Register to the Adelina Carola Appleton Papers

MSS 128

Compiled by Tuesday Rupp

2013

120 High Street
PO Box 208240
New Haven, CT 06520
musicspecialcollections@yale.edu
https://guides.library.yale.edu/MusicSpecialCollections
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Collection Overview

REPOSITORY: Yale University Music Library
120 High Street
PO Box 208240
New Haven, CT 06520
music-specialcollections@yale.edu
https://guides.library.yale.edu/MusicSpecialCollections

CALL NUMBER: MSS 128

CREATOR: Appleton, Adelina Carola

TITLE: Adelina Carola Appleton Papers

DATES: 1890–1972

PHYSICAL DESCRIPTION: 4.5 linear feet (6 boxes)

LANGUAGE: In English.


ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/music.mss.0128

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 http://hdl.handle.net/10079/fa/music.mss.0128.

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

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Gift of Wardwell Leo.

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.

Conditions Governing Use

The Adelina Carola Appleton 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.
Preferred Citation

Biographical / Historical
Adelina Carola Appleton (also known as Adeline Carola Appleton or Adelina Carole Appleton) was born in Waverly, Iowa in 1886. She studied music with her mother, at Wisconsin College in Milwaukee, and with Benjamin Blodgett and Carl Eppert. She is best known for her opera about the Salem witch trials, "The Witch's Well" (two of Appleton’s own relatives were executed in Salem), for her "Commandos Symphony," which was performed by Arturo Toscanini and the NBC Symphony, and for her symphony "The Phantom." She died in New York in 1958.

Scope and Contents
The collection consists mainly of musical manuscripts by Adelina Carola Appleton. It also includes music by others (including Appleton’s mother, Carol Wardwell Lippmann) and miscellaneous other materials.

Arrangement
Series I. Music. Series II. Miscellaneous.
### Collection Contents

#### Series I. Music

Music by Adelina Carola Appleton  
Call Number: Series I.A

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
<th>Notes</th>
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</thead>
</table>
*emph: 4. p. of music*  
Manuscript.  
For piano. | | |
| b. 1, f. 2 | [Camel Driver] Camel Driver.  
*emph: 6. p. of music*  
Manuscript in pencil.  
For cello and piano. | | |
| b. 1, f. 2 | [Camel Driver] Camel Driver.  
*emph: 7 p. of music*  
Sketch manuscript in pencil.  
For cello and piano. | | |
| b. 2, f. 3 | [Commandos] Commandos / music by Adelina Carola Appleton.  
*emph: 1 manuscript score (22 p.)*  
Manuscript. | 1942 | |
| b. 2, f. 3 | [Commandos] Commandos / music by Adelina Carola Appleton.  
*emph: 1 orchestral score (21 p.)*  
Photocopy with annotations in green ink.  
Note on first page: transcribed for orchestra by Carl Eppert. | 1942 | |
| b. 2, f. 3 | [Commandos] Commandos.  
*emph: 1 manuscript score (2 p.)*  
First and second page of manuscript only. | 1942 | |
| b. 2, f. 3 | [Commandos. Lethe] Lethe / by Adelina Carola Appleton.  
*emph: 1 orchestral score (11 p.)*  
Photocopy.  
Note on first page: transcribed for orchestra by Carl Eppert. | 1942 | |
*emph: 1 orchestral score (17 p.)*  
Photocopy.  
Note on first page: transcribed for orchestra by Carl Eppert. | 1942 | |
| b. 2, f. 3 | [Commandos] Commandos/ by Adelina Carola Appleton  
1 orchestral score (56 p.)  
Manuscript and photocopied pages annotated with red pencil.  
Note on first page: transcribed for orchestra by Carl Eppert. | 1942 | |
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 2, f. 4 | [Commandos] Commandos  
emph: 36 parts (140 p.)  
Copyists’ manuscript on transparencies.  
Orchestral parts. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Flute parts.  
emph: 2 parts (5 p. of music)  
2 Photocopies with annotations in ink.  
Manuscript. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Oboe parts.  
emph: 2 parts (5 p. of music)  
Manuscript.  
Photocopy with annotations in ink. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Clarinet parts.  
emph: 2 parts (5 p. of music)  
Photocopy with annotations in ink | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Horn parts.  
emph: 2 parts (4 p. of music)  
Manuscript with annotations in red pencil  
Note on cover: To be used only in absence of III and IV horn. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Bassoon parts.  
emph: 2 parts (4 p. of music)  
Manuscript with annotations in pencil.  
Note on cover: to be used only in absence of Bassoon II & B. Clar. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, English Horn part.  
emph: 1 part. (2 p. of music)  
Manuscript. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Trumpet part.  
emph: 2 parts (4 p. of music)  
Manuscript with annotations in red pencil. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Trombone parts.  
emph: 2 parts (3 p. of music)  
Manuscript.  
Note on first page: To be used in absence of B. Clar. and Horns III-IV. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Harp part.  
emph: 1 part. (5 p. of music)  
Manuscript. | 1942 |
| b. 3, f. 5 | [Commandos] Commandos, Percussion parts.  
emph: 2 parts (5 p. of music)  
Manuscript with annotations in red pencil. | 1942 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 3, f. 6</td>
<td>[Commandos] Commandos, Violin I parts. emph: 2 parts (84 p. of music) Photocopies with annotations in red pencil. 7 copies of V-I scores; 7 copies of bound Violin I scores.</td>
<td>1942</td>
</tr>
<tr>
<td>b. 3, f. 7</td>
<td>[Commandos] Commandos, Violin II parts. emph: 2 parts (84 p. of music) Photocopies with annotations in red pencil. 6 copies of V-II scores; 6 copies of bound Violin II scores.</td>
<td>1942</td>
</tr>
<tr>
<td>b. 3, f. 8</td>
<td>[Commandos] Commandos, Viola parts. emph: 2 parts (100 p. of music) Photocopies with annotations in ink. 9 copies of Vla scores; 5 copies of bound Viola scores.</td>
<td>1942</td>
</tr>
<tr>
<td>b. 3, f. 9</td>
<td>[Commandos] Commandos, Cello parts. emph: 2 parts (65 p. of music) Photocopies with annotations in ink. 4 copies of cello scores; 5 copies of bound Cello scores.</td>
<td>1942</td>
</tr>
<tr>
<td>b. 3, f. 10</td>
<td>[Commandos] Commandos, Bass viol parts. emph: 2 parts (19 p. of music) Photocopies with annotations in red pencil. 4 copies of Bass-V scores; 4 copies of bound Bass scores.</td>
<td>1942</td>
</tr>
<tr>
<td>b. 3, f. 12</td>
<td>[Commandos] Commandos, piano solo. emph: 1 score (7 p. of music) Manuscript with annotations in pencil.</td>
<td>1942</td>
</tr>
<tr>
<td>b. 3, f. 13</td>
<td>[Commandos] Commandos. Lethe, piano solo / by Adelina Appleton. emph: 1 score (3 p. of music) Manuscript on transparency.</td>
<td>1942</td>
</tr>
<tr>
<td>b. 3, f. 13</td>
<td>[Commandos] Commandos. Lethe, piano solo / by Adelina Appleton. emph: 3 scores (3 p. of music) Photocopies</td>
<td>1942</td>
</tr>
</tbody>
</table>
**b. 3, f. 14**  
*Commandos* Commandos. Schickelgruber’s Nightmare, solo piano/ by Adelina Carola Appleton.  
*emph:* 3 scores (8 p. of music)  
Manuscript with annotations in pencil.  
Note on cover: Schickelgruber dreams that he is expiring at the hands of his mortal enemies. Through the mist comes the beat of drums, while the goose-steppers march on. The beat changes into the tap-tap of the coffin-maker, then into bells tolling his knell. Finally the bells ring out with a wild clangor of joy, that he, Schickelgruber, exists no longer.

