

Princeton University Library

DEPARTMENT OF RARE BOOKS AND SPECIAL COLLECTIONS

* Manuscripts Division * One Washington Road * Princeton, New Jersey 08544 USA * Phone: (609) 258-3184 * Fax: (609) 258-2324 * rbsc@princeton.edu * <http://www.princeton.edu/~rbsc> *

Roger Sessions Scores, 1909-2001 (bulk 1909-1985): Finding Aid

Summary Information

Call number:	C0288
Location:	Princeton University Library. Department of Rare Books and Special Collections. Manuscripts Division. One Washington Road Princeton, New Jersey 08544 USA
Size:	18 linear feet (17 boxes, 23 portfolios, 1 package)
Language(s) of material:	English.
Abstract:	The collection contains the manuscripts of composer and educator Roger Sessions. It includes compositions reflecting his use of the 12-tone system of composition and ranging from exercises and studies to concertos, sonatas, operas ("Lancelot and Elaine" and "Montezuma"), and symphonies (1 through 9). Also included are miscellaneous musical works such as divertimenti, nocturnes, chorale studies, quintets, and cantatas along with the manuscripts for two prose works.

Table of Contents

<u>Summary Information</u>	1
<u>Biography of Roger Sessions</u>	3
<u>Description</u>	3
<u>Arrangement</u>	3
<u>Access and Use</u>	4
<u>Acquisition and Appraisal</u>	4
<u>Processing and Other Information</u>	4
<u>Subject Headings</u>	5
<u>Contents List</u>	
<u>Series 1: Bound Material</u>	6
<u>Series 2: Unbound Material</u>	7
<u>Series 3: Unbound Material, Additional Papers</u>	11
<u>Series 4: Index</u>	15

Biography of Roger Sessions

Composer and educator, Roger Sessions graduated from Harvard and studied under Horatio Parker at Yale. In 1926 he won a Guggenheim Professorship and worked at composition in Europe until 1933 as a winner of the American Rome Prize. He held posts at Princeton (1935), Berkeley, CA (1945), Princeton again (1953), and the Julliard School (1965). Among his compositions are four symphonies, several operas, a notable violin concerto (1935), and chamber music. His best known work remains his early *Black Maskers* (1923).

Description

The collection contains the manuscripts of Sessions' compositions reflecting his use of the 12-tone system of composition and ranging from exercises and studies to concertos, sonatas, operas ("Lancelot and Elaine" and "Montezuma"), and symphonies (1 through 9). Also included are miscellaneous musical works such as divertimenti, nocturnes, chorale studies, quintets, and the cantata "When Lilacs Last in the Dooryard Bloom'd." In addition, there are manuscripts for two prose works, "The Musical Experience," a lecture delivered at the Julliard School of Music in 1947, and an article, "To the Editor," which appeared in *Perspectives of New Music* in 1967.

Additions to the papers include ozalid copies of various cantatas, concertos, symphonies, and miscellaneous works, original scores for a violin concerto, sketches for Symphony No. 1, correspondence with Luigi Dallapiccola and two musical manuscripts by Jean Binet. New additions include a small "Composer's notebook" which he carried in his pocket; two letters to Carl Miller, an ALS to Arthur Mende; a letter dated Jan. 14, 2001, from Anne Welch Gordon to "Princeton University Music Dept." regarding giving the "Composer's notebook and the correspondence to the Music Library; an unidentified manuscript, and photocopies of correspondence.

For information on the Roger Sessions Society, visit: <http://www.uncwil.edu/music/sessionssociety/>

Series 1: Bound Material

Series 2: Unbound Material

Series 3: Unbound Material, Additional Papers

Series 4: Index

Arrangement

The papers of Roger Sessions are divided into two main groups by the fact that some are bound (volumes) and some are unbound (boxes). Within these two groups, the papers have been arranged first by genre (cantatas, concertos, exercises and studies, opera, quartets, sonatas, symphonies, miscellaneous musical works, prose

works, correspondence & photographs, and papers of others); then by the titles of the individual works; finally, in a sort of rough chronological order, so that sketches fall before completed works, folders marked “1938-1956” come before folders marked “1939-1956,” and so on.

Separate lists are available for the contents of the bound material (volumes 1-23), the unbound material (boxes 1-13), and additional unbound material (boxes 14-17). If you know what you are looking for, the best place to look is in the Index to all of the previous lists, which starts on page 9. Wherever feasible, Sessions' original organization of the material has been kept intact, and the folders are as he marked them.

