

W. EVERETT GATES COLLECTION

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UNIVERSITY OF ROCHESTER

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DESCRIPTION OF COLLECTION

Shelf location: C3A 17,1–2

Extent: 6 linear feet

Biographical Sketch



Photograph from The Score (1977).

W. [William] Everett Gates, Jr. (1914–2006), was a skilled violist, conductor, composer, and music educator. He was born in Des Moines, IA, on June 6, 1914. His long professional career in music began 1931, at the age of 17, when Gates joined the Des Moines String Quartet as violist (1931–1935) while also performing as a violinist with the Des Moines Symphony and teaching at the Des Moines School of the Arts (1931–1937). In the early 1930s, he began undergraduate coursework at Drake University in Des Moines but transferred to the Eastman School of Music in 1937, where he completed his degree (BM 1939) while performing as a violist with the Rochester Philharmonic Orchestra (1937–1948). Gates continued postgraduate studies at Eastman, earning a Performer’s Certificate in viola in 1941 as well as a Master of Music degree (MM 1948).

In 1948, he relocated to Oklahoma City, where he joined the Oklahoma City Symphony, serving as the orchestra’s principal violist and assistant conductor. He also conducted the Oklahoma City Junior Symphony and served on the faculty of Oklahoma City University. In 1958, Gates returned to the Eastman School of Music as a Professor of Music Education, where he remained until his retirement in 1979. During his tenure on Eastman’s faculty, he served on several important Eastman and University of Rochester committees, chaired the music education department from 1966–1979, and received the Alumni Award for Excellence in Teaching in 1968. He was also active in numerous professional organizations for music education and collegiate

teaching; his service included membership on the Music Educators Research Council of MENC (now National Association for Music Education) as well as serving as Chairman of the College Band Directors National Association (CBDNA) Research Committee, State President of the American String Teachers Association (ASTA), Eastern Chairman of the National Association of College Wind and Percussion Instructors (NACWPI), and State College Chairman for the New York State School Music Association (NYSSMA).

As a composer, Gates produced several dozen original compositions, including works for orchestra, concert band, choir, chamber ensembles, and solo instruments, including pedagogical works. Often, his composition activities complemented his other professional obligations: early in his career, he worked as a studio musician and arranger for radio stations in Des Moines, IA (WHO and KRNT), and Rochester, NY (WHAM and WHEC), and later he produced several arrangements and original works for school and community orchestras and bands in Oklahoma City and Rochester, NY (e.g., Monroe County Parks Band, Penfield [NY] City Orchestra). A number of his compositions were published by Boosey and Hawkes.

After his retirement in 1979, he remained in close contact with many of his former students and continued to be an active member of Rochester's music scene. His decades-long commitment to music education was recognized locally in 1990, when Gates was awarded 1990 Rochester Philharmonic Orchestra Musicians' Award for Outstanding Music Educators

W. Everett Gates passed away on March 6, 2006, at the age of 91. He was predeceased by his wife, Margaret Ethel Edwards Gates, and survived by two children.

Provenance

The materials in this Collection were the gift of the Estate of W. Everett Gates and were received by Sibley Music Library through the agency of Mr. Charles Monachino on December 1, 2022.

Scope and Content

The Collection represents Mr. Gates's professional output as a composer, particularly of pedagogical works and selections for school and community orchestras. The 55 original compositions and more than 38 arrangements in the Collection are represented in sketches, manuscript drafts, fair copies, and facsimiles of scores and parts, including some performing sets of parts for Mr. Gates's orchestral works. A few published items are also included.

Restrictions on use

There are no restrictions on the use of the Collection. Requests for reproductions of material protected by U.S. Copyright Law and its revisions will be granted only upon presentation of the written permission of all associated copyright holder(s).

Associations

The Robert Swift/Everett Gates Correspondence contains several dozen items of correspondence that were exchanged between W. Everett Gates and one of his mentees, Dr. Robert F. Swift (MA 1968; PhD 1970), during their decades-long association (1970s–2006).