**b. 3, f. 15**  
*Commandos* Commandos. Lethe, solo for oboe with orchestra/ by Adelina Carola Appleton.  
*emph:* 1 score (15 p. of music)  
Manuscript on transparency.

**b. 3, f. 16**  
*Commandos* Commandos. Lethe, solo for oboe with orchestra/ by Adelina Carola Appleton.  
*emph:* 2 scores (15 p. of music)  
Photocopies with annotations in red pencil.

**b. 1, f. 17**  
*Cradle-song* Cradle-song (a la mode) / Adelina Appleton.  
*emph:* 3 p. of music.  
Manuscript.  
For voice and piano.

**b. 1, f. 17**  
*Cradle-song* Cradle-song (a la mode)  
*emph:* 2 p. of music  
Draft in Manuscript with annotations in pencil.  
For voice and piano.

**b. 1, f. 18**  
*Dorothy* Dorothy / music by Adelina Carola Appleton ; words by Richard Middleton  
*emph:* 2 scores (4 p.)  
Draft manuscript with annotations in pencil.

**b. 1, f. 18**  
*Dorothy* Dorothy, sketches.  
*emph:* 18 p. of sketches  
Sketches in pencil with annotations in red pencil.

**b. 1, f. 19**  
*Drums of the Sun* Drums of the Sun / Adelina Carola Appleton ; words by Theo Lovett.  
*emph:* 1 score (2 p. of music)  
Draft Manuscript with sketches on cover, last page.  
Note on cover: Great Body Ly-ing a-thwart the sky / with the throbbing sun for a Heart / Let the rhythmic flow of your Light / Beat in my veins - / Give me the Light to see truly / Give me the strength to Live greatly; / Give me the Beat of your Cosmic rhythm / That my Spirit may dance to the Drums of the Sun.
### Series I.A Music by Adelina Carola Appleton (continued)