In the Index, two double-digit numbers separated by a slash (e.g. 01/01) indicate a box and folder number (in the above example, Box 1, Folder 1). Ordinary numbers, such as 5 or 23 (in bold), refer to the numbers of bound volumes. The interval 04/06 - 05/02 includes the folder 4.5/01, an oversized folder in Package 4.5 which contains sketches of Quartet No. 2.

Organized into the following series:

Series 1: Bound Material

Series 2: Unbound Material

Series 3: Unbound Material, Additional Papers

Series 4: Index

Access and Use

Access

Collection is open for research use.

Restrictions on Use and Copyright Information

Single photocopies may be made for research purposes. No further photoduplication of copies of material in the collection can be made when Princeton University Library does not own the original. Permission to publish material from the collection must be requested from the Associate University Librarian for Rare Books and Special Collections. The library has no information on the status of literary rights in the collection and researchers are responsible for determining any questions of copyright.

Acquisition and Appraisal

Provenance and Acquisition

Additional material : transfer from Princeton University's Woolworth Music Center, May 1, 2007. AM 2007-100.

Processing and Other Information

Preferred Citation

Identification of specific item; Date (if known); Roger Sessions Scores, Box and Folder Number; Department of Rare Books and Special Collections, Princeton University Library.

Processing Information

This collection was processed by D. K. Pierce in October 1985 and B. K. Volz in Sept. 1997. Finding aid written by D. K. Pierce in October 1985.

Encoding

Machine-readable finding aid encoded in EAD 2002 by Techbooks and Cristela García-Spitz on July 13, 2007. Created from MARC record via MarcEdit and XSL stylesheets in 2007.

Descriptive Rules Used

Finding aid content adheres to that prescribed by *Describing Archives: A Content Standard*.

Subject Headings

These materials have been indexed in the [Princeton University Library online catalog](#) using the following terms. Those seeking related materials should search under these terms.

- Composers -- United States -- 20th century.
- Composition (Music)
- Instrumental music -- United States -- 20th century.
- Musical scores -- United States -- 20th century.
- Twelve-tone system.
- Cantatas.
- Notebooks
- Concertos.
- Correspondence
- Operas.
- Scores.
- Sonatas.
- Symphonies.
- Gordon, Anne Welch, former owner.
- Music

Contents List

Series 1: Bound Material

<u>TITLE</u>	<u>VOLUME</u>
Concertos	
Violin Concerto: preliminary sketches	1
Sketch for orchestral score of Violin Concerto Finale	2
Exercises and studies	
Studies with Ernest Bloch	3
Studies in counterpoint	4
Exercises and studies in form	5
Opera	
“Lancelot and Elaine” (1909-1911)	6
Quartets	
Quartet in E Minor (binding includes pages from a diary)	7
Sonatas	
Piano Sonata No. 1:	
preliminary sketches for Andante and Allegro	8
preliminary sketches for Finale (1930)	9
Sonata for Violin and Piano	10
Symphonies	
Symphonic Prelude in D Major:	

Series 1: Bound Material ... (Continued)

Sketches, 1917-1919	11
Nov. 1919	12
Symphony No. 1:	
Sketches (Giusto), 1926-1927	13
Sketches (Largo and Finale), 1926-1927	14
Symphony No. 2	15
Miscellaneous musical works	
“Chorale for Organ” (1938)	16
Copies of “Fugues from the Well-Tempered Clavichord” (1924)	17
Duo for Violin and Piano:	
preliminary sketches	18
completed work	19
Miscellaneous compositions, 1935-1944	20
Miscellaneous sketches, 1911-1936	21
“Nocturne for Orchestra”	22
“The Black Maskers”	22
“Incidental Music for Volkmüller's Turandot”	22
“Turn, O Libertad,” Chorale Studies	23

Series 2: Unbound Material

<u>TITLE</u>	<u>BOX</u>
Concertos	
Concertino:	
discarded and unfinished	1
Double Concerto:	

Series 2: Unbound Material ... (Continued)

sketches (“finished”)	1
Finito	1
Piano Concerto:	
1955-1956 (four folders)	1
Opera	
“Montezuma”:	
Sketches	
I Scene I (discarded), 1938-1959	2
Scene: before “Thaxcola” (discarded), 1939-1959	2
Scene: “Choluda” (discarded), 1939-1959	2
Scene: “The Knights and the Cad” (discarded), 1939-1959	2
Scene: “Teoculi” (discarded), 1939-1959	2
Act II	
Worksheets, 1960 (two folders)	2
Worksheets through 1960	2-3
Finito (two folders)	3
Act III	
Finito (five folders)	4
Quartets	
Quartet No. 2:	
Sketches, 1950-1951 (two folders)	4-5
Sketches (oversized material), 1950-1951	Package 4.5
Sonatas	
Piano Sonata No. 2:	

