

Finding Aid
Music composed by Ezra Pound

Papers of Ezra Pound
Yale Collection of American Literature (YCAL)
Beinecke Rare Book and Manuscript Library
Yale University, New Haven CT

Editors
Margaret Fisher
Robert Hughes

Second Evening Art Publishing
<http://www.ezrapoundmusic.com>

The Complete Music of Ezra Pound

[Le Testament, 1923 facsimile edition, with audio CD](#)
[Le Testament "Paroles de Villon" 1926 and 1933 Performance Editions](#)
[Cavalcanti, 3-act opera Performance Edition](#)
[Collis O Heliconii \(Catullus and Sappho\) Performance Edition](#)
[Complete Violin Works Performance Edition](#)

Second Evening Art Publishing
www.secondeveningart.com
Editors' catalogue of music composed by Ezra Pound
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Part I
Le Testament Music Scores

Robert Hughes and Margaret Fisher, editors

YCAL 43	Ezra Pound Papers
YCAL 53	Ezra Pound Addition
YCAL 54	Olga Rudge Papers
YCAL 174	Agnes Bedford Papers
YCAL 178	William Bird Papers
EP	Ezra Pound
AB	Agnes Bedford
GA	George Antheil
OR	Olga Rudge
EPRO	<i>Ezra Pound's Radio Operas</i> (MIT Press, 2002), pp 132-133 (chart of different performing forces and program content)
os	oversize
(?)	editors have not been able to confirm exact or single source

Locations of music *mss* are given as YCAL # / Box # / Folder #
Example: 53/32/734 signifies YCAL 53, Box 32, Folder 734
When possible, we identify whose hand has notated the music
[N.B., the lyrics are often in a different hand].

Le Testament 1920—1921 [the “Bedford” version]

- 53/45 *passim* sketches in AB’s hand, mixed in with 1926 and 1933 versions
- 174/1/11 first five songs in 28-page booklet, neat copy (AB’s hand)
- 174/1/12 songs that follow “Heaulmière” (AB’s hand)
- 174/3/25 early sketches (AB’s hand)
- 178/4/145, 152-156, 160: early sketches *Et mourut, Dictez moi, Je plains, Mort J’appelles, Heaulmière, False Beauté, Dame du ciel, Suivez beauté, Je renye amors, J’aime et sers, Père Noé, Freres,*
- 178/4/155 source *ms* for bass instrument ranges (bsn, tbn, & ophclide)

Le Testament 1921 score [continuation of “Bedford” version in Paris]

- 53/32/732 c.121 pages ending w/Dame du ciel (EP’s hand)
- 53/32/734 1921 score written in Paris (EP’s hand)

Le Testament 1923 score [“Pound/Antheil” version; aka the “Gold Score”; see EPRO]

- 43/4os/13 full opera (GA’s hand)
- 43/4os/14 first 4 songs, no lyrics (GA’s hand)
- Also see:* Library of Congress, Music Division, Shelf No. MUS-66, microfilm
- Also see:* BBC Music Library, microfilm and photocopy with inserts

Le Testament 1924 [7 July concert; see EPRO]

- 53/45/1004 *Je Renye*. The music anticipates the printed version of same.
- 53/45/994 *Mort j’appelle*. The music anticipates the printed version of same.

Editors' catalogue of music composed by Ezra Pound, page 2

Le Testament Music scores, *continued*

Le Testament 1926 [29 June concert; see EPRO] *listed in order of program*

Singers: Yves Tinayre, Robert Maitland, Olga Rudge; Instruments: Trombones: Jean Dervaux (trombone tenor) and Edouart Dumoulin (trombone basse) Paul Tinayre (Clavecin, cornet de dessus)

- 53/46/1016 Overture (EP's hand)
- 53/45/995 Et Mourut (EP's hand)
- 53/45/997 Et Mourut (violin part)
- 53/45/997 Je Plaings (EP, OR hands)
- 53/45/994 Mort j'appelle (printed music)
- 53/45/1002 Motif [brothel percussion music?]
- 53/45/1003 False Beauté
- 53/45/998-999 Heaulmière (several scores used)
- 53/45/1006 Motifs de la foule [Père Noël]
- 43/4os/13 Motifs de la foule [Père Noël]
- 53/45/1009 Si J'ayme et sers (EP's hand)
- 174/1/12 Si J'ayme et sers (AB's hand)
- 43/4os/13 Frères Humains
- 53/45/1007 Frères Humains