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 1, f. 20</td>
<td>[Four Lullabies] Four Lullabies. No I. for piano / music by Adelina Carola Appleton.</td>
<td><em>emph: 4 scores (12 p. of music)</em>&lt;br&gt;Draft manuscripts in pencil and ink&lt;br&gt;Sketch copies included in folder.&lt;br&gt;No. I: Molto tranquilo.&lt;br&gt;No. II: The Happy Husband.&lt;br&gt;No. III: Norse Lullaby.&lt;br&gt;No. IV: The Doll's Wooing.&lt;br&gt;Note on first page of No. I: “Last night, while that curfew bell was ringing I heard a moder to her dearie singing Lollyby, lolly, lollyby.” -Eugene Fields&lt;br&gt;Note on first page of No. II: “’Tis when the birds go piping and the daylight slowly breaks.” - E.F.&lt;br&gt;Note on first page of No. III: “The sky is dark and the hills are white / As the Storm King speeds from the North tonight / and this is the song the storm king sings / As over the world his cloak he flings.” E.F.</td>
</tr>
<tr>
<td>b. 1, f. 21</td>
<td>[Gauntlet Flung to Death] Gauntlet Flung to Death, for voice and piano / Music by Adelina Carola Appleton ; words by Richard Wrightman.</td>
<td><em>emph: 1 score (4 p. of music)</em>&lt;br&gt;Manuscript in ink with annotations in pencil.</td>
</tr>
<tr>
<td>b. 1, f. 22</td>
<td>[Geisha Rose] Geisha Rose, for voice and piano.</td>
<td><em>emph: 4 scores (9 p. of music)</em>&lt;br&gt;Sketch manuscripts in ink and pencil.</td>
</tr>
<tr>
<td>b. 1, f. 23</td>
<td>[Imprisoned] Imprisoned, for voice and piano / Music by Adelina Carola Appleton ; words by Velma Byers.</td>
<td><em>emph: 1 score (3 p. of music)</em>&lt;br&gt;Sketch manuscript in pencil and ink.&lt;br&gt;Sketches on front page.</td>
</tr>
<tr>
<td>b. 1, f. 24</td>
<td>[Joy] Joy, for voice and piano / Music by Adelina Carola Appleton ; words by Sara Teasdale.</td>
<td><em>emph: 1 score (3 p. of music)</em>&lt;br&gt;Manuscript in ink with annotations in pencil.&lt;br&gt;Notes on the back page.</td>
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<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
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<tr>
<td>b. 1, f. 27</td>
<td>Life, for voice and piano / Music by Adelina Carola Appleton; Old English words.</td>
<td></td>
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<td></td>
<td>emph: 2 scores (6 p. of music).</td>
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<td></td>
<td>Manuscripts in ink with annotations in pencil and red ink.</td>
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<td></td>
<td>Sketches on front page, back page.</td>
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<tr>
<td>b. 1, f. 28</td>
<td>Little House of Dreams, for voice and piano / Music by Adelina Carola Appleton; words by A. St. John Adcock.</td>
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<td></td>
<td>emph: 1 score (4 p. of music)</td>
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<td>Manuscript in ink with annotations in pencil.</td>
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<tr>
<td>b. 1, f. 29</td>
<td>Little House of Dreams, for voice and piano.</td>
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<tr>
<td></td>
<td>emph: 1 score (12 p. of music).</td>
<td></td>
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<tr>
<td></td>
<td>Sketch manuscript in pencil.</td>
<td></td>
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<tr>
<td>b. 1, f. 30</td>
<td>Love Moon, for voice and piano.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>emph: 1 score (3 p. of music).</td>
<td></td>
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<tr>
<td></td>
<td>Manuscript in ink with annotations in pencil.</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 31</td>
<td>Melodie, for cello and piano / Adelina Carola Appleton.</td>
<td>1919</td>
</tr>
<tr>
<td></td>
<td>emph: 1 score (2 p. of music).</td>
<td></td>
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<td></td>
<td>Draft manuscript in ink and pencil.</td>
<td></td>
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<tr>
<td>b. 1, f. 32</td>
<td>Monotone, for voice and piano / Words and music by Adelina Carola Appleton.</td>
<td>1920</td>
</tr>
<tr>
<td></td>
<td>emph: 1 score (4 p. of music).</td>
<td></td>
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<td></td>
<td>Manuscript in ink with annotations in red and blue pencil.</td>
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<td>Note on first page of music: Originally called “Ophelia’s Story.”</td>
<td></td>
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<tr>
<td>b. 1, f. 33</td>
<td>Mesa Trail, for voice and piano / Music by Adelina Carola Appleton; words by Arthur Owen Peterson.</td>
<td></td>
</tr>
<tr>
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<td>2 scores (8 p. of music).</td>
<td></td>
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<tr>
<td></td>
<td>Draft manuscripts in pencil.</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 34</td>
<td>Night in Egypt, for solo instrument and piano / Adelina Carola Appleton.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 score (8 p. of music).</td>
<td></td>
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<td></td>
<td>Draft manuscript in ink and pencil.</td>
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<tr>
<td>b. 1, f. 35</td>
<td>Night Raiders, for piano.</td>
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<tr>
<td></td>
<td>emph: 1 score (5 p. of music).</td>
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<td></td>
<td>Manuscript in ink with annotations in blue ink and pencil.</td>
<td></td>
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<tr>
<td>b. 1, f. 36</td>
<td>No Longer Sleep, for voice and piano / Adelina Appleton; words by Toru Dutt.</td>
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<tr>
<td></td>
<td>emph: 3 scores (9 p. of music).</td>
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<td></td>
<td>Manuscripts in ink with annotations in pencil.</td>
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<td>Page</td>
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</tbody>
</table>
| **b. 1, f. 37** | *No Longer Sleep* No Longer Sleep, drafts, for voice and piano / Music by Adelina Carola Appleton; words by Toru Dutt.  
*emph:* 2 scores (8 p. of music).  
Draft manuscripts in ink with annotations in pencil.  
Trumpet score for “Waltz Song” on back page of MS. |
| **b. 4, f. 38** | *Phantoms* Phantoms No. 1, orchestral score / by Adelina Carola Appleton.  
*emph:* 2 scores (30 p. of music).  
Manuscript in ink with annotations in pencil. |
| **b. 4, f. 39** | *Phantoms* Phantoms No. 1, In Twilight-land, orchestral score / Adelina Carola Appleton.  
1 score (11 p. of music with 3 p. of emendations)  
Draft manuscript in ink with annotations in pencil.  
Three pages of score emendations included in score. |
| **b. 4, f. 40** | *Phantoms* Phantoms No. 2, orchestral score / Adelina Carola Appleton.  
*emph:* 1 score (13 p. of music)  
Manuscript in ink with annotations in red pencil.  
Bottom score appears to have been partly cut off in binding. |
| **b. 4, f. 41** | *Phantoms* Phantoms No. 3, orchestral score / by Adelina Carola Appleton  
*emph:* 1 score (11 p. of music).  
Manuscript in ink with annotations in pencil. |
| **b. 4, f. 42** | *Phantoms* Phantoms “d. --Of The Sea,” orchestral score.  
*emph:* 1 score (18 p. of music).  
Manuscript in ink with annotations in red pencil. |
| **b. 4, f. 43** | *Phantoms* Phantoms No. 1, orchestral parts.  
*emph:* 14 parts (19 p. of music).  
Manuscript in ink with annotations in pencil. |
| **b. 4, f. 44** | *Phantoms* Phantoms No. 2, orchestral parts.  
*emph:* 14 parts (19 p. of music).  
Manuscript in ink. |
| **b. 4, f. 45** | *Phantoms* Phantoms No. 3, orchestral parts.  
*emph:* 11 parts (11 p. of music).  
Manuscript in ink. |
| **b. 4, f. 46** | *Phantoms* Phantoms No. 1, violin I part.  
*emph:* 1 score (2 p. of music).  
Photocopies with annotations in pencil.  
7 copies. |
| **b. 4, f. 47** | *Phantoms* Phantoms No. 1, violin II part.  
*emph:* 1 score (2 p. of music).  
Photocopies.  
6 copies. |
### Series I.A Music by Adelina Carola Appleton (continued)