Series 2: Unbound Material ... (Continued)

sketches, (Nov. 1946)	5
Piano Sonata No. 3:	
sketches for movements I and II (two folders)	5
movement I (finished)	5
Sonata for Violin (two folders)	5
Symphonies	
Symphony No. 2:	
Sketches, movement I (two folders)	6
“Some loose sketches for Symphony No. 2 (2d movt. & Finale)”	6
Sketches, Finale	6
Symphony No. 3:	
Sketches	7
Sketches “discarded and exhausted” (two folders)	7
Sketches “finished” (three folders)	7
Symphony No. 4:	
Movement I “Burlesque”	
rejects and “no further use”	8
sketch of whole	8
Movement II “Elegy”	
discards	8
“no further use” (two folders)	8
final sketches	8
Movement III “Pastorale”	
first draft of orchestra	8
“no further use”	8

Series 2: Unbound Material ... (Continued)

sketch of whole	8
final corrections	8
Symphony No. 5:	
Sketches, discarded	9
Movement II, sketches	9
Movement III, sketches (“for reference”)	9
Symphony No. 6:	
“Current” sketches, 29 August 1969	9
Completed sketch	9
Movement II, Finito	9
Finito	9
Symphony No. 7:	
Sketches	10
Movement III, Finito (1967)	10
Movement IV, Finito	10
Symphony No. 8:	
Sketches (two folders)	10
Symphony (discarded):	
Sketches, 1948-1949 (two folders)	10
Miscellaneous musical works	
“Divertimento”:	
Rejects	11
Sketches	11
“IV, discarded”	11
“IV, full sketch”	11

Series 2: Unbound Material ... (Continued)

“V”	11
Toccato	
finished worksheets	11
final sketch	11
“Idyll of Theocritus,” 1953-1954 (five folders)	11
Mass (Anglican) for Kent School, 1955	12
Ormandy birthday piece: sketch	12
“Psalm 140:” sketches	12
Quintet: movements I, II and III, finished and discarded	12
“Rhapsody:” Finito	12
“Six Pieces for Violoncello:” sketches, 1966	12
“Three Choruses on Biblical Texts:” sketch	12
Cantata	
“When Lilacs Last in the Dooryard Bloom'd:” parts I and II, portion of III; sketches	12-13
Prose Works	
“The Musical Experience” (Juilliard lecture, 1947)	13
“To the Editor,” article for <i>Perspectives of New Music</i> :	
rough draft, 1967	13
final final manuscript, 1967	13

Series 3: Unbound Material, Additional Papers

<u>TITLE</u>	<u>BOX</u>
Original Manuscripts of Roger Sessions:	
Violin Concerto, bd. vol., 1935 (209 pp.)	14
original autograph score, dedicated to Barbara Sessions, San Francisco, Ca.	

Series 3: Unbound Material, Additional Papers ... (Continued)

Symphonic Prelude in D Major - sketches, bd. vol., Jan. 31, 1917, 14
dedicated to George H. Bartlett; inscribed "R.H.S. to B.F., December 17, 1918"

Sketchbook "II" - unidentified, small spiral bd. notebook, green cover, undated 14

Fragment of manuscript of unidentified work for piano and four voices, measures 239-302 (pp. 61-80), undated 14

Correspondence & Photographs:

Dallapiccola, Luigi, (1904-1975)

Autograph letter (Nov. 14, 1966) 14

By Dallapiccola to Roger Sessions, 1 photograph of Dallapiccola and Sessions, typed manuscript by Sessions about Dallapiccola after his death (incomplete, p. 2 only)

2 ALS from Sessions to Carl Miller (Nov. 5, 1942 and Aug. 24, 1948), 3 copies 14
of letters (Dec. 5, 9, and 15, 1983)

Concerning Sessions' request to have Princeton University's manuscript material joined with those at the Library of Congress, and Princeton's refusal.

1 ALS from Anne Welch Gordon (Jan. 14, 2001) 14

Regarding her giving Sessions' composer's notebook as a gift.

