbard's daughters Pat and Joe, Kay Swift's brother Sam, Eldon McCoin, George Peterson, Bob Maynard, and unidentified) 336-341
b. 24, f. 689	Jay's Cottages (Elko, Nevada) 342-348 Person unidentified
b. 24, f. 689	Jessye, Eva and Dr. James A. Staudifer (1973) 349 Signed
b. 24, f. 690	Kaufman, Andrea Warburg (daughter) 350-356
b. 27, f. 726	Kaufman, Andrea Warburg (daughter) 357-358
b. 24, f. 690	Levin, Betsy and Rachel (granddaughters) 359
b. 27, f. 726	Levin, Kay Warburg 360
b. 24, f. 691	Never a Dull Moment (with Irene Dunne and Fred MacMurray) 361-369
b. 24, f. 692	Oregon 370-375
b. 24, f. 692	Paris '90 marquee 376
b. 24, f. 692	Pat 377 Signed
b. 24, f. 692	Sanderson, Ivan 378
b. 24, f. 692	Skinner, Cornelia Otis 379
b. 24, f. 692	Swift, Joseph (paternal grandfather) 380
b. 24, f. 692	Swift, Samuel (brother) 381-382
b. 24, f. 693	Swift, Samuel and Ellen Mary Faulkner (parents) 383-394
b. 25, f. 694	Teheran conference 395 F.D.R., Churchill, Stalin, General Marshall and 6 unidentified persons

## Photos - Others (continued)

b. 25, f. 694	Van Nostram, Abigail 396
b. 25, f. 694	Warburg, James P. 397 Wedding pose
b. 25, f. 694	Weber, Katharine Kaufman (400 with brother John) 398-400
b. 25, f. 694	Unidentified persons 401-405

**Series IX: Miscellaneous Items***.5' (1 box)*

The disparate items in this series are arranged by descriptive headings or proper names. Related materials are housed together.

b. 25, f. 695	Action for a divorce
b. 25, f. 696-697	Address books and loose pages
b. 25, f. 698	American Society of Composers, Authors and Publishers (ASCAP) Forty-fifth annual dinner seating list and autographed invitation
b. 25, f. 698	Appraisal of the estate of Margaret S. Lewisohn
b. 25, f. 698	Blake, Eubie Autograph on record advertisement
b. 25, f. 699	Century 21 Exposition (1962 Seattle World's Fair) Informational packet
b. 25, f. 700-701	Church of Truth (Divine Science)
b. 25, f. 702	Galloway, Hunter Miscellaneous items
b. 25, f. 703	Gershwin related material
	Acrostic by Irving Caesar
	Benefit (Nov. 1971)
	Celebrating the Gershwins: A Selected Discography
	Fascinatin' Gershwin
	Fragments (p. 7 only) of article
	Gala rehearsal schedule
	"A Gershwin Evening" guest list re: Great Performances
	Hand print
	List of posthumous material
	Who's who of cast for play about George Gershwin
b. 25, f. 704	Independence Home Coming Celebration Program and general information
b. 25, f. 705	Institute of the American Musical Chronology of events
b. 25, f. 705	International Certificates of Vaccination
b. 25, f. 705	re: last wishes (Kay Swift)



b. 25, f. 705	List of theatre programs, London, 1958	
b. 25, f. 705	Passport numbers (Kay Swift and Hunter Galloway)	
b. 25, f. 705	Poems	
b. 25, f. 705	Quotes	
b. 25, f. 706	re: recording project	
b. 25, f. 707	Social Security Numbers (Kay Swift and Hunter Galloway)	
b. 25, f. 708	Stephen Foster Memorial	
b. 25, f. 709	Television Booking Corporation	
b. 25, f. 710	Unidentified notes and miscellaneous	
b. 25, f. 711	West Virginia Centennial Organizational, Program and Financial Information	[1959?]