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<tr>
<th>Page</th>
<th>Description</th>
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</table>
| b. 4, f. 48 | *Phantoms* Phantoms No. 1, viola part.  

**emph:** 1 score (1 p. of music).  
Photocopies.  
6 copies. |
| b. 4, f. 49 | *Phantoms* Phantoms No. 1, cello part.  

**emph:** 1 score (2 p. of music).  
Photocopies.  
5 copies. |
| b. 4, f. 50 | *Phantoms* Phantoms No. 1, bass part.  

**emph:** 1 score (1 p. of music).  
Photocopies.  
4 copies. |
| b. 4, f. 51 | *Phantoms* Phantoms No. 2, violin I part.  

**emph:** 1 score (2 p. of music).  
Photocopies.  
7 copies. |
| b. 4, f. 52 | *Phantoms* Phantoms No. 2, violin II part.  

**emph:** 1 score (1 p. of music).  
Photocopies.  
6 copies. |
| b. 4, f. 53 | *Phantoms* Phantoms No. 2, viola part.  

**emph:** 1 score (1 p. of music).  
Photocopies.  
5 copies. |
| b. 4, f. 54 | *Phantoms* Phantoms No. 2, cello part.  

**emph:** 1 score (1 p. of music).  
Photocopies.  
5 copies. |
| b. 4, f. 55 | *Phantoms* Phantoms No. 2, bass part.  

**emph:** 1 score (1 p. of music).  
Photocopies.  
5 copies. |
| b. 4, f. 56 | *Phantoms* Phantoms No. 3, violin I part.  

**emph:** 1 score (1 p. of music).  
Photocopies.  
7 copies. |
### Series I.A Music by Adelina Carola Appleton (continued)

<table>
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<tr>
<th>Page</th>
<th>Description</th>
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</thead>
</table>
| b. 4, f. 57 | *Phantoms* Phantoms No. 3, violin II part.  
**emph:** 1 score (1 p. of music).  
Photocopies.  
6 copies. |
| b. 4, f. 58 | *Phantoms* Phantoms No. 3, viola part.  
**emph:** 1 score (1 p. of music).  
Photocopies.  
5 copies. |
| b. 4, f. 59 | *Phantoms* Phantoms No. 3, cello part.  
**emph:** 1 score (1 p. of music).  
Photocopies with annotations pasted in.  
5 copies. |
| b. 4, f. 60 | *Phantoms* Phantoms No. 3, bass part.  
**emph:** 1 score (1 p. of music).  
Photocopies.  
4 copies. |
| b. 4, f. 61 | *Phantoms* Phantoms No. 3, harp part.  
**emph:** 1 score (2 p. of music).  
Manuscript in ink. |
| b. 2, f. 62 | *Phantoms* Phantoms, sketches.  
**emph:** 2 scores (2 p. of music).  
Sketch manuscripts in pencil. |
| b. 1, f. 63 | *Queen Electra* Queen Electra, “Mister Static,” for voice and piano.  
**emph:** 1 score (3 p. of music).  
Manuscript in ink with annotations in pencil. |
| b. 1, f. 63 | *Queen Electra* Queen Electra, “Mister Static,” for voice and piano  
**emph:** 2 scores (12 p. of music).  
Draft manuscripts in ink and pencil.  
Note on first page: Static the Erratic. 90 sec. |
| b. 1, f. 63 | *Queen Electra* Electra, “Mister Static,” sketch.  
**emph:** 1 score (4 p. of music)  
Sketch manuscript in pencil and blue ink. |
| b. 1, f. 63 | *Queen Electra* Queen Electra, “April’s Song,” for voice and piano / words and music by Adelina Appleton.  
**emph:** 1 score (3 p. of music).  
Manuscript in ink with annotations in pencil. |
| b. 1, f. 63 | *Queen Electra* Queen Electra, “April’s Song,” for voice and piano.  
**emph:** 2 scores (6 p. of music).  
Manuscript in ink with annotations in pencil and red ink. |
b. 1, f. 63  
*emph*: 1 score (1 p. of music).  
Manuscript in ink with annotations in pencil.