Small Composer's Notebook of Roger Sessions which he "carried in his pocket 14
to jot down ideas" presented by Mrs. Roy Welch

An unidentified manuscript in French (1 leaf) 14

Papers of Other Persons:

Binet, Jean (1893-1960)

"Inconstant Lovers, Words by William Shakespeare, Music by Jean Binet, for 14
Voice and String Quartett," Dec. 1924

dedicated to Barbara & Roger Sessions

"Suite, pour 2 Hautbois, cor anglais, basson, 2 Violons..." Brussels, 1927 14

dedicated to Barbara & Roger Sessions

Ozalid Copies of Manuscripts of Roger Sessions

Series 3: Unbound Material, Additional Papers ... (Continued)

Cantata

Cantata for soloists, chorus and orchestra: (2 copies)

“When Lilacs Last in the Dooryard Bloom'd,” (Walt Whitman) commissioned by the University of California at Berkeley, dedicated to the memory of Martin Luther King, Jr. and Robert F. Kennedy

full orchestral score, corrected, T. Presser Co., folio, 1968-1969 (109 pp.) 15

piano-vocal score, Passantino Brands, spiral bd., 1966-1979 (150 pp.) 15

Concertos

“Concerto for Violin, Violoncello & Orchestra,” full score, Theo. Presser Co., Independent Music Pub., folio, undated (84 pp.) 15

“Concerto for Orchestra” (1981): Merion Music, Inc., Theodore Presser Co., folio, 1979-1981 (49 pp.) 15

composed in celebration of the 100th anniversary of the Boston Symphony Orchestra, dedicated to Seiji Ozawa

Symphonies

Symphony No. 4:

reproduced & bd. by Independent Music Publishers, NYC, Edward B. Marks Music Corp., Circle Blue Print Co., folio, no t.p. (98 pp.) 15

(other copy) “Burlesque, Elegy, Pastorale”, Marks Music corp., Circle Blue Print Co., folio (98 pp.) 15

commissioned by the Minneapolis Symphony Orchestra in celebration of the 100th anniversary of the State of Minnesota

Symphony No. 5:

folio, no imprint, 1963, (62 pp.) 16

dedicated to Eugene Ormandy

Symphony No. 7:

Theodore Presser Co., folio, 1967 (75 pp.) 16

written in celebration of the 150th anniversary of the University of Michigan, dedicated to Jean Martinon, with autograph corrections

Series 3: Unbound Material, Additional Papers ... (Continued)

Symphony No. 8:

folio, no imprint (49 pp.) 16
 commissioned by the New York Philharmonic Society in celebration of its
 125th anniversary, dedicated to his daughter Elizabeth

Symphony No. 9:

1st movement

Theodore Presser Co., Music Masters, folio (42 pp.) 16
 dedicated to Frederik Prausnitz

2nd movement

folio, pp. 43-57 16

other copy, folio, pp. 43-57 16

3rd movement

folio, pp. 58-95 16

other copy, folio, pp. 58-95 16

Miscellaneous Musical Works

“Idyll of Theocritus:”

Idyll II, The Sorceress, Circle Blue Print Co., quarto, no cover, undated, (112 pp.) 17

translated by Robert C. Trevelyan, for soprano and orchestra, arranged for
 soprano and two pianos by the composer, commissioned by the Louisville
 Orchestra, dedicated to Luigi Dallapiccola

“Divertimento for Orchestra:”

full score, Theodore Presser Co., folio, 1959 (137 pp.) 17

commissioned for the Portland Symphony Orchestra in commemoration of
 the 100th anniversary of the state of Oregon, dedicated to Carl Haverlin

unbound, pp. 1-32 & 43-54, 1959 17

“Three Choruses on Biblical Texts:”

Series 3: Unbound Material, Additional Papers ... (Continued)

full score, Theodore Presser Co., Independent Music Publishers, folio (67 pp.) for mixed chorus & chamber orchestra, with autograph corrections	17
unbound, pp. 3-45	17
“Rhapsody for Orchestra:” folio, no imprint, 1969-1970 (50 pp.) commissioned by the Baltimore Symphony Orchestra, dedicated to Sergiu Comissiona	17

Series 4: Index

<u>TITLE</u>	<u>BOX</u>	<u>FOLDER</u>
Cantatas		
“When Lilacs Last in the Dooryard Bloom'd,”		
Finished sketches	13	02
Parts I, II, portions of III; sketches	12	11
Parts I, II, portions of III; sketches	13	01
Cantata for soloists, chorus and orchestra (ozalid copies), 2 copies:		
“When Lilacs Last in the Dooryard Bloom'd,” (Walt Whitman) commissioned by the University of California at Berkeley, dedicated to the memory of Martin Luther King, Jr. and Robert F. Kennedy		
full orchestral score, corrected, T. Presser Co., folio, 109 pp., 1968-1969	15	01
piano-vocal score, Passantino Brands, spiral bd., 150 pp., 1966-1979,	15	01
Concertos		
Concertino		
Discarded and finished	01	01
Double Concerto		
Finito	01	03

