AARON COPLAND

"AARON COPLAND is— and for forty years has been— so commanding, so vital, and so essential a figure on the American creative musical scene that it is virtually impossible to consider it even generally without his name coming immediately to mind. Few U.S. composers, especially during the Thirties, Forties and Fifties, were not in some way influenced by Copland's music.” This statement, which appeared in The American Record Guide, is by the young American composer William Flanagan, and it is an eloquent tribute to the man who is, in the words of Eugene Ormandy, “the dean of American composers.” Aaron Copland’s compositions were first heard in the United States at a League of Composers concert in November, 1924, in New York City. The Symphony for Organ and Orchestra was his first orchestra piece to be performed. The première was given in 1925 by Walter Damrosch and the New York Symphony Orchestra, with Nadia Boulanger as soloist. In 1930, Copland won an award from RCA Victor for his Dance Symphony. His Third Symphony won the New York Music Critics Circle Award in 1946 and has been given world-wide performance since its Boston Symphony première.

He was born in Brooklyn, New York, on November 14, 1900. He attended Brooklyn public schools and was graduated from Boys' High School in 1918. He first studied piano with his sister, and continued his studies with Leopold Wolfson, Victor Wittenstein and Clarence Adler. Beginning in 1917, he studied theory with Rubin Goldmark for four years. In the summer of 1921 Copland was a composition student at the newly established Fontainebleau School of Music in France. He studied with Nadia Boulanger in Paris for the next three years. He returned to the United States in 1924. The next year he was the first composer to win a Guggenheim Fellowship, which was renewed in 1926.

Copland has led an active life in contemporary music. From 1928 to 1931, he and Roger Sessions were responsible for the Copland-Sessions Concerts of American Music. He was director of the American Festival of Contemporary Music at Yaddo for its first two years. In 1941 and 1947, he made government-sponsored goodwill tours of Latin America, appearing as pianist, conductor and lecturer in concerts of American music. He is co-chairman of the League of Composers — I.S.C.M., vice-president of the Edward MacDowell Association, and a director of both the Walter M. Naumburg Music Foundation and the American Music Center. For eight years, he was president of the American Composers Alliance. He has lectured extensively throughout the country on contemporary music and, from 1927 to 1937, was a lecturer at New York’s New School for Social Research. He has taught composition at Harvard University and at the Berkshire Music Center, where he was chairman of the Faculty and head of the Composition Department. He is author of four books, “What to Listen for in Music”, “The New Music”, “Music and Imagination” (six lectures given by Copland as Charles Eliot Norton Professor of Poetry at Harvard, 1951–1952) and “Copland on Music”. In 1942, Copland was elected a member of the National Institute of Arts and Letters of America and, in 1945, he was awarded the Pulitzer Prize for music. In 1946, he was elected a member of the American Society of Composers, Authors and Publishers. He received the Gold Medal for Music awarded by the American Academy of Arts and Letters in 1956, the Creative Arts Medal of Brandeis University in 1960, the Edward MacDowell Medal in 1961 and the Henry Hadley Medal of the N.A.A.C.P. in 1964. In September, 1964, he received the Presidential Medal of Freedom, “the highest civil honour conferred by the President of the United States for service in peacetime”. In 1970, on the occasion of his seventieth birthday, Copland was awarded the Henry Howland Memorial Prize by Yale University and the Haendel Medallion by the City of New York. In 1971, he was elected President of the American Academy of Arts and Letters.
Since 1956, Copland has received honorary degrees from Oberlin College and from Princeton, Harvard, Columbia, Brandeis, Hartford, Temple, Illinois, Wesleyan, Syracuse, Michigan, Rhode Island and York (England) Universities. He is an honorary member of the Accademia Nazionale di Santa Cecilia in Rome, the Académie de Beaux Arts of the Académie Francaise, the Royal Academy of Music, the Royal Philharmonic Society and the Royal Society of Arts, London, the Academia Nacional del Belles Artes in Buenos Aires, the University of Chile in Santiago, the International Society for Contemporary Music, and the New York Philharmonic Society.

In recent years, the composer has been increasingly active as conductor. He has led more than one hundred symphony orchestras in all parts of the world (with the exception of Africa). In 1960, he was invited by Charles Munch, then conductor for the Boston Symphony, to act as guest conductor on the orchestra's tour to Japan, the Phillipines and Australia. For more than ten years, he has made annual concert appearances with the London Symphony Orchestra, followed by recordings of his own music for Columbia Records.

**TABLE OF CONTENTS**

<table>
<thead>
<tr>
<th>Category</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operas</td>
<td>4</td>
</tr>
<tr>
<td>Ballets</td>
<td>4</td>
</tr>
<tr>
<td>Symphonic Works</td>
<td>5–10</td>
</tr>
<tr>
<td>Works for String Orchestra</td>
<td>10</td>
</tr>
<tr>
<td>Works for Voice and Orchestra</td>
<td>11</td>
</tr>
<tr>
<td>Works for Chorus and Orchestra</td>
<td>11–12</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>12</td>
</tr>
<tr>
<td>Instrumental Music</td>
<td>13–14</td>
</tr>
<tr>
<td>Vocal Music</td>
<td>14</td>
</tr>
<tr>
<td>Choral Music</td>
<td>15–16</td>
</tr>
<tr>
<td>Band Music</td>
<td>16</td>
</tr>
<tr>
<td>Discography</td>
<td>17–19</td>
</tr>
</tbody>
</table>

The cover shows an extract of a portrait of Aaron Copland by Marcos Blahove. Photograph courtesy American Artist.
OPERAS

THE SECOND HURRICANE (1937)
Seven soloists, three spoken parts, mixed chorus, and orchestra
1.1.2 (alto sax), 1–0.2.1.0.–timp. perc.–piano–musical saw (or theremin)–strings
Duration: 90 minutes
Full score and parts for hire
Vocal score on sale

THE TENDER LAND (1954)
Opera in three acts. Libretto by Horace Everett.
Five soloists, four minor roles, child (non-singing), small chorus and orchestra
2.2.2.2.–2.2.2.0.–timp. perc.–harp, cel. (piano)–strings
Duration: 102 minutes
Full score and parts for hire
Vocal score and libretto on sale