Additionally, the Sibley Music Library holds the collections of several Eastman faculty and alumni in music education. Of particular relevance are the papers of Eastman alumni Frederick W. Westphal (MA 1939; PhD 1948) and Marvin J. Rabin (MM 1948), both of whom went on to distinguished careers in music education. Westphal, like Gates, produced numerous original compositions and arrangements while holding academic positions in music education. The Frederick W. Westphal Papers contain more than 20 of Westphal's arrangements, which are primarily for concert band. Marvin J. Rabin was also a violist—he performed with several professional ensembles in Kentucky early in his career—as well as a prominent strings educator and conductor; the Marvin J. Rabin Papers, containing concert programs, correspondence, press clippings, original writings, recordings, and other documents, attest to his much lauded career as a conductor, clinician, and educator.

DESCRIPTION OF SERIES

Series 1: Original compositions

Series 1 contains original music by W. Everett Gates in various manifestations, namely sketches, manuscript drafts, fair copies and reproductions, and published imprints. The compositions have been arranged in alphabetical order by title.

Series 2: Arrangements and transcriptions

Series 2 contains arrangements, medleys, transcriptions, and editions by W. Everett Gates. The compositions have been arranged in alphabetical order by surname of the original composer, and then alphabetically by title. Works without a composer (e.g., arrangements of folksongs) are filed at the end of the series in alphabetical order by title.

Series 4: Oversized scores

This series has been created for the ease of filing and is comprised of scores that require special housing consideration on grounds of their oversized dimensions. The scores are arranged in alphabetical order by title.

INVENTORY

Series 1: Original compositions

Box 1

- Folder 1 *Aeoliana* (April 2, 1967).
Oboe solo with piano accompaniment.
“To Don Jaeger” in caption above title.
- [1] Piano score. MS repro. 3 copies. 3 p., each.
Copy 1 has note by EG: “Published & recorded by Hal Leonard Mus. Co. 1977. Check rec. 5-6-77.”
Copy 3 labeled “W.W. Quintet sketch”; has sparse scoring notes and emendations in pencil.
- [2] Oboe part. MS repro. 2 copies. 1 p., each.
- [3] Trumpet in B-flat part. MS repro. 1 p.
- N.B. See also *Exhibition Suite: A Suite of Five Solo Pieces*; Box 1/23–24.

- Folder 2 *Aeoliana* (c1967).
Oboe solo with piano accompaniment.
Published oboe book and piano accompaniment book. Published in Don Jaeger, *Master Solos, Oboe: Intermediate Level*, edited by Linda Rutherford (New York: Hal Leonard, c1977), p. 23–27 (oboe book)/p. 29–34 (piano book).
Aeoliana contains annotations and performance markings by EG in ink.
Note by EG on front cover of oboe book: “Personal copy / contains my “*Aeoliana*” dedicated to Jaeger, my student in Oklahoma City, OK at Okla. City Univ., 1956–8.”
Accompanied by duplicate photocopies from published books. 10 p.

- Folder 3 *Beautiful Lady; Got a Date with an Angel* (August 16, 1956; August 18, 1956).
For symphony orchestra.
- [1] Sketch (condensed score). Pencil MS, with emendations in ink. 3 p.
Includes full sketch of *Beautiful Lady* and partial sketch of *Got a Date with an Angel*.
- [2] Full set of parts. MS repro (violin I, violin II, viola, cello), and ink MS (bass, winds, and percussion). 52 parts.
Parts contain performance markings; stamped “Oklahoma City Junior Symphony Orchestra.”