b. 1, f. 63  
*emph*: 1 score (2 p. of music).  
Manuscript in ink with annotations in pencil.

b. 1, f. 63  
[Queen Electra] Queen Electra, “Dynamo’s Song,” for voice and piano.  
*emph*: 2 scores (5 p. of music)  
Draft manuscripts in ink with annotations in pencil.

b. 1, f. 64  
[Queen Electra] Queen Electra, plot synopsis.  
1 page.  
Typed page with annotations in blue ink on verso.

b. 1, f. 65  
[Rain over Rahoon] Rain over Rahoon, for voice and piano / Music by Adelina Carola Appleton ; words by James Joyce.  
*emph*: 1 score (3 p. of music).  
Manuscript in ink with annotations in pencil.  
Note on cover: Tillie Krebs.

b. 1, f. 66  
[Rain over Rahoon] Rain over Rahoon, for voice and piano / Music by Adelina Carola Appleton ; words by James Joyce.  
*emph*: 4 scores (11 p. of music).  
Draft manuscripts in ink with annotations in pencil.

b. 1, f. 66  
[Rain over Rahoon] Rain over Rahoon, for voice and piano.  
*emph*: 1 score (4 p. of music).  
Sketch manuscript in pencil.

b. 1, f. 67  
[River] River, for piano / Adelina Carola Appleton.  
*emph*: 1 score (3 p. of music).  
Draft manuscript in ink and pencil.  
Sketch manuscript on back page.

b. 1, f. 68  
[Rose of Sharon] Rose of Sharon, for voice and piano / music by Adelina Carola Appleton ; words from the Song of Solomon.  
*emph*: 5 scores (14 p. of music).  
Draft manuscript in black and blue ink and pencil.

b. 1, f. 69  
[Rover] Rover, for voice and piano / words and music by Adelina Carola Appleton.  
*emph*: 3 scores (10 p. of music).  
Manuscripts in ink.  
3 ms. copies.
| b. 1, f. 69 | [Rover] Rover, for voice and piano / words and music by Adelina Carola Appleton.  
| | emph: 13 p. of music.  
| | Draft manuscripts in ink and pencil. |
| b. 1, f. 70 | [Serenade Macabre] Serenade Macabre, for voice and piano.  
| | emph: 1 score (4 p. of music).  
| | Draft manuscript in ink and pencil. |
| b. 1, f. 71 | [Softly the Lights] Softly the Lights, for voice and piano.  
| | emph: 1 score (3 p. of music).  
| | Draft manuscript in ink and pencil. |
| b. 1, f. 72 | [Spinner's Lullaby] Spinner's Lullaby, for flute, oboe, and string quartet.  
| | emph: 1 score (7 p. of music).  
| | Manuscript in ink with annotations pasted-in. |
| b. 1, f. 73 | [Spinning Top] Spinning Top, for piano / Adelina Appleton.  
| | emph: 1 score (2 p. of music).  
| | Manuscript in ink. |
| b. 1, f. 73 | [Spinning Top] Spinning Top, for piano.  
| | emph: 2 scores (5 p. of music).  
| | Draft manuscript in ink with annotations with pencil. |
| b. 1, f. 74 | [The Unfathomable Sea] The Unfathomable Sea, for voice and piano / Adelina Carola Appleton; words by Percy Bysshe Shelley.  
| | emph: 1 score (4 p. of music).  
| | Manuscript in pencil. |
| b. 1, f. 75 | [Valse de Concert] Valse de Concert, orchestral parts / Adelina Carola.  
| | emph: 16 parts (37 p. of music).  
| | Manuscript in ink with annotations in red pencil. |
| b. 1, f. 76 | [Valse de Concert] Valse de Concert, for piano.  
| | emph: 1 score (6 p. of music).  
| | Manuscript in ink with annotations in pencil.  
| | Portions of mm. 1-4 illegible because of damage.  
| | Text written in above scores. |
| b. 1, f. 77 | [Valse de Concert] Valse de Concert, violin I part / Adelina Carola.  
| | emph: 1 score (3 p. of music).  
| | Manuscript in ink with annotations in pencil and red pencil.  
| | 2 copies. |
| b. 1, f. 78 | [Valse de Concert] Valse de Concert, violin II part / Adelina Carola.  
| | emph: 1 score (3 p. of music).  
<p>| | Manuscript in ink with annotations in pencil. |</p>
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
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</table>
### Series I.A Music by Adelina Carola Appleton (continued)