BALLETs

*APPALACHIAN SPRING (Ballet for Martha) (1944)
Ballet in one act
2.(II=picc.), 2.2.2.–2.2.2.0.–timp. perc. (xyl./tabor/tri./Glsp./wbl./S.D./B.D./cyms./
clavcs)–harp, piano–strings
Duration: 33 minutes
Full score and parts for hire
Original version for 13 instruments: 1.0.1.1.–0.0.0.0.–piano–strings (2.2.2.2.1.)
Duration: 33 minutes
Full score and parts for hire

*BILLY THE KID (1938)
Ballet in one act
2.picc.2.2.2.–4.3.3.1.–timp. perc. (B.D./cyms./whistle/tri./wbl./S.D./sleigh bells/gourd/
Glsp./xyl./slapstick)–harp, piano, cel.–strings
Duration: 35 minutes
Full score and parts for hire

*DANCE PANELS
Ballet in seven sections
2.picc.1.2.1.–2.2.1.0.–perc. (cyms./tri./Glsp./S.D./wbl./tpl. bl./B.D./xyl.)–strings
Duration: 26 minutes
Full score and parts for hire

*RODEO (1942)
Ballet in one act
3.(II & III=picc.), 2.ca.3.2.–4.3.3.1.–timp. perc. (cyms./xyl./S.D./wbl./slapstick/B.D./
tri.)–harp, piano, cel.–strings
Duration: 24 minutes
Full score and parts for hire

*See also Ballet Suites in Symphonic Works section
SYMPHONIC WORKS

APPALACHIAN SPRING (Ballet for Martha) (1944)
Suite from the ballet
2.2.2.2.—2.2.2.0.—timp. perc. (xyl./tabor/tri./G1sp./wbl./S.D./B.D./cyms./claves)—harp,
piano—strings
Duration: 25 minutes
Full score and parts for hire
Original version for 13 instruments: 1.0.1.1.—0.0.0.0.—piano—strings (2.2.2.2.1.)
Duration: 25 minutes
Full score and parts for hire

BILLY THE KID (1938)
Suite from the ballet
1. The open prairie. 2. Street in a frontier town. 3. Card game at night (Prairie night).
prairie again.
2.picc.2.2.2.—4.3.3.1.—timp. perc. (B.D./cyms./whistle/tri./wbl./S.D./sleigh bells/gourd/
G1sp./xyl./slapstick)—harp, piano—strings
Duration: 22 minutes
Full score and parts for hire

PRAIRIE NIGHT and CELEBRATION from the ballet
Full version: 3.2.2.2.—4.3.3.1.—timp. perc. (xyl./B.D./S.D.)—harp, piano—strings
Duration: 3 minutes
Full score and parts for hire
Reduced version: 1.1.2.1.—1.2.2.0.—timp. perc.—piano—strings
Duration: 2 minutes
Full score and parts for hire

WALTZ from the ballet
Full version: 3.2.2.2.—4.3.3.1.—timp. perc.—harp, piano, cel.—strings
Duration: 4 minutes
Full score and parts for hire
Reduced version: 1.1.2.1.—1.2.1.0.—harp or piano—strings
Duration: 4 minutes
Full score, piano conductor and parts on sale

CEREMONIAL FANFARE (1969)
4 horns, 3 trumpets, 3 trombones, tuba
Duration: 3 minutes
Full score and parts on sale

CONCERTO FOR CLARINET AND STRING ORCHESTRA (1948)
Clarinet, piano, harp and strings
Duration: 17½ minutes
Full score and parts for hire
Full score and pocket score on sale

CONCERTO FOR PIANO AND ORCHESTRA (1926)
2.picc.2.ca.4.alto sax.3.—4.3.3.1.—timp. perc. (cyms./tam—t/B.D./wbl./S.D./brush/
Chin./dr./tri./xyl.)—piano, cel.—strings
Duration: 16 minutes
Full score and parts for hire
Full score and pocket score on sale
SYMPHONIC WORKS—continued

CONNOTATIONS FOR ORCHESTRA (1962)
3.picc.2.ca.4.3.—6.4.4.1.—timp. perc. (Gosp./xyl./vibr./S.D./ten dr./cyms./B.D./wbl./tpl. bl./claves/tri./tam—t/metal sheet)—piano, (cel.)—strings
Duration: 19 minutes
Full score and parts for hire

CORTÉGÉ MACABRE (1923)
From the ballet Grohig 1925
3.3.4.3.—4.5.3.1.—timp. perc. 2 harps, piano, cel.—strings
Duration: 8 minutes
Full score and parts for hire

DANCE PANELS (1959, revised 1962)
Ballet in seven sections
2(I=altofl./adlib, II=picc.).1.2.1.—2.2.1.0.—timp. perc. (cyms./tri./Gosp./S.D./wbl./tpl.bl./B.D./xyl.)—strings
Duration: 26 minutes
Full score and parts for hire

DANCE SYMPHONY (1925)
2.picc.2.ca.4.3.—4.3.2 cornets,3.1.—timp. perc. (B.D./cyms./tam—t/S.D./tamb./wbl./tri./rattle/xyl.)—2 harps, piano, cel.—strings
Duration: 18 minutes
Full score and parts for hire

DANZÓN CUBANO (1942)
2.picc.2.ca.3.3.—4.3.3.1.—timp. perc. (wbl./slapstick/cowbell/maracas/cyms./S.D./gourd/tpl.bl./claves/B.D./xyl.)—piano—strings
Duration: 6 minutes
Full score and parts for hire

DOWN A COUNTRY LANE (1962) (Youth Orchestra Series)
2.1.2.1.—2.1.1.0.—strings
Duration: 3 minutes

FANFARE FOR THE COMMON MAN (1942)
Brass (4.3.3.1.) timp. perc.
Duration: 2½ minutes

HAPPY ANNIVERSARY (1969)
2(3).2.2(3).2.—4.3.3.1.—Gosp.—strings
Duration: 1 minute
Full score and parts for hire

INSCAPE (1967)
2.picc.2.ca.3.2.—4.3.3.1.—timp. perc. (Gosp./vibr./xyl./S.D./ten dr./claves/tamb./tri./3 cym./cyms.)—harp, piano, cel.—strings
Duration: 12½ minutes
Full score and parts for hire