- Folder 4 *Beautiful Lady; Got a Date with an Angel* (August 16, 1956; August 18, 1956).
For symphony orchestra.
String parts (violin I, violin II, viola, cello). Ozalid masters (ink MS). 4 p.
- Folder 5 *A Birthday Ode* (December 10. 1969).
For voice and piano.
“For my brother, Jerry, on his 62nd birthday, December 19, 1969” in caption
above title.
Score. MS repro. 2 copies. [2] p., each.
Copy 2 has emendations and revised lyrics in pencil.
- Folder 6 *A Birthday Ode* (December 10. 1969).
For voice and piano.
“For my brother, Jerry, on his 62nd birthday, December 19, 1969” in caption
above title.
Score. Ozalid masters (ink MS). 3 p.
- Folder 7 *Blessed is the Man: The First Psalm* (January 18, 1958).
For mixed chorus and brass sextet.
“To Dr. Jack Wilkes upon his inauguration as President of Oklahoma City
University” in caption to left of title.
Score. Pencil MS. 7 p.
- Also in folder: 3 published vocal/choral scores (reference copies):
- [1] Corelli, Arcangelo. *Blessed is the Man*. Arranged by Benjamin J. Stone.
For three-part chorus of mixed voices with piano or organ
accompaniment. Boston: Boston Music Co., c1959. 11 p.
- [2] Lucke, Katharine E. *Blessed is the Man*. For voice and piano. Philadelphia:
Theodore Presser Co., c1941. 5 p.
- [3] Whitney, Maurice C. *Blessed is the Man*. Anthem for mixed voices.
Church Music Review, no. 2253. New York: H. W. Gray Co., c1952. 8 p.
- Folder 8 *Blessed is the Man: The First Psalm* (January 18, 1958).
For mixed chorus and brass sextet.
“To Dr. Jack Wilkes upon his inauguration as President of Oklahoma City
University” in caption above title.
- [1] Piano vocal score. MS repro. 4 copies. 12 p., each.
- [2] Brass parts (6 parts, with duplicates). MS repro. 12 p., total.

- Folder 9 *Blessed is the Man: The First Psalm* (January 18, 1958).
For mixed chorus and brass sextet.
“To Dr. Jack Wilkes upon his inauguration as President of Oklahoma City University” in caption above title.
- [1] Piano vocal score. Ozalid masters (ink MS). 12 p.
- [2] Brass parts (6 parts). Ozalid masters (ink MS). 6 p.
- Folder 10 *Concertette*, I. Prologue, III. Scherzetto (March 4, 1971).
For saxophone quartet.
Note on original envelope: “Concertette for sax quartet SATB / I. Prologue, alto solo / II. Threnody, baritone solo / III. Scherzetto, tenor solo / IV. Toccato, soprano solo / Everett Gates 3/4/71.”
- [1] Score (Prologue and Scherzetto only). Ozalid masters (ink MS). 8+7 p.
- [2] Full set of parts (Prologue and Scherzetto only). Ozalid masters (ink MS). 4 parts.
- Folder 11 *Debussyesque: Two Variations on an Ancient Dance Tune* (July 26, 1955).
Based on the theme “Kalenda Maya.”
Solo for any woodwind with piano accompaniment.
- [1] Score (for B-flat tenor sax and piano). MS repro. 2 copies. 5 p., each.
Copy 1 contains performance markings in pencil.
- [2] Parts (flute, oboe, clarinet, alto/baritone sax, tenor sax, with duplicates).
MS repro. 11 p., total.
- Folder 12 *Debussyesque: Two Variations on an Ancient Dance Tune* (July 26, 1955).
Based on the theme “Kalenda Maya.”
Solo for any woodwind with piano accompaniment.
- [1] Score (for B-flat tenor sax and piano). Ozalid masters (ink MS). 5 p.
- [2] Parts (flute, oboe, clarinet, bassoon, alto/baritone sax, tenor sax). Ozalid masters (ink MS). 6 p., total.
- Folder 13 *Declamation and Dance* (January 2, 1961; c1996).
For saxophone quartet.
Note on original envelope: “Declamation and Dance / Quartet for Saxophones / 8-27-92.”
- [1] Published score and soprano saxophone part. Teaneck, NJ: To the Fore Publishers, c1996. 10+3 p.

[2] Score. Computer rendering by Joseph Powel (1992). 3 copies. 13 p., each.

Folder 14

Declamation and Dance (January 2, 1961; c1963).

For saxophone quartet.