## **Series X: Sound Recordings, Video Recordings, and Film**

Sound recordings, video recordings, and film have been transferred to the Historical Sound Recordings Collection in the Music Library. For further information about archival recordings and film relating to Kay Swift, please contact the Curator of Historical Sound Recordings.

## Addendum 1: Music from the Radio City Music Hall Archives, 1935-1936

.5' (1 box)

This series consists of photocopies of music by Kay Swift from the Archives of Radio City Music Hall. The music dates from Swift's tenure as a staff composer at Radio City during the years 1935 and 1936. Included are both music newly-composed for Radio City and arrangements of songs which were also used in Swift's other theatrical projects.

The music is arranged in the order it was received from Radio City. The four-digit numbers stamped on the original scores, reproduced on the photocopies, and transcribed in the register represent the numbering system in the Radio City Archives. Whenever dates appear they indicate the presence of pages photocopied from the program for that week's Radio City production.

All materials in this addendum to the Kay Swift Papers were provided to the Yale University Music Library through a special contractual agreement with Radio City Music Hall Productions. The Radio City materials may be used for scholarship and research; however, all other uses must be cleared through Radio City.

b. 28, f. 727	Fine and Dandy [812]	
b. 28, f. 728	Fine and Dandy 1319	
b. 28, f. 729	Fine and Dandy 1319	
b. 28, f. 730	Sunny 1319	
b. 28, f. 731	Sunny 1319	
b. 28, f. 732	Roxyettes 1319	
b. 28, f. 733	Sunny 1319	
b. 28, f. 734	Up Among the Chimney Pots 2015	
b. 28, f. 735	Professor, How Could You? 2829	February 21, 1935
b. 28, f. 736	Collegiate Number 2831	
b. 28, f. 737	Forever and a Day 2840	
b. 28, f. 738	Forever and a Day 2841	February 28, 1935

b. 28, f. 739	Forever and a Day 2841	
b. 28, f. 740	Forever and a Day 2841	
b. 28, f. 741	Interlude 2842	
b. 28, f. 742	Waltz for Ballet 2842	
b. 28, f. 743	Forever and a Day 2842	
b. 28, f. 744	Physical Culture 2865	April 4, 1935
b. 28, f. 745	Masseur Incident 2865	
b. 28, f. 746	March for Rockettes 2866	
b. 28, f. 747	March for Rockettes 2866	
b. 28, f. 748	Intro to "There's Gold" 2871	April 11, 1935
b. 28, f. 749	There's Gold in Them Thar Hills 2872	
b. 28, f. 750	There's Gold in Them Thar Hills 2872	
b. 28, f. 751	There's Gold in Them Thar Hills 2873	
b. 28, f. 752	Intro and Typewriter Interlude 2890	
b. 28, f. 753	Headlines 2901	May 9, 1935
b. 28, f. 754	Young Man of Manhattan 2904	
b. 28, f. 755	I Gotta Take My Hat Off to You 2954	

b. 28, f. 756	Black and White 2963	
b. 28, f. 757	Black and White 2964	
b. 28, f. 758	Black and White 2964	
b. 28, f. 759	Black and White 2965	
b. 28, f. 760	I Gotta Take My Hat Off to You 2966	June 20, 1935
b. 28, f. 761	Black and White 2967	
b. 28, f. 762	Overture #3, Coney by the Sea 3016	July 25, 1935
b. 28, f. 763	Overture #3, Coney by the Sea 3016	
b. 28, f. 764	Coney by the Sea 3020	
b. 28, f. 765	Sawing a Woman in Half 3031	
b. 28, f. 766	Up Among the Chimney Pots 3032	
b. 28, f. 767	Chimney Tops Routine 3033	
b. 28, f. 768	Chimney Tops Routine 3034	
b. 28, f. 769	Footnotes From The Greek 3065	
b. 28, f. 770	Blonde or Brunette 3079	August 29, 1935
b. 28, f. 771	Blonde or Brunette 3079	
b. 28, f. 772	Prologue to Blonde or Brunette 3079	