Full score and pocket score on sale
SYMPHONIC WORKS—continued

JOHN HENRY (1940, revised 1952)
2(II=picc. ad lib).2(1).2.2(1).–.2.1.0.–timp. perc. (S.D./B.D./tri./anvil/sandpaper)–
(piano)–strings
Duration: 3½ minutes
Full score and parts on sale

LETTER FROM HOME (1944, revised 1962)
2.2(1),3(2),2(1).–.2.2.0.–timp. perc. (Glsp./tri./cym./B.D.)–(harp, piano)–strings
Duration: 7 minutes
Full score and parts for hire
Full score and parts on sale
(in U.K. and U.S.A. only)

LINCOLN PORTRAIT (1942)
For narrator and orchestra
2(=picc.).2(ca).2.(bcl.).2(cbsn.).–.4.2(3).3.1.–timp. perc. (S.D./cyms./B.D./tam-t/Glsp./
sleigh bells/xyl.)–harp, (cel.)–strings
Duration: 14 minutes
Full score and parts for hire
Full score and pocket score on sale

MUSIC FOR A GREAT CITY (1964)
3(III=alto fl.).3.3.3.–.4.3.3.0.–timp. perc. (Glsp./xyl./vibr./S.D./ten dr./conga dr./B.D./
wbl./tpt. bl./claves/slapstick/tri./cowbells/sandpaper/maracas/ratchet/cyms./gong)–harp,
piano, cel.–strings
Duration: 24 minutes
Full score and parts for hire
Full score and pocket score on sale

MUSIC FOR THE MOVIES (1942)
    Corners. 5. Threshing machines.
1(=picc.).1.1.1.–.1.2.1.0.–timp. perc. (B.D./S.D./cym./tri./Glsp./xyl.)–piano (harp)–strings
Duration: 16 minutes
Full score and parts for hire
Full score on sale

MUSIC FOR RADIO (Saga of the Prairie) (1937)
retitled in 1968 PRAIRIE JOURNAL

MUSIC FOR THE THEATRE (1925)
1(=picc.).1(=ca).1.1.–.0.2.1.0.–perc. (xyl./Glsp./mil.S.D./cym./B.D./wbl.)–piano–strings
Duration: 22 minutes
Full score and parts for hire
Full score and pocket score on sale

ORCHESTRAL VARIATIONS (1957)
2(=picc.).1.ca.2.2.–.4.2.3.1.–timp. perc. (S.D./ten dr./B.D./Bongo/conga dr./cyms./tam-t/
wbl./Glsp./xyl./bells/cowbell)–harp–strings
Duration: 14 minutes
Full score and parts for hire
Full score and pocket score on sale
SYMPHONIC WORKS—continued

OUR TOWN (1940) (Youth Orchestra Series)
Music from the film
2(3).1(2).ca.3.2.–3.3.2.1.–Glsp.–strings
Duration: 11 minutes
Full score and parts for hire

AN OUTDOOR OVERTURE (1938)
2.picc.2.2.2.–4.2.3.0.–timp. perc. (B.D./S.D./cyms./tri./xyl.)–piano (cel.)–strings
Duration: 9 minutes
Full score, parts, pocket score and piano conductor on sale

PRAIRIE JOURNAL (originally Music for Radio (1937), retitled 1968) (Youth Orchestra Series)
2(II=picc.).2.2.(2 alto sax/1 ten sax).1.–2.2(3).2.1.–timp. perc. (tri./(vibr.)/B.D./xyl.)–harp, piano (cel.)–strings
Note—Saxophones and 3rd trumpet being optional may be replaced by 2nd bassoon and 3rd and 4th horns.
Duration: 12½ minutes
Full score and parts for hire

PREAMBLE FOR A SOLEMN OCCASION (1949)
For narrator (optional) and orchestra
3(II & III=picc.).2.ca.3.3.–4.3.3.1.–timp. perc. (B.D./gong/cyms./ten dr./vibr./tri.)–harp–strings
Duration: 6 minutes
Full score and parts for hire

PRELUDE (1924) (from Symphony No. 1)
Arranged for chamber orchestra by the composer
1.1.1.1.–1.1.0.0.–piano (harp)–strings
Full score and parts for sale

QUIET CITY (1940)
See Works for String Orchestra

THE RED PONY (1948)
Suite from the film
1. Morning on the ranch. 2. The gift. 3. Dream march and circus music. 4. Walk to the bunkhouse. 5. Grandfather’s story. 6. Happy ending.
2(=picc.).2(II=ca ad lib).4(3).2.–4(3).3.3.1.–timp. perc. (S.D./ten dr./B.D./cyms./sleigh bells/tri./Glsp./xyl./vibr.) (marimba)–harp, piano (cel.)–strings
Duration: 24 minutes
Full score and parts for hire

RODEO (1942)
Four dance episodes from the ballet
1. Buckaroo holiday. 2. Corral nocturne. 3. Saturday night waltz. 4. Hoe-down. (See also Works for String Orchestra)
3(II & III=picc.).2.ca.3.3.–4.3.3.1.–timp. perc. (cyms./xyl./S.D./wbl./slapstick/B.D./tri.)–harp, piano, cel.–strings
Duration: 18 minutes
Full score and parts for hire

Full score, parts and pocket score on sale
SYMPHONIC WORKS—continued

EL SALÓN MÉXICO (1936)
Duration: 11½ minutes
Full score and parts for hire
Full score and pocket score on sale

SHORT SYMPHONY (No. 2) (1933)
2.picc. (1=alto fl.).2.ca. (=Heckelphone ad lib)3.3.–4.2.0.0.–piano–strings
Duration: 15 minutes
Full score and parts for hire
Full score and pocket score on sale

STATEMENTS FOR ORCHESTRA (1934)
3(III=picc.)2.ca.3.3.–4.3.3.1.–timp. perc. (B.D./tam–t/cyms./slapstick/tri./Glsp./S.D.)–strings
Duration: 18½ minutes
Full score and parts for hire
Full score and pocket score on sale

SYMPHONIC ODE (1929, revised 1955)
4.3.ca.4.4.–4.(8).4.3.1.–timp. perc. (tam–t/mil. S.D./B.D./t. bells/tpl. bl./cyms./ten dr./wbl./xyll./tri./slapstick)–2 harps, piano–strings
Duration: 19 minutes
Full score and parts for hire
Full score and pocket score on sale