Le Testament 1931 score [BBC]

43/138/6010 Script

Also see: BBC Music Library, 7 Ariel Way, London; Catalogue 27296

Le Testament 1933-34 score [Rapallo]

53/44/992-993 (EP's hand)

Note: voice parts found throughout YCAL 53/45

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Catalogue Part I

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Page 2

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Editors' catalogue of music composed by Ezra Pound
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Part II

Le Testament, individual arias
Robert Hughes and Margaret Fisher, *editors*

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YCAL 54	Olga Rudge Papers
YCAL 174	Agnes Bedford Papers
YCAL 178	William Bird Papers
EP	Ezra Pound
AB	Agnes Bedford
OR	Olga Rudge
GK	Guide to Kulchur
EPRO	<i>Ezra Pound's Radio Operas</i> (MIT Press, 2002), pp 132-133 (chart of different performing forces and program content)
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Listed in chronological order, by title of aria most often used by Pound

(Numbering conforms to Pound's numbering; entries omit references to the "Gold Score")

Et mourut, # 1

- 43/4os/13 Et mourut, 1R, 2V of 4 p folio (1931) complete, insert-Gold Score
- 53/45/995 Et mourut, many versions of the aria (OR, EP hands)
- 53/45/1002 Et mourut, the "brothel drum" and "whistle" leading into aria (EP's hand)
- 53/45/1003 Et mourut, vocal sketch (EP's hand)
- 53/45/1008 Et mourut, draft for 1933 vocal part (EP's hand)
- 53/46/1016 Et mourut, 2nd page only, very neat hand
- 174/1/11 Et mourut, neat copy, booklet (AB's hand)
- 174/3/25 Et mourut
- 178/4/156 Et mourut, early sketch

Dictes moi, #2

- 43/4os/13 Dictes moi, 4 page folio (1924) insert-Gold Score (Maitland's hand?)
- 53/45/996 Dictes moi, 1933 vocal part only (EP's hand)
- 53/45/1003 Dictes moi, vocal sketch (EP's hand)
- 174/1/11 Dictes moi, neat copy, booklet (AB's hand)
- 174/3/25 Dictes moi, here or 174/1/11: pencil copy of 178/4/160 below (AB's hand)
- 178/4/160 Dictes moi, piano with vocal, 4 pages (AB's hand)

Mort j'appelle, #3

- 53/32/730 Mort j'appelle
- 53/32/740 Mort j'appelle
- 53/45/994 Mort j'appelle, many versions of the aria (EP's hand)
- 53/45/1003 Mort j'appelle, vocal sketch (EP's hand)
- 53/46/1016 Mort j'appelle, 1 page sketch [cross ref. "Item m'amour ma chere Rose"]

Editors' catalogue of music composed by Ezra Pound, page 2

Le Testament Arias, continued

- 174/1/11 Mort j'appelle, neat copy, booklet (AB's hand)
- 174/3/25 Mort j'appelle
- 174/4/27 Mort j'appelle, printer's proof

Je plains, #4

- 43/4os/13 Je plains, 1V, 2R of 4 p folio (1931) insert-Gold Score (Maitland's hand)
- 53/45/997 Je plains, many versions of the aria (EP, OR hands)
- 53/45/1003 Je plains, vocal sketch (EP's hand)
- 53/45/1009 Je plains, with ornate violin part; some 1926 versions
- 53/46/1015 Je plains, 1 page
- 174/1/11 Je plains, neat copy, booklet (AB's hand)
- 174/3/25 Je plains
- 178/4/153-4 Je plains, early sketches
- 178/4/156 Je plains, early sketches

Heaulmière's Aria ("Advis"), # 5

- 43/105/4419 Heaulmière
- 43/138/6011 Heaulmière
- 53/45/998 Heaulmière, many versions, including 1926
- 53/45/999 Heaulmière, many versions, including 1926, GK clear copy (OR's hand)
- 53/45/1008 Heaulmière, many harmonic sketches for "Advis"
- 54/160/3729 Heaulmière, 1 page clear copy; Dresden copy
- 54/160/3730 Heaulmière ("Advis"), clear copy
- 174/1/11 Heaulmière, neat copy, booklet (AB's hand)
- 174/3/25 Heaulmière
- 178/4/152 Heaulmière, sketches; vocal score + orchestra, orange cover, bound (Judith Litante score?)
See letter EP-OR 28 Nov 1924)
- 178/4/154 Heaulmière, sketches