Note on original envelope: "Declamation and Dance / Quartet for Saxophones / 8-27-92."

[1] Score. MS repro. 2 copies. 10 p., each,

[2] Full set of parts (4 parts, with duplicates). MS repro. 2 p., each part. 24 parts, total.

Select copies contain performance markings in pencil.

Folder 15

Diatony (February 2, 1964).

For clarinet choir.

"To Frank Stachow and the Lebanon Valley College Clarinet Choir" in caption above title.

[1] Score. MS repro. 3 copies. 17 p., each.

[2] Incomplete set of parts (7 parts, with duplicates). MS repro. 3 p., each part. 9 parts, total.

Select copies contain performance markings in pencil.

Folder 16

Diatony (February 1964).

For clarinet choir.

"To Frank Stachow and the Lebanon Valley College Clarinet Choir" in caption above title.

Full set of parts (9 parts). Ozalid masters (ink MS). 3 p., each part. 27 p., total.

Folder 17

Double Duo (October 19, 1979).

For two violins and two violas.

I. Ostinato; II. Scherzette. Draft of score and sketches. Pencil/ink MS. 6+[11] p.

Folder 18

Double Duo (October 19, 1979).

For two violins and two violas [with optional cello for Ostinato].

Five movements: Ostinato -- Scherzette -- Intermezzo -- Threnody -- Valentown Breakdown.

"To Jefferson Fraser" in caption above title.

Full set of parts (5 parts). Ozalid masters (ink MS). 6+7+7+7+2 p.

- Folder 19 *Drake Victory Song* (February 27, 1960).
 For voice and piano.
- [1] Score. MS repro. 2 copies. 2 p., each.
- [2] Lead sheet. Ink MS. 1 p.
 Note by EG: "Submitted to the Student-Faculty Council of Drake University for entry in Drake Fight Song Contest."
- Folder 20 *Drake Victory Song* [February 27, 1960].
 For concert band.
 Full set of parts (25 parts, with duplicates). MS repro. 1 p., each part.
- Folder 21 *Elegy* (February 24, 1963).
 For two oboes and bassoon,
 Full set of parts (3 parts, 2 copies each). MS repro. 6 parts/8 p., total.
 Select copies contain performance markings in pencil.
- Folder 22 *Elegy* (February 24, 1963).
 For two oboes and bassoon,
 Full set of parts (3 parts). Ozalid masters (ink MS). 4 p., total.
- Folder 23 *Exhibition Suite: A Suite of Five Solo Pieces* (April 23, 1967).
 For woodwind quintet.
 Five movements: Showpiece (flute solo) -- Aeoliana (oboe solo) -- Valsinette (clarinet solo) -- Schizetto (bassoon solo) -- Flourish and processional (horn solo).
- [1] Score. MS repro. 21 p. Accompanied by duplicate copy of I. Showpiece. [5] p.
- [2] Woodwind quintet parts (5 parts). MS repro. 7+5+5+5+5 p.
- [3] Solo and piano scores for each movement (5 scores, with 1 duplicate). MS repro. 5+3+3+4+5 (2 copies) p.
 Aeoliana score accompanied by solo oboe part (MS repro). 1 p.
 Flourish and Processional score accompanied by solo horn part (MS repro). 1 p.
 Copy 2 of Flourish and Processional labeled "W. W. Quintet Sketch"; has scoring notes and emendations in pencil.
- Also in folder: front cover of original envelope with EG's notes.

- Folder 24 *Exhibition Suite: A Suite of Five Solo Pieces* (April 23, 1967).
For woodwind quintet.
Five movements: Showpiece (flute solo) -- Aeoliana (oboe solo) -- Valsinette (clarinet solo) -- Schizetto (bassoon solo) -- Flourish and processional (horn solo).
- [1] Score. Ozalid masters (ink MS). 21 p.
- [2] Woodwind quintet parts (5 parts). Ozalid masters (ink MS). 7+5+5+5+5 p.
- [3] Solo and piano scores for Valsinette, Schizetto, and Flourish and Processional. Ozalid masters (ink MS). 3+4+5 p.