**emph:** 1 score (106 p. of script and music).  
Draft bound photocopy with annotations in ink and pencil. |
**emph:** 1 score.  
Bound photocopy with annotations in red and green ink and pencil. |
**emph:** 1 score.  
Photocopy with annotations in red and green ink and pencil. |
**emph:** 1 score.  
Photocopy with annotations in red ink and pencil. |
| b. 5, f. 89 | [Witches’ Well] Witches’ Well, Gabriel (Parris) part / written and composed by Adelina Carola Appleton.  
1 score.  
Photocopy with annotations in red ink and pencil. |
| b. 5, f. 90 | [Witches’ Well] Witches’ Well, Mary part / written and composed by Adelina Carola Appleton.  
**emph:** 1 score.  
Photocopy with annotations in red and green ink and pencil. |
**emph:** 1 score (4 p. of music).  
Draft manuscript in pencil. |
| b. 2, f. 91 | [Witches’ Well] Witches’ Well, Baby’s Cradle Swayeth, for voice and piano.  
**emph:** 1 score (5 p. of music).  
Photocopy of manuscript. |
**emph:** 1 score (9 p. of music).  
Draft manuscript in pencil. |
**emph:** 1 score (9 p. of music).  
Draft manuscript in pencil. |
| b. 2, f. 91 | [Witches’ Well] Witches’ Well, Darkness Chorus, orchestral score, draft.  
**emph:** 1 score (9 p. of music).  
Draft manuscript in pencil. |
| b. 2, f. 91 | [Witches’ Well] Witches’ Well, Ellen at the Cottage (after the Valse Song), orchestral score, draft.  
**emph:** 1 score (4 p. of music).  
Draft manuscript in pencil. |
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 2, f. 92</td>
<td>[Witches’ Well] Witches’ Well, I Have Forgotten, for voice and piano, draft.</td>
<td>emph: 1 score (9 p. of music).</td>
<td>Draft manuscript in black and red ink with annotations in pencil.</td>
</tr>
</tbody>
</table>
### Series I. A Music by Adelina Carola Appleton (continued)