False Beauté, #6

- 43/138/6011 False Beauté, melody only
- 53/32/732 False Beauté, with mandolins
- 53/32/740 False Beauté
- 53/45/1003 False Beauté, sketches (AB's hand); 1926, 1933 versions (EP's hand)
- 174/1/12 False Beauté
- 178/4/153-56 False Beauté

Item, m'amour, #6a

- 53/46/1016 Item m'amour, 1 page sketch [cross ref: Mort j'appelle]
- 174/1/12 Item, Rose

Gantière ("Or y penser"), #7

- 53/44/991 Gantière, vln part penciled in
- 53/45/1000 Gantière, with harpsichord 1926 [cross ref: Suivez beauté (on back)]
- 174/1/12 Gantière, melody, sketches
- 174/3/25 Gantière
- 178/4/155 Gantière, orchestral ideas

Dame du ciel, #8

- 53/32/734 Dame du ciel, large score (AB's hand)
- 53/45/1001 Dame du ciel, for voice & 2 contrabassi [cover to score is in: 54/159/3929]

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Le Testament Arias, continued

- 53/45/1002 Dame du ciel, for voice & violin
- 174/1/12 Dame du ciel
- 178/4/153 Dame du ciel, with cello (AB's hand)

Mère au saveur, #9

- 53/32/732 Mère au saveur (printed)
- 53/32/741 Mère au saveur (printed)
- 53/33/775 Mère au saveur (printed)
- 53/46/1016 Mère au saveur (these pages 62-63 are part of the "Gold Score")

Suivez beauté, #9a

- 53/45/1000 Suivez beauté [cross ref: Gantière]
- 53/46/1015 Suivez beauté (AB, E hands)
- 178/4/153 Suivez beauté, 5 bars (Bedford version)

Se j'ayme et sers ("Bozo"), #10

- 53/45/995 Se j'ayme et sers, 1933 vocal
- 53/45/1008 Se j'ayme et sers, sketches
- 53/45/1009 Se j'ayme et sers, 1926, worn as if used in rehearsals, performance
- 53/46/1017 Se j'ayme et sers, sketch, vocal line only, dated 23 Oct.
- 174/1/12 Se j'ayme et sers, voice and 2 tbns (1926) (AB's hand)
- 174/3/25 Se j'ayme et sers
- 178/4/153 Se j'ayme et sers, sketch (AB's hand)
- 178/4/154 Se j'ayme et sers (AB's hand); revised for 1926 (EP's hand)
- 178/4/155 Se j'ayme et sers, sketches: pitches, no rhythms, v. early (AB's hand)

Je renye amours, #11

- 53/32/740 Je renye amours
- 53/45/1003 Je renye amours, vocal sketch (EP's hand)
- 53/45/1004 Je renye amours, many sketches, printed versions (EP, AB hands)
- 53/45/1005 Je renye amours, 1933 vocal part (EP's hand)
- 53/45/1008 Je renye amours, sketch for 1933 vocal part (EP's hand)
- 174/1/12 Je renye amours (AB's hand)
- 174/3/25 Je renye amours
- 174/4/27 Je renye amours, printer's proof
- 178/4/153 Je renye amours
- 178/4/155 Je renye amours

Père Noé (Gaité de la tor inserted in middle), #12

- 53/44/988 Père Noé, very minimal amount of music
- 53/45/995 Père Noé: Gaité de la tor, in "neumatic squiggles"
- 53/45/1006 Père Noé, many sketches; 1926 score w/harpsichord; tbn & clavecin parts; 22-page score (AB's hand); score w/ percussion, bound
- 53/45/1010 Père Noé, Notes on performance dedicated to G.C.Menotti (EP's hand)
- 53/46/1017 Père Noé, sketch (AB's hand, with EP's orchestration below)
- 174/1/12 Père Noé, w/Aciphèr for ostinato, includes Gaité de la tor (AB's hand)
- 178/4/153 Père Noé, sketches
- 178/4/155 Père Noé, sketches

Frères humains, #13

- 53/44/988 Frères humains, pencil sketch of ending

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Le Testament Arias, continued