Series 4: Index ... (Continued)

Sketches (“finished”)	01	02
Piano Concerto, (1955-1956)	01	04-07
Violin Concerto		
Preliminary sketches	Volume 1	
Finale, sketch for orchestral score	Volume 2	
original autograph score, 1935	14	01
“Concerto for Violin, Violoncello & Orchestra” (ozalid copy): full score, Theo. Presser Co., Independent Music Pub., undated, folio, 84 pp.	15	01
“Concerto for Orchestra” (ozalid copy): composed in celebration of the 100th anniversary of the Boston Symphony Orchestra, dedicated to Seiji Ozawa, Merion Music, Inc., Theodore Presser Co., 1979-1981, folio, 49 pp.	15	02
Exercises and studies		
Bloch, Ernest, studies with	Volume 3	
Choral Studies	Volume 23	
Counterpoint, studies in	Volume 4	
Form, exercises and studies in	Volume 5	
Opera		
“Lancelot and Elaine” (1909-1911)	Volume 6	
“Montezuma”		
Act II, Finito	03	04-05
Act II, worksheets, 1960	02	06-07
Act III, Finito	04	01-05

Series 4: Index ... (Continued)

1938-1959, sketches, I		
Scene I (discarded)	02	01
Scene: before "Thaxcola" (discarded)	02	02
Scene: "Chodula" (discarded)	02	03
Scene: "The Knights and the Cad" (discarded)	02	04
Scene: "Teoculi"(discarded)	02	05
1960, worksheets, Act II	02	06-07
Through 1960, worksheets	02	08
Through 1960, worksheets	03	03
Quartets		
Quartet in E Minor	Volume 7	
Quartet No. 2		
Sketches, 1950-1951	04	06-07
Sketches, 1950-1951	Package 4.5	
Sketches, 1950-1951	05	01-02
Sonatas		
Piano Sonata No.1		
Allegro, preliminary sketches for	Volume 8	
Andante, preliminary sketches for	Volume 8	
Finale, preliminary sketches for (1930)	Volume 9	
Piano Sonata No. 2 (Nov. 1946), sketches	05	03
Piano Sonata No. 3		

Series 4: Index ... (Continued)

Movement I, sketches, finished	05	06
Movements I and IV, sketches	05	04
Movements I and IV, sketches	05	05
Sonata for Violin	05	07
Sonata for Violin	05	08
Sonata for Violin and Piano	Volume 10	
Symphonies		
Symphonic Prelude in D Major		
1917-1919, sketches	Volume 11	
Dec. 1919, then-present state	Volume 12	
Symphony No. 1: 1926-1927, sketches (Giusto)		
1926-1927, sketches (Largo)	Volume 14	
Symphonic Prelude in D Major		
Sketches (original), bd. vol., dedicated to George H. Bartlett, Jan. 31, 1917, inscribed "R.H.S. to B.F., December 17, 1918"	14	02
Symphony No. 2		
Complete work	Volume 15	
Finale, sketches	06	03
Finale, sketches	06	04
Movement I, sketches	06	01
Movement I, sketches	06	02
Movement II, sketches	06	03

Series 4: Index ... (Continued)

Symphony No. 3

Sketches, “discarded and exhausted”	07	02
Sketches, “discarded and exhausted”	07	03
Sketches, “finished”	07	04
Sketches, “finished”	07	06
Sketches, miscellaneous	07	07

Symphony No. 4

Movement I “Burlesque,” rejects and “no further use”	08	01
Movement I “Burlesque,” sketch of whole	08	02
Movement II “Elegy,” discard	08	03
Movement II “Elegy,” final sketches	08	06
Movement II “Elegy,” “no further use”	08	04
Movement II “Elegy,” “no further use”	08	05
Movement III “Pastorale,” final corrections	08	10
Movement III “Pastorale,” first draft of orchestra	08	07
Movement III “Pastorale,” “no further use”	08	08
Movement III “Pastorale,” sketch of whole	08	09
Ozolid copy, 98 pp.	15	04
Ozaldi copy, 98 pp.	15	05