Box 2

- Folder 1 *Fanfare, Fugue, and Finale* (September 29, 1957).
For four trombones.
Incomplete set of parts (2 parts: 1st trombone, 2nd trombone only). MS repro. 4+2 p.
- Folder 2 *Fanfare, Fugue, and Finale* (September 29, 1957).
For four trombones.
[1] Score. Ozalid master (ink MS). 11 p.
- [2] Full set of parts (4 parts). MS repro. 4+2+2+2 p.
- Folder 3 *Fantasy Caprices* (January 28, 1962).
For clarinet solo.
Three movements.
Clarinet part. MS repro. [4] p.
Contains sparse annotations in pencil and ink.
- Folder 4 *Fantasy Caprices* (January 28, 1962).
For clarinet solo.
Three movements.
Clarinet part. MS repro. 4 p.
- Folder 5 *The Fiddlers Three* (January 26, 1999).
For 3 solo violins and string orchestra.
"To Steve Parsons & the Hudson Falls, NY, H.S. Orchestra" in caption above title.
Published score (2 copies) and incomplete set of parts (7 parts: solo violin I, solo viola [sub. violin III], violin I, violin II, viola, cello, bass). Clarence Center, NY: Northfield Press, c1999. 6 p. + 7 parts.

- Folder 6 *Fivesome* (July 1960).
 For woodwind quintet.
 Five movements: I. Pentatonic prelude -- II. Fifth mode folkdance -- III. Five
 around -- IV. Salute to the pentagon -- V. Quintessence.
 Full set of parts (5 parts). MS repro. 3 p. each part (15 p., total).
- Folder 7 *Fivesome* (July 1960).
 For woodwind quintet.
 Five movements: I. Pentatonic prelude -- II. Fifth mode folkdance -- III. Five
 around -- IV. Salute to the pentagon -- V. Quintessence.
 Full set of parts (5 parts). Ozalid masters (ink MS). 3 p. each part (15 p.,
 total).
- ***
 Flourish and Processional (April 23, 1967).
 See *Exhibition Suite: A Suite of Five Solo Pieces*; Box 1/23–24.
- Folder 8 *The Flutist of Phalor* (August 1, 1955).
 For flute and piano.
 Piano score. MS repro. 3 copies. 3 p., each.
 Copy 1 has emendations in red pencil.
- Folder 9 *Forgotten Legend* (September 10, 1959).
 For concert band.
 Full score. Pencil MS. 8 p.
- Folder 10 *Forgotten Legend* (September 10, 1959).
 For concert band.
- [1] Condensed score. MS repro. 3 copies. 4 p., each.
- [2] Full set of parts (28 parts, with duplicates). MS repro.
 Includes pencil MS copy of E-flat alto clarinet part. 1 p.
- Folder 11 *Forgotten Legend* (September 10, 1959).
 For concert band.
 Condensed score and full set of parts (28 parts). Ozalid masters (ink MS). 4 p.
 + 28 parts.
- Folder 12 *Foursome* (September 6, 1957).
 Quartet for 4 B-flat clarinets.
 Four movements: I. Four-square ostinato -- II. Four-in-three -- III. Two-by-
 two canon -- IV. Four-ward march!
 Score and full set of parts (4 parts). Ozalid masters (ink MS). 8 p. + 4 parts (2
 p., each).