b. 28, f. 773	Blonde or Brunette 3079	
b. 28, f. 774	Blonde or Brunette 3079	
b. 28, f. 775	Blonde or Brunette 3079	
b. 28, f. 776	Blonde or Brunette 3079	
b. 28, f. 777	Blonde or Brunette 3080	
b. 28, f. 778	We've Got a Ticket for the Sweepstakes 3095	September 19, 1935
b. 28, f. 779	Road Show [lyrics only] 3101	
b. 28, f. 780	Road Show 3101	
b. 28, f. 781	Road Show 3101	
b. 28, f. 782	Road Show 3101	
b. 28, f. 783	Road Show 3101	
b. 28, f. 784	The Little Church Around the Corner 3104	September 26, 1935
b. 28, f. 785	The Little Church Around the Corner 3105	
b. 28, f. 786	The Little Church Around the Corner 3106	
b. 28, f. 787	Church - Ballet #4 and Glee Club 3107	
b. 28, f. 788	Ballet # 2 "Waltz for a Dancer" 3108	
b. 28, f. 789	I'm All Washed Up in Love 3139	

b. 28, f. 790	I'm All Washed Up in Love 3141	
b. 28, f. 791	Put It Down On Paper 3151	October 31, 1935
b. 28, f. 792	Sawing a Woman in Half 3165	
b. 28, f. 793	Sawing a Woman in Half 3166	
b. 28, f. 794	At the Golden Calf 3216	December 30, 1935
b. 28, f. 795	The Golden Calf 3220	
b. 28, f. 796	The Golden Calf 3221	
b. 28, f. 797	The Wooden Horse of Troy 3299	March 13, 1936
b. 28, f. 798	Graduating Gibson Girls 3304	
b. 28, f. 799	Polka - "Staccato" - Graduating Gibson Girls 3304	
b. 28, f. 800	Graduating Gibson Girls 3304	
b. 28, f. 801	Graduating Gibson Girls 3304	
b. 28, f. 802	Graduating Gibson Girls 3304	
b. 28, f. 803	Graduating Gibson Girls 3304	March 26, 1936
b. 28, f. 804	Graduating Gibson Girls 3304	
b. 28, f. 805	The Little Church Around the Corner 3441	
b. 28, f. 806	Fine and Dandy 3805	

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## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### Subjects

Composers -- Correspondence  
Musicals

### Names

Balanchine, George, 1904-1983  
Bennett, Robert Russell, 1894-1981  
Copland, Aaron, 1900-1990  
Crosby, Bing, 1903-1977  
Dunne, Irene, 1898-1990  
Fitzgerald, Ella, 1917-1996  
Galloway, Hunter  
Gershwin, George, 1898-1937  
Gershwin, Ira, 1896-1983  
Gish, Lillian, 1893-1993  
Green, Johnny, 1908-1989  
Hammerstein, Oscar, II, 1895-1960  
Hart, Moss, 1904-1961  
Hubbard, Faye  
Lane, Burton, 1912-1997  
Logan, Joshua, 1936-1987  
March, Fredric, 1897-1975  
McCloy, John J. (John Jay), 1895-1989  
Mercer, Johnny, 1909-1976  
Rose, Billy, 1899-1966  
Scherman, Thomas, 1917-1979  
Shilkret, Nathaniel, 1889-1982  
Short, Bobby  
Skinner, Cornelia Otis, 1901-1979  
Sondheim, Stephen  
Swift, Kay, 1897-1993  
Warburg, James P. (James Paul), 1896-1969  
Waring, Fred, 1900-1984  
Waugh, Alec, 1898-1981  
Whitney, John Hay, 1904-1982

### Corporate Bodies

Century 21 Exposition (1962 Seattle, Wash.)  
New York World's Fair (1964-1965 New York, N.Y.)