SYMPHONY FOR ORGAN AND ORCHESTRA (1924)
2.picc.2.ca.3.3.–4.3.3.1.–timp. perc. (B.D./tamb./cyms./wbl./xyll./S.D.)–2 harps, organ, (cel.)–strings
Duration: 25 minutes
Full score and parts for hire
Full score, pocket score and Reduction for piano and organ on sale

SYMPHONY No. 1 (1928) (Orchestral version of the above, without organ)
2(II=picc.).picc.2.ca.3.(alto sax).3.–8.5.3.1.–timp. perc. (S.D./tamb./wbl./cyms./tam–t/B.D.)–2 harps, piano, cel.–strings
Duration: 25 minutes
Full score and parts for hire
Full score and pocket score on sale

SYMPHONY No. 3 (1946)
3.picc.2.ca.4.3.–4.4.3.1.–timp. perc. (B.D./tam–t/cyms./xyll./Glsp./ten dr./wbl./S.D./tri./slapstick/ratchet/anvil/claves/t. bells)–2 harps, piano, cel.–strings
Duration: 38 minutes
Full score and parts for hire
Full score and pocket score on sale

THE TENDER LAND (1958)
Orchestral suite from the opera
2.picc.1.ca.2.2.–4.3.3.1.–timp. perc. (S.D./B.D./cyms./tri./slapstick/wbl./ratchet/xyll./Glsp.)–harp, piano (cel.)–strings
Duration: 20½ minutes
Full score and parts for hire
Full score and pocket score on sale
SYMPHONIC WORKS—continued

THREE LATIN AMERICAN SKETCHES (1972)
For small orchestra
1-1.1.1-0.1.0.0-perc. (claves/wbl./xyl./ratchet/slapstick/tri./conga dr./cym.)—2 pianos—
strings
Duration: 9½ minutes (3.25’/2.50’/3.30’ respectively)
Full score and parts for hire
Full score on sale

VARIATIONS ON A SHAKER MELODY (1960) (Youth Orchestra Series)
From Appalachian Spring
2. picc.2.2.2.2.—2.2.2.0.—(chromatic timp.) perc. (Glsp./tri.)—harp, piano—strings
Full score and parts on sale

WORKS FOR STRING ORCHESTRA

CONCERTO FOR CLARINET AND STRING ORCHESTRA (1948)
For clarinet and string orchestra, with harp and piano
Duration: 17½ minutes
Full score and parts for hire
Full score and pocket score on sale

HOE-DOWN (1942)
From the ballet Rodeo
Duration: 3½ minutes
Full score and parts for hire
Full score and parts on sale

NONET FOR STRINGS (1960)
For nine solo strings – in one movement
3 violins, 3 violas and 3 ’cellos (or larger string ensembles; for details see full score)
Duration: 18 minutes
Full score and parts for hire
Full score, parts and pocket score on sale

QUIET CITY (1949)
For trumpet, cor anglais (or oboe) and strings
Duration: 9½ minutes
Full score and parts for hire
Full score and pocket score on sale

TWO PIECES (1928)
For string orchestra
Lento molto; Rondino
See also Two Pieces for string quartet
Duration: 11 minutes
Full score and parts for hire
Full score on sale
WORKS FOR VOICE AND ORCHESTRA

EIGHT POEMS OF EMILY DICKINSON (1958–70)
Transcribed for voice and chamber orchestra from Twelve Poems, by the composer
1. Nature, the gentlest mother. 2. There came a wind like a bugle. 3. The world feels dusty.
4. Heart, we will forget him. 5. Dear March, come in! 6. Sleep is supposed to be.
7. Going to heaven! 8. The chariot.
1(=picc.)/1.1.1.E♭cl.1.–1.1.1.0.–harp–strings
Duration: 20 minutes
Full score and parts for hire

LINCOLN PORTRAIT (1942)
For narrator and orchestra – see Symphonic Works

OLD AMERICAN SONGS, Set I (1950)
For medium voice and orchestra or piano
1. The boatmen’s dance. 2. The dodger. 3. Long time ago. 4. Simple gifts. 5. I bought me
a cat.
1.1.1.1.–1.1.1.0.–harp–strings
Duration: 13 minutes
Full score and parts for hire

OLD AMERICAN SONGS, SET II (1952)
For medium voice and orchestra or piano
1. The little horses. 2. Zion’s walls. 3. The golden willow tree. 4. At the river. 5. Ching-a-ring
chaw.
1.1.1.1.–2.1.1.0.–harp–strings
Duration: 12 minutes
Full score and parts for hire

PREAMBLE FOR A SOLEMN OCCASION (1949)
For narrator and orchestra – see Symphonic Works

WORKS FOR CHORUS AND ORCHESTRA

CANTICLE OF FREEDOM (1955, revised 1967)
For mixed chorus and orchestra
(Note—Finale may be performed separately – see Choral Music
2. picc.2.(ca).2.2.–4.3.3.1.–timp. perc. (S.D./B.D./wbl./slapstick/tri./cym./cyms./gong/ Glsp./xyl./vibr./t. bells/tam–t)–harp–strings
Duration: 13 minutes
Full score and parts for hire

OLD AMERICAN SONGS, Sets I & II
For chorus and orchestra
Use choral parts from chorus and piano arrangement (see Choral Music section) and
orchestral parts from voice and orchestra version (see Works for Voice and Orchestra section)
Full score and parts for hire Choral score on sale
WORKS FOR CHORUS AND ORCHESTRA—continued

THE PROMISE OF LIVING (Thanksgiving Song) (1954)
From the opera The Tender Land
For SATBB and orchestra or piano duet
2.1.ca.2.2.2.2.2—timp. perc. (t. bells/cyms.)—harp, cel. (piano)—strings
Duration: 5 minutes
Full score and parts for hire

SONG OF THE GUERRILLAS (1943)
From the film North Star
For baritone, TTBB and orchestra or piano (words by Ira Gershwin)
3.3.3.4.3.1.—timp. perc.—strings
Duration: 4 minutes
Full score and parts for hire