- 53/45/995 Frères humains, violin part
53/45/1007 Frères humains, version for voice/violin for 1926 & 1931 (?) (EP's hand)
53/46/1015 Frères humains, scrap of paper with entire ending "Ici le clost..."
53/46/1016 Frères humains
174/1/12 Frères humains (AB's hand)
174/3/25 Frères humains
178/4/145 Frères humains [recto side of Collis O Heliconii sketch]
178/4/153 Frères humains
178/4/154 Frères humains, individual vocal parts, "Epitaphe I" and "Epitaphe II"
178/4/155 Frères humains

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Part III

Le Testament, misc. materials

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YCAL 174	Agnes Bedford Papers
YCAL 182	Ezra Pound Miscellany
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AB	Agnes Bedford
OR	Olga Rudge
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12 JULY 1926 performance of excerpts at the home of Mrs. Christian Gross Performers: Robert Maitland and Olga Rudge

Listed in chronological order of program, by title of aria

- 43/4os/13 Et Mourut, in 5/8, Antheil's original pitches, violin part [?]
53/45/997 Et Mourut, vocal part [?], (in inner pages of Je plains), markings on music clarify the singer's line,
MM ♩ = 192
- 43/4os/13 Je plains, in 5/8, at Antheil's original pitches; MM ♩ = 160 (possibly Ferrari's part for the 1931
BBC broadcast)
53/45/997 Je plains, vocal score transposed a fourth up
53/45/997 Je plains, violin part [?]
- 43/4os/13 Dictes moi, Antheil's original pitches and rhythms (EP's hand), includes violin part
53/45/1010 Program for 1926 with translation sources penciled in:
D.G. Rossetti, Robert Lowell, J. M. Synge translations

Inserts at back of "Gold Score"

Typed stage directions, one page; Typed annotated list of arias, one page

"Two songs from Ezra Pound's Opera 'Le Testament'" Paroles de Villon—6-page pamphlet, includes music for
Je Renye and Mort J'appelle (raised a 4th for Tinayre).

- 43/4os/13 Et Mourut, inner 2 pages of 4 p. folio, in 5/8, Antheil's original pitches, violin part [?] (EP's hand)
43/4os/13 Je plains, in 5/8, at Antheil's original pitches; MM ♩ = 160
(Maitland's hand)
43/4os/13 Dictes moi, 4 p. folio, Antheil's original pitches and rhythms (EP's hand)

1931 BBC Le Testament

182/4/105 BBC radio script used by Agnes Bedford

For script, see also:

Lilly Library, Indiana University, Bloomington—Ezra Pound Manuscripts
BBC Written Archives (Reading, England); BBC Music Library (London)
McFarlin Library, University of Tulsa, Oklahoma—Ezra Pound Collection, Series 1:7, #64;
Camberwell College of Arts, London—Thorold Dickinson Film Collection

43/136/6010 Dialogue for BBC broadcast
43/138/6012-13 Staging
53/32/735 emendations to dialogue
53/32/736 staging
53/32/738 Melodrama by Ezra Pound, typescript
53/37/845 Words for Heaulmière, final tableaux (tucked inside a program for the London Symphony Orchestra, Nov 12, 1938)

Music sources not in the BBC Music Library, in order of numbers of opera

53/45/997 Et mourut, original pitch (EP's hand)
43/4os/13 Mort j'appelle, from printed "Two songs";
53/32/741 Mere au saveur, from Walter Morse Rummel printed music
43/4os/13 Je renye amours, from printed "Two songs"

Other

43/4/147 Bedford letters from 1950s re BBC music and staging
43/137/6075 Translation of Mimes of Herodas PORNOBOSKOS EIMI (re: Si j'ayme et sers)
53/35/823 "The definite injustice in the announcement of the California performance of the Villon" (OR's hand)
54/140/3302-04 Articles and reviews of music by EP
54/143/3380 Notes by OR regarding *Le Testament*, Ezra Pound's Opera 'Heaulmiere' with Villon's Words, To Be Broadcast"

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Main sources for the opera:

YCAL53 Box 32 Folders 728-730

YCAL 53 Box 44 Folders 974-987

[*Note: Scores that were in Olga Rudge's possession, 1982, are archived in YCAL 53*]