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
</table>
| **b. 2, f. 92** | [Witches’ Well] Witches’ Well, I Have Forgotten, orchestral score, sketch.  
*emphasis: 1 score (2 p. of music).*  
Draft manuscript in pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Interlude Before Darkness Chorus, orchestral score, draft.  
*emphasis: 1 score (3 p. of music).*  
Draft manuscript in pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Interlude Before Little Lamb, orchestral score, draft.  
*emphasis: 1 score (7 p. of music).*  
Draft manuscript in pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Interlude Before Sorry Day’, for voice and piano, draft.  
*emphasis: 1 score (6 p. of music).*  
Draft manuscript in ink with annotations in typescript and red ink. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Lament, for voice and piano, draft.  
*emphasis: 1 scores (4 p. of music).*  
Draft manuscript in ink with annotations in pencil and blue ink. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Lads and Lassies, for voice and piano / words and music by Adelina Carola Appleton.  
*emphasis: 1 score (2 p. of music).*  
Draft manuscript in ink with annotations in pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Life, for voice and piano.  
*emphasis: 1 score (2 p. of music).*  
Draft manuscript fragment in ink with annotations in pencil, red and blue pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Little Lamb, for voice and piano / words and music by Adelina Carola Appleton.  
*emphasis: 1 score (3 p. of music).*  
Draft manuscript in ink with annotations in pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Love is so Fair, orchestral score.  
*emphasis: 1 score (3 p. of music).*  
Draft manuscript in pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Love Met Me By the Way, orchestral score, draft.  
*emphasis: 1 score (6 p. of music).*  
Draft manuscript in pencil. |
| **b. 6, f. 93** | [Witches’ Well] Witches’ Well, Love Met Me By the Way, for voice and piano.  
*emphasis: 1 score (4 p. of music).*  
Manuscript in ink with annotations in pencil. |
<table>
<thead>
<tr>
<th>Date</th>
<th>Manuscript Description</th>
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<tbody>
<tr>
<td>b. 6, f. 93</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Love Met Me By the Way</em>, for voice and piano / words and music by Adelina Carola Appleton. <em>emph: 1 score (4 p. of music).</em> Draft manuscript in ink with annotations in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 93</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Love Met Me By the Way</em>, for voice and piano. <em>emph: 1 score (4 p. of music).</em> Draft manuscript in black and blue ink.</td>
</tr>
<tr>
<td>b. 6, f. 93</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Love Met Me By the Way</em>, for voice and piano. <em>emph: 1 score (4 p. of music).</em> Draft manuscript in ink with annotations in pencil.</td>
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<tr>
<td>b. 6, f. 93</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Love Met Me By the Way</em>, for voice and piano. <em>emph: 1 score (4 p. of music).</em> Manuscript in ink with annotations in pencil.</td>
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<tr>
<td>b. 6, f. 93</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Love Met Me By the Way</em>, for voice and piano. <em>emph: 1 score (4 p. of music).</em> Draft manuscript in ink with annotations in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 93</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Meeting House Road</em>, orchestral score, draft. <em>emph: 1 score (12 p. of music).</em> Draft manuscript in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 93</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Meeting-House Road</em>, for voice and piano. <em>emph: 1 score (7 p. of music; 2 p. of dialog).</em> Draft manuscript in ink with annotations in pencil and typescript.</td>
</tr>
<tr>
<td>b. 6, f. 94</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Midnight in the Forest - the Rain Falls</em>, orchestral score. <em>emph: 1 score (11 p. of music).</em> Draft manuscript in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 94</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Moonlight Madness</em>, orchestral score. <em>emph: 1 score (6 p. of music).</em> Draft manuscript in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 94</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Moonlight Madness</em>, for voice and piano. <em>emph: 1 score (4 p. of music).</em> Draft manuscript in ink with annotations in pencil and red ink.</td>
</tr>
<tr>
<td>b. 6, f. 94</td>
<td>[<strong>Witches’ Well</strong>] <em>Witches’ Well, Oh Love! and Thee!</em>, for voice and piano. <em>emph: 1 score (2 p. of music).</em> Draft manuscript in ink with annotations in pencil and red ink.</td>
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<td>Container</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Prologue, for piano.</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Sorry Day for Salem, for voice and piano.</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Sorry Day for Salem, for voice and piano, sketch.</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Spinning Song and Lullaby, orchestral score.</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Spinning Song, orchestral score / Composed by Adelina Carola Appleton.</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Spinning Song and Lullaby, for voice and piano / Adelina Carola Appleton.</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Teach Me to Overcome, for voice and piano.</td>
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<tr>
<td></td>
<td>[Witches’ Well] Witches’ Well, Teach Me to Overcome, for voice and piano.</td>
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<td>Description</td>
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<tr>
<td>b. 6, f. 94</td>
<td>[Witches’ Well] Witches’ Well, Teach Me to Overcome/Love is so Fair, for voice and piano. <em>emph: 1 score (3 p. of music).</em> Manuscript in ink with annotations in typescript.</td>
</tr>
<tr>
<td>b. 6, f. 94</td>
<td>[Witches’ Well] Witches’ Well, Teach Me to Overcome, for voice and piano. <em>emph: 1 score (1 p. of music).</em> Photocopy of manuscript with annotations in pencil. Note on first page: Key of D-flat. Fragment of typescript on verso.</td>
</tr>
<tr>
<td>b. 6, f. 94</td>
<td>[Witches’ Well] Witches’ Well, Teach Me to Overcome, for voice and piano. <em>emph: 1 score (2 p. of music).</em> Photocopy of manuscript.</td>
</tr>
<tr>
<td>b. 6, f. 95</td>
<td>[Witches’ Well] Witches’ Well, ‘Tis I who am standing here, for voice and piano. <em>emph: 1 score (2 p. of music).</em> Photocopy of manuscript.</td>
</tr>
<tr>
<td>b. 6, f. 95</td>
<td>[Witches’ Well] Witches’ Well, Waltz Song, orchestral score. <em>emph: 1 score (8 p. of music).</em> Draft manuscript in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 95</td>
<td>[Witches’ Well] Witches’ Well, Waltz Song, orchestral score. <em>emph: 1 score (4 p. of music).</em> Draft manuscript in pencil. Fragment of complete score, pp. 7-10.</td>
</tr>
<tr>
<td>b. 6, f. 95</td>
<td>[Witches’ Well] Witches’ Well, Waltz Song, for piano and voice. <em>emph: 1 score (2 p. of music).</em> Draft manuscript in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 95</td>
<td>[Witches’ Well] Witches’ Well, piano score, draft. <em>emph: 1 score (85 p. of music).</em> Draft manuscript with music and libretto.</td>
</tr>
<tr>
<td>b. 6, f. 95</td>
<td>[Witches’ Well] Witches’ Well, piano score, draft. <em>emph: 55 p. of music.</em> Draft manuscript comprised of fragments of a complete score.</td>
</tr>
<tr>
<td>Page</td>
<td>Text</td>
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</tbody>
</table>
| b. 4, f. 96 | [Witches’ Well] Witches’ Well, a drama with music, libretto / written and composed by Adelina Carola Appleton.  
_emph: 47 pages of script._  
Typescript with annotations in pencil.  
“Copyright renewed, 1957.” |
| b. 6, f. 97 | [Unidentified Drafts] Unidentified drafts, orchestral scores  
_emph: 3 scores. 43 x 34 cm. (5 p. of music)._  
Manuscript in ink with annotations in pencil. |
| b. 4, f. 98 | [Unidentified Drafts] Unidentified drafts, for keyboard.  
_emph: 1 score. 32 x 24 cm. (8 p. of music)._  
Manuscript in ink with annotations in pencil. |
| b. 6, f. 97 | [Unidentified Scores] Unidentified score, orchestral scores.  
_emph: 5 scores. 33.5 x 27 cm. (21 p. of music)._  
Manuscript in ink. |
| b. 4, f. 99 | [Unidentified Sketches] Unidentified sketch, for instrument and keyboard.  
_emph: 2 scores. 32 x 24 cm. (8 p. of music)._  
Sketch manuscripts in pencil and ink. |
| b. 6, f. 97 | [Unidentified Sketches] Unidentified sketches.  
_emph: 176 p. of music._  
Sketch manuscripts in pencil and ink. |
| b. 6, f. 97 | [Unidentified Fragments] Unidentified sketch fragments.  
_emph: 27 p. of music._  
Sketch manuscript fragments in pencil and ink. |
| b. 4, f. 100 | [French Songs] French Songs, for voice and piano / by Carol Wardwell Lippman.  
_emph: 35 x 28 cm. (61 p. of music)._  
Manuscript in ink and pencil.  
Note on inside cover: This music written by Carol Wardwell Lippman, sister to Lucy A Wardwell-Elliott, aunt to Lucille Elliott-Fox, great-aunt to Caroline Fox. |
| b. 4, f. 101 | [Ellens Gesang] Ellens Gesang, for voice and piano.  
_emph: 33 x 26 cm. (4 p. of music)._  
Manuscript in black and brown ink with annotations in pencil. |
| b. 4, f. 101 | ["Gloria": A Christmas Song] “Gloria”: A Christmas Song, for SATB chorus and piano / C.C.  
_emph: 34 x 27 cm. (7 p. of music)._  
Manuscript in ink with annotations in pencil. |
b. 4, f. 101  
[Harp of Heaven] Harp of Heaven, for soprano solo with obligato for violino.  1902  
*emph:* 34 x 26 cm. (8 p. of music).  
Manuscript in ink and pencil.  
Note on first page: Leipzig 1902.