STOMP YOUR FOOT (Choral Square Dance) (1954)
From the opera The Tender Land
For SATB or TTBB and orchestra or piano duet
1.picc.1.ca.2.2.2.2.2.2—timp. perc. (wbl./xyl./slapstick)—harp, cel. (piano)—strings
Duration: 3 minutes
Full score and parts for hire

CHAMBER MUSIC

AS IT FELL UPON A DAY (1923)
For soprano, flute and clarinet (words by Richard Barnefeld)
Duration: 5 1/2 minutes
Full score and parts on sale

NONET FOR STRINGS (1960)
For nine solo strings – in one movement
3 violins, 3 violas and 3 violoncellos
Duration: 18 minutes
Full score and parts for hire

QUARTET (1950)
For piano and strings
Duration: 23 minutes
Piano score, parts and pocket score on sale

QUIET CITY (1940)
Arranged for cor anglais or oboe, trumpet and piano by J. Brodbin Kennedy
Duration: 9 1/2 minutes
Piano score, parts and pocket score on sale

SEXTET (1937) (Chamber version of Short Symphony)
For clarinet, piano and string quartet
Duration: 15 minutes
Piano score, parts and pocket score on sale

THRENOLOGY (Igor Stravinsky: In Memoriam) (1971)
For flute, violin, viola and violoncello
Full score and parts for hire

TWO PIECES – Lento molto and Rondino (1928)
For string quartet
See also Two Pieces for string orchestra
Duration: 11 minutes
Full score and parts for hire

VITEBSK (Study on a Jewish theme) (1929)
For violin, violoncello and piano
Duration: 11 minutes
Piano score and parts on sale
INSTRUMENTAL MUSIC

All the works listed in this section are available on sale.

VIOLIN AND PIANO

HOE-DOWN (from the ballet Rodeo)
NOCTURNE
SONATA (1943)
UKELELE SERENADE
WALTZ and CELEBRATION (from the ballet Billy the Kid)
Edited by Louis Kauffman

VIOLONCELLO AND PIANO

WALTZ and CELEBRATION (from the ballet Billy the Kid)
Edited by Gregor Piatigorsky

FLUTE AND PIANO

DUO FOR FLUTE AND PIANO (1971)
VOCALISE (1928) (transcribed by the composer from Vocalise for High Voice and Piano)

CLARINET AND PIANO

CONCERTO FOR CLARINET AND STRING ORCHESTRA (1948)
Clarinet and piano Reduction

PIANO SOLO

BILLY THE KID (1938) – Excerpts from the ballet, arranged by Lukas Foss
DANCE PANELS (Ballet in seven sections) (1959, revised 1962)
DANZÓN CUBANO (1942) – Arranged by Leo Smit
DOWN A COUNTRY LANE (1962)
FOUR PIANO BLUES (1948)
NIGHT THOUGHTS (1972)
OUR TOWN (1949) – Three pieces from the film score
PIANO FANTASY (1957)
PIANO SONATA (1941)
PIANO VARIATIONS (1930)
RODEO (Ballet in one act) (1942)
EL SALÓN MÉXICO (1936) – Arranged by Leonard Bernstein
INSTRUMENTAL MUSIC—continued

TWO PIANOS/FOUR HANDS

BILLY THE KID (1938) – Excerpts from the ballet
CONCERTO FOR PIANO AND ORCHESTRA (1926) – Reduction for two pianos by
John Kirkpatrick
DANCE OF THE ADOLESCENT (from Dance Symphony)
DANZA DE JALISCO (from Three Latin American Sketches)
DANZÓN CUBANO (1942)
HOE-DOWN and SATURDAY NIGHT WALTZ (from the ballet Rodeo) – Arranged by
Gold and Fizdale
EL SALON MÉXICO (1936) – Arranged by Leonard Bernstein

ORGAN MUSIC

PREAMBLE FOR A SOLEMN OCCASION (1949) – Arranged for organ solo by the
composer
SYMPHONY FOR ORGAN AND ORCHESTRA (1924) – Reduction for organ and
piano by Melville Smith

VOCAL MUSIC

All works listed in this section are available on sale

DIRGE IN WOODS (1957)
For high voice and piano

LAURIE'S SONG (from the opera The Tender Land)
For high voice and piano

OLD AMERICAN SONGS, Set I (1950)
For medium voice and piano
See Works for Voice and Orchestra

OLD AMERICAN SONGS, Set II (1952)
For medium voice and piano
See Works for Voice and Orchestra

POET'S SONG (1927)
For medium voice and piano

TWELVE POEMS OF EMILY DICKINSON (1950)
For medium voice and piano
1. Nature, the gentlest mother. 2. There came a wind like a bugle. 3. Why do they shut me
out of heaven? 4. The world feels dusty. 5. Heart, we will forget him. 6. Dear March,
come in! 7. Sleep is supposed to be. 8. When they come back. 9. I felt a funeral in my brain.
See also Works for Voice and Orchestra

VOCALISE (1928)
For high voice and piano
CHORAL MUSIC

All works listed in this section are available on sale

LAS AGACHADAS (The Shake-down Song) (1942)
For solo group and double mixed chorus a capella

CANTICLE OF FREEDOM: Choral Finale (1955)
For SATB and piano

IN THE BEGINNING (1947)
For mezzo-soprano and SSATTTBB a capella
Duration: 17 minutes

OLD AMERICAN SONGS, Set I (1950)
For chorus and piano
1.2.1.1.-1.1.1.0.-harp-strings
THE BOATMEN'S DANCE
For baritone and SATB or TTBB (choral adaptations by Irving Fine)
THE DODGER
For baritone and TTBB (choral adaptation by Irving Fine)
LONG TIME AGO
For SSA (choral adaptation by Ken Straker)
For SATB (choral adaptation by Irving Fine)
SIMPLE GIFTS
For SA or TB (choral adaptations by Irving Fine)
I BOUGHT ME A CAT
For SSA (choral adaptation by Ken Straker)
For soprano and tenor soloists and SATB (choral adaptation by Irving Fine)
For tenor, baritone and bass soloists and TBB (choral adaptation by Irving Fine)
Durations: 4, 1\frac{1}{2}, 3, 1\frac{1}{2} and 3 minutes respectively