Symphony No. 5

Discarded sketches	09	01
Movement II, sketches	09	02
Movement III, sketches	09	03
Ozolid copy, 62 pp.	16	01

Symphony No. 6

Series 4: Index ... (Continued)

Completed sketches	09	05
“Current” sketches, 29 August 1969	09	04
Movement II, Finito	09	06
Finito (general)	09	08
Symphony No. 7		
Movement III, Finito	10	02
Movement IV, Finito	10	03
Finito (general)	10	04
Sketches	10	01
Ozalid copy, 1967, 75 pp.	16	02
Symphony No. 8		
Sketches	10	05
Sketches	10	06
Ozalid copy, 49 pp.	16	03
Symphony No. 9		
Ozalid copy, movement I, 42 pp.	16	04
Ozalid copy, movement II, pp. 43-57	16	05
Ozalid copy, movement II, pp. 43-57	16	06
Ozalid copy, movement III, pp. 58-95	16	07
Ozalid copy, movement III, pp. 58-95	16	08
Symphony, 1948-1949 (discarded), sketches	10	07
Symphony, 1948-1949 (discarded), sketches	10	08

Miscellaneous musical works

“The Black Maskers”

Volume
22

Series 4: Index ... (Continued)

“Chorale for Organ” (1938)	Volume 16	
“Divertimento,”		
“IV, discarded”	11	03
“IV, full sketch”	11	04
Rejects	11	01
Sketches	11	02
Toccat, final sketch	11	07
Toccat, finished worksheets	11	06
“V”	11	05
“Divertimento for Orchestra” (ozalid copy), full sc., 1959, 137 pp.	17	02
“Divertimento for Orchestra” (ozalid copy), 1959, pp. 1-32; 43-54	17	03
Duo for Violin and Piano,		
Completed work	Volume 19	
Preliminary sketches	Volume 18	
Fragment of manuscript of unidentified work for piano and four voices, undated, measures 239-302 (pp. 61-80)	14	04
“Fugues from the Well-Tempered Clavichord” (1924), Copies of	Volume 17	
“Idyll of Theocritus” (1953-1954)	11	08
“Idyll of Theocritus” (1953-1954)	11	12
“Idyll of Theocritus” (ozalid copy), 112 pp.	17	01
“Incidental Music for Volkmüller's Turandot”	Volume 22	
Mass (Anglican) for Kent School (1955)	12	01
Miscellaneous compositions (1935-1944)	Volume	

Series 4: Index ... (Continued)

	20	
Miscellaneous sketches (1911-1936)	Volume 21	
“Nocturne for Orchestra”	Volume 22	
[Ormandy], Eugene birthday piece, sketch	12	02
Pages from a Diary	Volume 7	
Psalm 140, sketches	12	03
Quintet,		
Movement I, finished and discarded	12	04
Movement II, finished and discarded	12	05
Movement III, finished and discarded	12	06
Movement III, finished and discarded	12	07
“Rhapsody,” Finito	12	08
“Rhapsody for Orchestra” (ozalid copy), 1969-1970, 50 pp.	17	06
“Six Pieces for Violincello,” sketches (1966)	12	09
Sketchbook “II” - unidentified, undated, small spiral bd. notebook	14	03
“Three Choruses on Biblical Texts,” sketch	12	10
“Three Choruses on Biblical Texts,” ozalid copies, for mixed chorus and chamber orchestra	17	04
“Three Choruses on Biblical Texts,” ozalid copies, for mixed chorus and chamber orchestra	17	05
“Turn, O Libertad”	Volume 23	
Prose		
“The Musical Experience” (Juilliard lecture, 1947)	13	03
“To the Editor,” article for <i>Perspectives of New Music</i>		

Series 4: Index ... (Continued)

Rough draft, 1967	13	04
Final manuscript, 1967	13	05
Correspondence & Photographs		
Dallapiccola, Luigi (1904-1975)		
Autograph letter (Nov. 14, 1966) by Dallapiccola to Roger Sessions, 1 photograph of Dallapiccola and Sessions, typed manuscript by Sessions about Dallapiccola after his death (incomplete, p. 2 only)	14	05
Papers of Other Persons:		
Binet, Jean (1893-1960)		
“Inconstant Lovers, Words by William Shakespeare, Music by Jean Binet, for Voice and String Quartett,” dedicated to Barbara & Roger Sessions, Dec. 1924	14	06
“Suite, pour 2 Hautbois, cor anglais, basson, 2 Violons...,” dedicated to Barbara & Roger Sessions, Brussels, 1927	14	06