b. 4, f. 101  
[Harp of the North] Harp of the North, for voice and piano / music by C. C., words by Sir Walter Scott.  
*emph:* 34 x 27 cm. (8 p. of music).  
Manuscript in ink and pencil.

b. 4, f. 101  
[La Tombe et La Rose] La Tombe et La Rose, for voice and piano / by C.C.  
*emph:* 33 x 26 cm. (2 p. of music).  
Manuscript in ink with annotations in pencil.

b. 4, f. 101  
[Unfathomable] Fragment, Unfathomable, for voice and piano / words from Shelley.  
*emph:* 34 x 24 cm. (2 p. of music).  
Fragment manuscript in ink and typescript.  
Note on first page: Recitatily.

b. 4, f. 101  
[Unidentified Sketches] Unidentified Sketch.  
*emph:* 34 x 27 cm. (4 p. of music).  
Sketch manuscript in ink and pencil.

b. 4, f. 102  
[Unidentified Sketches] Unidentified Sketch, for voice and piano.  
*emph:* 34 x 27 cm. (2 p. of music).  
Sketch manuscript in ink and pencil.

Music by Others  
Call Number: Series I.C

b. 1, f. 103  
[With the Wind and the Rain in your Hair] With the Wind and the Rain in your Hair, for piano / music by Clara Edwards  
*emph:* 31 x 23 cm. (3 p. of music)

b. 1, f. 104  
[Three Pieces for Orchestra] Three Pieces for Orchestra, orchestral score / by Ethel Glenn Hier  
*emph:* 34 x 27 cm. (58 p. of music).  
Three movements: Foreboding; Asolo Bells; Badinage.

b. 1, f. 105  
[Songs Without Words] Songs Without Words, for piano / by Felix Mendelssohn.  
*emph:* 34 x 26 cm. (68 p. of music).  
Inscription on inside page: To Dear Aunt "Em", in warm love - May many thoughts be brought to your mind of our pleasant hours passed together in the pursuit and love of music, by this little token. Sometime in the future, when we cannot be together, these songs may bring us, at least "in spirit" together. Your Loving Carroll. December 25, '87.
### Series I.C Music by Others (continued)

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<tr>
<th>Page</th>
<th>Title</th>
<th>Composer(s)</th>
<th>Words</th>
<th>Size</th>
<th>Type</th>
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<tbody>
<tr>
<td>b. 1, f. 106</td>
<td>You Tell Me I Am Getting Old</td>
<td>Stanley Krebs</td>
<td>Dora Johnson</td>
<td>32 x 24 cm. (1 p. of music)</td>
<td>Photocopy</td>
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<tr>
<td>b. 1, f. 107</td>
<td>Nocturne</td>
<td>A. Borodin</td>
<td></td>
<td>24 x 19 cm. (2 p. of music)</td>
<td></td>
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<tr>
<td>b. 1, f. 108</td>
<td>I Say Not That Your Beauty</td>
<td>Joseph McManus; Chester A. Arthur [Jr.]</td>
<td></td>
<td>32 x 24 cm. (4 p. of music)</td>
<td>Manuscript in ink and pencil</td>
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<tr>
<td>b. 1, f. 109</td>
<td>Song</td>
<td>Kenneth Pitchford; James Joyce</td>
<td></td>
<td>35 x 28 cm. (3 p. of music)</td>
<td>On front cover: To Adelina, with Love, Ken.</td>
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## Series II. Miscellaneous

<table>
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<tr>
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<th>Description</th>
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<tbody>
<tr>
<td><strong>b. 1, f. 110</strong> [Collage] Negative photocopy of collage.</td>
<td>Negative photocopy of collage of clippings, programs, and other materials. Photocopies of some of the original components are also included.</td>
<td></td>
</tr>
<tr>
<td><strong>b. 1, f. 110</strong> [Postcards] Postcards from the National Association for American Composers and Conductors.</td>
<td>Postcard invitations to a performance of “The Witches’ Well.” Includes musical quotation by Henry Hadley.</td>
<td></td>
</tr>
<tr>
<td><strong>b. 1, f. 110</strong> [Essay Fragment]</td>
<td>Essay (?) fragment, typescript on notebook paper.</td>
<td></td>
</tr>
<tr>
<td><strong>b. 1, f. 111</strong> [Certificate of Registration of a Claim to Renewal Copyright]</td>
<td>Photocopies of documents to renew the copyright of “The Witches’ Well.”</td>
<td>1972</td>
</tr>
</tbody>
</table>
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
Operas
Trials (Witchcraft) -- Massachusetts -- Salem --
Drama

Contributors
Appleton, Adelina Carola
Lippmann, Carol Wardwell