OLD AMERICAN SONGS, Set II (1952)
For chorus and piano
1.2.1.1.-2.1.1.0.-harp-strings
THE LITTLE HORSES
For SA, SSA and TTBB (choral adaptation by R. Wilding-White)
AT THE RIVER
For SA, SSA, SATB and TTBB (choral adaptation by R. Wilding-White)
CHING-A-RING CHAW
For unison voices (choral adaptation by Aaron Copland)
For SSAA and SATB (choral adaptation by Irving Fine)
For TTBB (choral adaptation by Aaron Copland)
Durations: 3, 1\frac{1}{2} and 1\frac{3}{4} minutes respectively

THE PROMISE OF LIVING (Thanksgiving Song, from the opera The Tender Land) (1954)
For SATBB and piano duet
See also Works for Chorus and Orchestra
CHORAL MUSIC—continued

*SONG OF THE GUERILLAS (1943) (from the film *North Star*)
  For baritone, TTBB and piano
  See also *Works for Chorus and Orchestra*
  *available in the U.S.A. and Canada only*

STOMP YOUR FOOT (Choral Square Dance, from the opera *The Tender Land*) (1954)
  For SATB or TTBB and piano duet
  See also *Works for Chorus and Orchestra*

WHAT DO WE PLANT? (1935)
  For SA and piano
  *Duration*: 2½ minutes

*THE YOUNGER GENERATION (1943) (from the film *North Star*, arranged by Frederick F. Swift)*
  For SATB, SSA, SA or SAB and piano
  *available in the U.S.A. and Canada only*

BAND MUSIC

*All works listed in this section are available on sale*

BILLY THE KID (1938)
  Waltz from the ballet, arranged by Philip J. Lang
  *Duration*: 4 minutes

EMBLEMNS (1964)
  An original work for band
  *Duration*: 14 minutes

LINCOLN PORTRAIT
  For narrator and band, arranged by Walter Beeler
  *Duration*: 14 minutes

AN OUTDOOR OVERTURE
  *Duration*: 9½ minutes

THE RED PONY SUITE
  Arranged for band by the composer (1969)
  *Duration*: 24 minutes

EL SALÓN MÉXICO (1936)
  Arranged by Mark Hindeley
  *Duration*: 11½ minutes

VARIATIONS ON A SHAKER MELODY
  From the ballet *Appalachian Spring*
  *Duration*: 6 minutes

QMB 322
QMB 339
QMB 176
QMB 157
QMB 357
QMB 236
# DISCOGRAPHY

The following discography indicates the recordings of Copland’s music available at time of going to press in the United States and Great Britain. The American catalogue number is listed first and the British equivalent, if any, alongside.