YCAL 54 Box 160 Folders 3732-3733

YCAL174 Boxes 2-4 Passim

Listed in chronological order, by title of aria most often used by Pound

ACT I

43/4os/9	Poi che di doglia
53/44/974	Poi che di doglia, sketch (Bedford's piano accompaniment?)
53/46/1018	Poi che di doglia, sketch, 1 st line of 2 nd stanza only: "Io dico che miei spiriti"
54/160/3732-3	Poi che di doglia, sketch
53/44/975	Sol Per Pietà, 1 folio: "corrected June 1933," also Friart's copies (2)
53/44/976	Sol Per Pietà, early score
53/44/985	Sol Per Pietà, inner page of 1 st folio in folder marked Quando di morte
54/160/3733	Sol Per Pietà
53/44/977	Gianni Quel Guido, early sketches
174/2/15	Gianni Quel Guido, bound, incomplete
43/4os/9	Guarda ben dico, early sketch
43/4os/10	Guarda ben dico, early sketch
53/44/983	Guarda ben dico, vocal sketch

Editors' catalogue of music composed by Ezra Pound, page 2

Cavalcanti Music scores, *continued*

- 53/46/979 Guarda ben dico, earlier sketches and 8 page folio "revised June 1933", voice, kettle drums, rebarred, full score to be made from this score w/Era in pensier interruption indicated 12 p. folio, (Friart's copy)
- 43/4os/10 Era in pensier, early sketch w/few syllables
53/44/988 Era in pensier, early sketch with red lyrics
53/46/1015 Era in pensier, one-line scrap with motif "Dentro per gli occhi"
54/160/3733 Era in pensier, sketch
174/2/15 Era in pensier, incomplete, bound

ACT II

- 53/44/977 Se m'hai del tutto, early score
53/44/988 Se m'hai del tutto (Friart's copy)
- 43/4os/10 In un boschetto, early sketch
43/4os/11 In un boschetto, as basis for Allegro of Ghuidonis Sonate
53/44/978 In un boschetto, early, incomplete, bound with thread
53/44/984 In un boschetto, green notebook
54/160/3732-3 In un boschetto, sketches
174/2/16 In un boschetto, bound (EP's hand)
- 53/44/980 Donna mi prega, voice line only; words-red ink, key of G (OR's hand)
53/44/981 Donna mi prega, sketches, key of D
54/160/3733 Donna mi prega
174/2/17 Donna mi prega, bound with thread, incomplete
- 43/4os/10 Tos temps serai, 1 early sketch; 1 complete early score (no words)
53/44/982 Tos temps serai, Friart's copy: "O.K. June 1933 EP," other sketches in EP's hand
See also: Raymonde Collignon Papers, Charles E. Young Research Library, UCLA, collection #2091, Box 1, Folder 18

ACT III

- 53/44/983 Ailas, many sketches, with guitar line
53/44/984 Ailas, early sketch in small green notebook with Boschetto; performance copy used by Lonny Meyer (Swiss singer in Zurich)
174/4/26 Ailas, bound with thread; performance copy (OR's hand)
See also: Raymonde Collignon Papers, UCLA
See also: Ezra Pound Papers, Ransom Humanities Research Center, U. of Texas, Austin
- 43/4os/11 Quando di morte, early sketch
53/44/985 Quando di morte, full score in 2 hands (EP and OR?)
54/160/3732 Quando di morte, sketch with half note = 66 in 2/2
174/2/18 Quando di morte, bound, MM mark of 88 (OR's hand)
- 43/4os/10 Perch'io non spero, early sketches
53/44/986 Perch'io non spero, 28-page folio, full score (Guido's lines in light red ink)
174/2/19 Perch'io non spero, bound, with MM mark of 88 (OR's hand)
- 53/44/987 Io son la donna, sketches; full music score
53/46/1017 Io son la donna, sketch
54/160/3733 Io son la donna
174/2/20 Io son la donna, bound, MM mark of 84 (OR's hand)
See also: Raymonde Collignon Papers, UCLA

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Cavalcanti Music scores, *continued*

Other documents related to the opera:

43/4os/9	Catalogue of the status of each aria and name of copyist
43/136/5938	Unpublished essay "Song" about setting words to music
43/138/6010	Page listing what AB has, what is in Friart's hand, OR's hand
43/138/6013	Press materials for the BBC
53/32/728	Stage design, drawings, and sheet with tempo markings; libretto in Italian (partial)
53/32/729	Note by EP on Cav "As with his Villon the composer here..." and "if there is any doubt..." "metronome"; Commentaries by Pound
53/32/730	Libretto
54/140/3302-3304	Articles and reviews related to EP's music
54/143/3381	1983 Cavalcanti program, San Francisco premiere
174/3/26	Notes on Act III

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YCAL 43	Ezra Pound Papers
YCAL 53	Ezra Pound Addition
YCAL 54	Olga Rudge Papers
YCAL 174	Agnes Bedford Papers
YCAL 178	William Bird Papers
EP	Ezra Pound
AB	Agnes Bedford
OR	Olga Rudge
EPRO	<i>Ezra Pound's Radio Operas</i> (MIT Press, 2002), pp 132-133 (chart of different performing forces and program content)
os	oversize
(?)	editors have not been able to confirm

Locations of music *mss* are given as YCAL # / Box # / Folder #
Example: 53/32/734 signifies YCAL 53, Box 32, Folder 734
When possible, we identify whose hand has notated the music
[N.B., the lyrics are often in a different hand].