<table>
<thead>
<tr>
<th>Title</th>
<th>Catalogue No.</th>
<th>Catalogue No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>APPALACHIAN SPRING, Suite from the ballet</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>(2) MG 30071</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MG 31155</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6355</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 7521</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>RCA</td>
<td>LSC 2401</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>M 30649</td>
</tr>
<tr>
<td>Irving/Concert Arts Orch.</td>
<td>Seraphim (Transatlantic)</td>
<td>S 60198</td>
</tr>
<tr>
<td>Dorati/London Sym.</td>
<td>Mercury</td>
<td>90246</td>
</tr>
<tr>
<td>Ormandy/Philadelphia Orch.</td>
<td>RCA</td>
<td>LSC 3184</td>
</tr>
<tr>
<td>Steinberg/Pittsburgh Sym.</td>
<td>Command</td>
<td>S 11038</td>
</tr>
<tr>
<td>Suskind/London Sym.</td>
<td>Everest</td>
<td>3002</td>
</tr>
<tr>
<td><strong>BILLY THE KID, Suite from the ballet</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abravanel/Utah Sym.</td>
<td>Westminster</td>
<td>8170</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>(2) MG 30071</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6175</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>M 30114</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>M 30374</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>Everest</td>
<td>3015</td>
</tr>
<tr>
<td>Dorati/London Sym.</td>
<td>Mercury</td>
<td>90246</td>
</tr>
<tr>
<td>Gould/Orch.</td>
<td>RCA</td>
<td>LSC 2195</td>
</tr>
<tr>
<td>Johanos/Dallas Sym.</td>
<td>Turnabout</td>
<td>34169</td>
</tr>
<tr>
<td>Ormandy/Philadelphia Orch.</td>
<td>RCA</td>
<td>TV 34169S</td>
</tr>
<tr>
<td>Steinberg/Pittsburgh Sym.</td>
<td>Command</td>
<td>LSB 4018</td>
</tr>
<tr>
<td><strong>CONCERTO FOR CLARINET AND STRING ORCHESTRA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goodman/Copland/Columbia Sym.</td>
<td>CBS</td>
<td>MS 6497</td>
</tr>
<tr>
<td>Goodman/Copland/Columbia Sym.</td>
<td>CBS</td>
<td>MS 6805</td>
</tr>
<tr>
<td><strong>CONCERTO FOR PIANO AND ORCHESTRA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copland/Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6698</td>
</tr>
<tr>
<td>Wild/Copland/Sym. of Air</td>
<td>Vanguard</td>
<td>2094</td>
</tr>
<tr>
<td><strong>CONNOTATIONS FOR ORCHESTRA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 7431</td>
</tr>
<tr>
<td><strong>DANCE SYMPHONY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>MS 7223</td>
</tr>
<tr>
<td>Watanabe/Japan Phil.</td>
<td>CRI</td>
<td>72731</td>
</tr>
<tr>
<td><strong>DANZÓN CUBANO</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6514</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6871</td>
</tr>
<tr>
<td>Vronsky &amp; Babin (Piano)</td>
<td>RCA</td>
<td>VICS 1419</td>
</tr>
<tr>
<td><strong>EMBLEM</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stith/Cornell Wind Ens.</td>
<td>Cornell U.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DISCOGRAPHY—continued</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FANFARE FOR THE COMMON MAN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baldwin-Wallace Brass</td>
<td>Mark</td>
<td>S 32565</td>
</tr>
<tr>
<td>Copeland/London Sym.</td>
<td>CBS</td>
<td>M 30649</td>
</tr>
<tr>
<td>Johanos/Dallas Sym.</td>
<td>Turnabout</td>
<td>34169</td>
</tr>
<tr>
<td>Ormandy/Philadelphia Orch.</td>
<td>CBS</td>
<td>MS 6664</td>
</tr>
<tr>
<td>Ormandy/Philadelphia Orch.</td>
<td>CBS</td>
<td>MS 7521</td>
</tr>
<tr>
<td>Ormandy/Philadelphia Orch.</td>
<td>CBS</td>
<td>MS 7289</td>
</tr>
<tr>
<td>Ormandy/Philadelphia Orch.</td>
<td>CBS</td>
<td>(2) MG 31190</td>
</tr>
<tr>
<td><strong>INSCAPE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 7431</td>
</tr>
<tr>
<td><strong>IN THE BEGINNING</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>McKay/Smith Singers</td>
<td>Everest</td>
<td>3129</td>
</tr>
<tr>
<td>Miller/Copland/NE Conserv. Chor.</td>
<td>CBS</td>
<td>M 30375</td>
</tr>
<tr>
<td>Whikeyhart Chorus</td>
<td>Lyrichord</td>
<td>7124</td>
</tr>
<tr>
<td><strong>LINCOLN PORTRAIT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fonda/Copland/London Sym.</td>
<td>CBS</td>
<td>M 30649</td>
</tr>
<tr>
<td>Heston/Abravanel/Utah Sym.</td>
<td>Vanguard</td>
<td>2115</td>
</tr>
<tr>
<td>Peck/Mehta/LA Phil.</td>
<td>London (Decca)</td>
<td>6613</td>
</tr>
<tr>
<td>Stevenson/Ormandy/Philadelphia</td>
<td>CBS</td>
<td>MS 6664</td>
</tr>
<tr>
<td><strong>MUSIC FOR A GREAT CITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>M 30374</td>
</tr>
<tr>
<td><strong>MUSIC FOR THE MOVIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copland/New Philharmonia</td>
<td>CBS</td>
<td>in preparation</td>
</tr>
<tr>
<td><strong>MUSIC FOR THE THEATRE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6698</td>
</tr>
<tr>
<td>Hendl/Vienna Sym.</td>
<td>Desto</td>
<td>6418</td>
</tr>
<tr>
<td><strong>OLD AMERICAN SONGS, Sets I &amp; II</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warfield/Copland/Columbia Sym.</td>
<td>CBS</td>
<td>MS 6497</td>
</tr>
<tr>
<td><strong>ORCHESTRAL VARIATIONS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>M 31714</td>
</tr>
<tr>
<td><strong>OUR TOWN, Music from the film</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abravanel/Utah Sym.</td>
<td>Vanguard</td>
<td>2115</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>MS 7375</td>
</tr>
<tr>
<td><strong>AN OUTDOOR OVERTURE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abravanel/Utah Sym.</td>
<td>Vanguard</td>
<td>2115</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>MS 7375</td>
</tr>
<tr>
<td>Fiedler/Boston Pops</td>
<td>Polydor</td>
<td>245006</td>
</tr>
<tr>
<td><strong>PIANO FANTASY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Masselos</td>
<td>Odyssey</td>
<td>32160040</td>
</tr>
<tr>
<td><strong>PIANO SONATA, FOUR PIANO BLUES, PASSACAGLIA and THE CAT AND THE MOUSE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silverman</td>
<td>Orion</td>
<td>7280</td>
</tr>
<tr>
<td><strong>PIANO VARIATIONS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glazer</td>
<td>Concert Discs (Everest)</td>
<td>217</td>
</tr>
<tr>
<td>Masselos</td>
<td>Odyssey</td>
<td>32160040</td>
</tr>
<tr>
<td>McCabe</td>
<td>Pye</td>
<td>7265</td>
</tr>
<tr>
<td>Webster</td>
<td>Dover</td>
<td>7265</td>
</tr>
<tr>
<td><strong>PREAMBLE FOR A SOLEMN OCCASION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>M 31714</td>
</tr>
<tr>
<td><strong>QUARTET FOR PIANO AND STRINGS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copland/Juilliard</td>
<td>CBS</td>
<td>M 30376</td>
</tr>
<tr>
<td><strong>QUIET CITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abravanel/Utah Sym.</td>
<td>Vanguard</td>
<td>2115</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>MS 7375</td>
</tr>
<tr>
<td>Foss/Buffalo Phil.</td>
<td>Turnabout</td>
<td>34398</td>
</tr>
<tr>
<td>Moriarty/Copenhagen Ch. Orch.</td>
<td>Cambridge</td>
<td>2823</td>
</tr>
</tbody>
</table>
# DISCOGRAPHY—continued

<table>
<thead>
<tr>
<th>Title</th>
<th>Performers</th>
<th>Label</th>
<th>Catalogue No. U.S.A.</th>
<th>Catalogue No. G.B.</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE RED PONY</td>
<td>Copland/New Philharmonia</td>
<td>CBS</td>
<td>in preparation</td>
<td></td>
</tr>
<tr>
<td>Previn/St. Louis Sym.</td>
<td>Odyssey</td>
<td></td>
<td>Y 31016</td>
<td></td>
</tr>
<tr>
<td>RODEO</td>
<td>Abravanel/Utah Sym.</td>
<td>Westminster</td>
<td></td>
<td>8170</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>(2)</td>
<td>MS 6175</td>
<td>72411</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td></td>
<td>M 30114</td>
<td>72888</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td></td>
<td>LSC 2195</td>
<td></td>
</tr>
<tr>
<td>Gould/Orchestra</td>
<td>RCA</td>
<td></td>
<td>S 60198</td>
<td>TWO 302</td>
</tr>
<tr>
<td>Irving/Concert Arts Orch.</td>
<td>Seraphim (Transatlantic)</td>
<td></td>
<td>34169</td>
<td>TV 34169S</td>
</tr>
<tr>
<td>Johanos/Dallas Sym.</td>
<td>Turnabout</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EL SALÓN MÉXICO</td>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6355</td>
<td>72074</td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>(2)</td>
<td>MS 6441</td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td></td>
<td>MG 30071</td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td></td>
<td>MS 7521</td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>(2)</td>
<td>MGP 13</td>
<td></td>
</tr>
<tr>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td></td>
<td>in preparation</td>
<td></td>
</tr>
<tr>
<td>Copland/New Philharmonia</td>
<td>CBS</td>
<td></td>
<td>LSC 3303</td>
<td></td>
</tr>
<tr>
<td>Fiedler/Boston Pops</td>
<td>RCA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEXTET (chamber version of SHORT SYMPHONY)</td>
<td>Wright/Copland/Juilliard</td>
<td>CBS</td>
<td></td>
<td>M 30376</td>
</tr>
<tr>
<td>SYMPHONY</td>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>MS 7223</td>
<td>72731</td>
</tr>
<tr>
<td>SONATA FOR VIOLIN AND PIANO</td>
<td>Sandler/Maury</td>
<td>Crystal</td>
<td>S 631</td>
<td></td>
</tr>
<tr>
<td>STATEMENTS FOR ORCHESTRA</td>
<td>Copland/London Sym.</td>
<td>Everest</td>
<td>3015</td>
<td></td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>M 30374</td>
<td>72466</td>
<td></td>
</tr>
<tr>
<td>SYMPHONIC ODE</td>
<td>Copland/London Sym.</td>
<td>CBS</td>
<td>M 31714</td>
<td>73116</td>
</tr>
<tr>
<td>SYMPHONY FOR ORGAN AND ORCHESTRA</td>
<td>Biggy/Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 7058</td>
<td>72643</td>
</tr>
<tr>
<td>SYMPHONY No. 3</td>
<td>Bernstein/NY Phil.</td>
<td>CBS</td>
<td>MS 6954</td>
<td>72559</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td>Everest</td>
<td>3018</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TENDER LAND</td>
<td>Copland/Boston Sym. (suite)</td>
<td>RCA</td>
<td>LSC 2401</td>
<td>VICS 1488</td>
</tr>
<tr>
<td>Copland/NY. Phil. (excerpts from the opera)</td>
<td>CBS</td>
<td></td>
<td></td>
<td>72433</td>
</tr>
<tr>
<td>THREE LATIN AMERICAN SKETCHES</td>
<td>Copland/New Philharmonia</td>
<td>CBS</td>
<td>in preparation</td>
<td></td>
</tr>
<tr>
<td>TWELVE POEMS OF EMILY DICKINSON, LAS AGACHADAS, and LARK</td>
<td>Addison/Copland (pno)/Hale/Copland</td>
<td>CBS</td>
<td>M 30375</td>
<td></td>
</tr>
<tr>
<td>con. NE Conserv. Chor.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TWO PIECES, for string orchestra</td>
<td>CBS</td>
<td></td>
<td>MS 7375</td>
<td>72809</td>
</tr>
<tr>
<td>Copland/London Sym.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIATIONS ON A SHAKER MELODY</td>
<td>Stith/Cornell Wind Ens.</td>
<td>Cornell U</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>VITEBSK, Study on a Jewish Theme</td>
<td>Copland/Caryllis/Adam</td>
<td>CBS</td>
<td>M 30376</td>
<td></td>
</tr>
<tr>
<td>Nieuw Amsterdam Trio</td>
<td>Decca</td>
<td></td>
<td>710126</td>
<td></td>
</tr>
<tr>
<td>Silverstein/Eskin/Frank</td>
<td>RCA</td>
<td>(3)</td>
<td>LSC 6167</td>
<td></td>
</tr>
</tbody>
</table>
Boosey & Hawkes Music Publishers Limited
295 Regent Street London W1A 1BR 01-580 2060

Australia .................. Boosey & Hawkes (Australia) Pty. Ltd.,
                        26-28 Whiting Street, Artarmon,
                        New South Wales 2064

Canada ..................... Boosey & Hawkes (Canada) Ltd.,
                        279 Yorkland Boulevard, Willowdale 425, Ontario.

France .................... Boosey & Hawkes S.A.,
                        4 Rue Drouot, Paris 9e

Germany ................... Boosey & Hawkes G.m.b.H.,
                        Kronprinzenstrasse 26, Bonn 53

South Africa ............... Boosey & Hawkes (South Africa) Pty. Ltd.,
                        182 Smit Street, Braamfontein, Johannesburg.

U.S.A. ..................... Boosey & Hawkes Inc.,
                        30 West 57th Street, New York, N.Y. 10019.

The following is a list of companies, in countries where there is no Boosey & Hawkes
subsidiary company, to whom enquiries should be made concerning the hiring of parts
of the works listed in this brochure.

Austria .................... Theater-Verlag Eirich, G.m.b.H.,
                        Lothringerstrasse 20, Vienna 3.

Belgium .................... A.L.M.O., (for stage works only),
                        Frankrijklei 128, Antwerp 1.
                        Boosey & Hawkes S.A., (for orchestral works),
                        4 Rue Drouot, Paris 9e.

Denmark .................... Wilhelm Hansen,
                        Gøthersgade 9-11, Copenhagen K.

Finland .................... Musik Fazer,
                        Postbox 10260, Helsinki.

Netherlands ................. Alberson & Co., (for orchestral works),
                        Groot Hertoginnelaan 182, The Hague
                        A.L.M.O., (for stage works only)
                        Frankrijklei 128, Antwerp 1

Italy ....................... Carisch S.p.a.,
                        Via General Fara 39, Milan.

Japan ...................... Academia Music Ltd.,
                        26-11 Hongo, 2 Chome, Bunkyo-ku, Tokyo
                        Nippon Gakki Co. Ltd.,
                        1 Ginza-7 Chome, Chuo-ku, Tokyo.

Norway ..................... Norsk Musikforlag a/s,
                        Karl Johans Gate 39, Oslo.

South America .............. Barry Ed. Com. e Ind. S.R.L.,
                        Talcahuano 860-Bajo B, Buenos Aires.

Spain ...................... Vidal Llimona y Boceta, S.R.C.,
                        Calle de la Bola 8-10, Madrid.

Sweden ..................... Carl Gehmans Musikforlag,
                        Vasagatan 46 — Box 505, Stockholm.

Switzerland ................. Albert Kunzelmann (for stage works only)
                        Edition Eulenburg G.m.b.H.,
                        8134 Adliswil (ZH)
                        Boosey & Hawkes G.m.b.H., (for orchestral works)
                        Kronprinzenstrasse 26, Bonn 53.

Printed in England by Herbert Fitch & Co., Ltd.