Listed in chronological order of composition

53/46/1019	Plainte pour la Mort du roi Richard Coeur de Lion (Faidit) (arrangement)
53/44/991	Sujet resineux "Aug-Oct 1923"
53/46/1013	Sujet resineux
178/4/158	Sujet resineux, v. small sketch
53/32/731	Fiddle Music First Suite [reproduced in <i>Complete Violin Works</i>]
53/44/991	Fiddle Music, Movement VI, and a second montage of the 6 movements
53/46/1013	Fiddle Music, 2 pages 8.5 x 11, photocopy
54/160/3732	Fiddle Music First Suite, photocopy
178/4/148-9	Fiddle Music, sketches
178/4/158	Fiddle Music, Movement VI, small sketch
53/44/988	Sestina Altaforte [reproduced in <i>Complete Violin Works</i>]
53/46/1015	Sestina Altaforte
178/4/151	Sestina Altaforte, early sketches [with drum]
53/44/988	Sestina in Homage

Arrangements from secular music, Perugia MS 431-G20

53/32/740	Pétrus Convitortio, "Tu soi nel fiore" (#112), clear copy in notebook
53/44/988	Pétrus Convitortio, "Tu soi nel fiore" (#112)
53/46/1014	Pétrus Convitortio, "Tu soi nel fiore" (#112)
54/160/3732	Pétrus Convitortio, "Tu sei nel fiore" (#112), clear copy, complete

53/44/988 Le Duc de Bourgogne
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Violin scores, continued

- 53/46/1014 Le Duc de Bourgogne, misc, "Madame trop" "Io Urede", and "Helas"
53/46/1015 Le Duc de Bourgogne, other works "Amor tu no . . ." [p86] and "Helas" [p81]
53/46/1017 Le Duc de Bourgogne, "Folle e colui" [transcript]
54/160/3732 Le Duc de Bourgogne, "Folle e colui"
178/4/146-7 Le Duc de Bourgogne
178/4/150 Le Duc de Bourgogne, "Folle e colui"

KEY to unidentified music sketches related to Le Duc de Bourgogne (aka Duc Burgensis, "Dux")
Some music sketches bear the page number of MS 431-G20, which can be used to identify the work

- 64 = Sa par(u)s de fss di Amador
79 = Madame trop vos spremes
81 = Helas je me plains
86 = Amor tu no
87, 88 = Io Vrede

- 178/4/146 Anonymous, "Era nel cor," several mss
178/4/147 Anonymous, "Era nel cor," single ms
54/160/3732 Hornbostel, a kind of early mimeograph
53/44/991 Homage Froissart, for violin and piano "Livorno Feb 26", misc. sketches;
and one page with the piano part "Liv"
53/46/1012 Homage Froissart
53/46/1016 Homage Froissart, for violin and piano
53/46/1018 Homage Froissart
43/4os/11 "Ghuidonis: Sonata per violino 14-30 Oct. 1931" (lyrics for In un boschetto, the basis of the Allegro
movement, are written in)
43/4os/12 Ghuidonis Sonaten, Donald Gallup's photocopy of orig. (owned by A Henderson)
53/44/989 Ghuidonis Sonaten, "Oct 13-30, 1931"
53/44/990 Ghuidonis Sonaten, "freely adapted for strg. orch by Tibor Serly"
53/46/1018 Ghuidonis Sonaten, sketches
See also: *Ghuidonis for String Orchestra* arr. by Tibor Serly, New York Public Library
43/4os/9 Frottola, sketch for violin
53/44/988 Frottola, titled "Guido's Frottola" [reproduced in *Complete Violin Works*]
54/160/3729 Frottola, sketch

53/44/988 Al poco giorno [reproduced in *Complete Violin Works*]

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178/4/160 Request slip from Perugia: mss 160 C43 20 May 1924

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