- Folder 13 *Foursome* (s.d.).
Quartet for 4 saxophones (AATB).
“To Sigurd Rascher” in caption to left of title.
Four movements: I. Four-square ostinato -- II. Four-in-three -- III. Two-by-two canon -- IV. Four-ward march!
Score. Computer generated. 7 p.
- Folder 14 *Forty-Five Recreations for Viola* (c1981).
For viola.
Viola part. MS repro. 53 p.
- Folder 15 *Incantation and Ritual* (June 14, 1963).
For unaccompanied saxophone, oboe, concert flute, or alto flute.
“To Carina Rascher” in caption above title.
Solo part. MS repro. 3 p.
Has annotations in pencil.
Accompanied by color photocopies of part (produced from transparencies in Box 2/16). 3 copies. 3 p., each.
- Folder 16 *Incantation and Ritual* [June 14, 1963].
[For unaccompanied saxophone, oboe, concert flute, or alto flute.]
Solo part. MS repro transparencies. 3 p.
- Folder 17 *Incantation and Ritual* (June 14, 1963, c1996).
For solo soprano saxophone.
“To Karin Rascher” in caption above title.
Published solo part. Teaneck, NJ: To the Fore Publishers, c1996. 2 copies. 4 p., each.
- Folder 18 *Introduction and Fugue* (January 20, 1945).
For brass sextet.
[1] Score. MS repro. 6 copies. 7 p., each.

[2] Full set of parts (with duplicates). MS repro. 1 p., each (21 p., total).
- Folder 19 *Introduction and Fugue* (January 20, 1945).
For brass sextet.
Score and full set of parts. Ozalid masters (ink MA). 7+5 p.
- Folder 20 *Jessica* (December 22, 1983).
For voice and piano.

[1] Draft of score. Pencil MS. 1 p.

[2] Drafts of composer’s note (3 versions). Typescript and pencil MS. 3 p.

- Folder 21 *Jessica* (Christmas 1983).
For voice and piano.
“For Jessica Newton at Christmas, 1983” in caption to left of title.
Score. Ozalid masters (ink MS). 1 p.
- Folder 22 *Look to This Day* (June 14, 1960, c1962).
For mixed chorus (SATB) with piano accompaniment.
Text from the Sanskrit.
“To Mrs. Ruth Z. Steese and the Penfield, NY, High School Senior Choir.
- [1] Published score (choral octavo). New York: Boosey & Hawkes, c1962. 7 p.
- [2] Score. MS repro. 4 copies. 7 p., each.
Copy 4 labeled “Unrevised” (see pencil corrections on p. 5).
- Also in folder: 2 concert programs from Penfield’s Festival of Music for National Music Week (1961, 1971) (both include performances of Gates’s *Look to This Day*).
- Folder 23 *Mountain Scenario* (July 1955).
For concert band.
“To the Oklahoma City University Band and its director, James Neilson” in caption below title.
Four movements: I. Sunrise song -- II. Feud -- III. Dirge -- IV. Get-together.
Score. Pencil MS. 11+17+6+20 p.
- Folder 24 *Mountain Scenario* (July 1955).
For concert band.
- [1] Draft of condensed score and sketches. Pencil MS. 33 p., total.
- [2] Treble-clef baritone part. Ink MS. 3 copies. 4+5+2 p.
Copy 3 incomplete.
- Also in folder: list of corrections for *Mountain Scenario* parts (August 1955).
Ink MS. 2 p.
- Folder 25 *Mountain Scenario* (July 1955).
For concert band.
Full set of parts (1 of 6): C piccolo, 1st flute, 2nd flute, and oboe parts (with duplicates). MS repro. 22 parts, total.
Parts contain performance markings in pencil.

Box 3

Folder 1

Mountain Scenario (July 1955).

For concert band.

Full set of parts (2 of 6): E-flat clarinet, 1st clarinet, 2nd clarinet, 3rd clarinet, E-flat alto clarinet, bass clarinet, and B-flat contrabass clarinet parts (with duplicates). MS repro. 40 parts, total.

Parts contain performance markings in pencil.

Folder 2

Mountain Scenario (July 1955).

For concert band.

Full set of parts (3 of 6): bassoon, 1st alto sax, 2nd alto sax, B-flat tenor sax, and baritone sax parts (with duplicates). MS repro. 19 parts, total.

Parts contain performance markings in pencil.

Folder 3

Mountain Scenario (July 1955).

For concert band.

Full set of parts (4 of 6): 1st cornet, 2nd cornet, 3rd & 4th cornet, 1st & 2nd trumpet (3rd & 4th cornet), 1st & 2nd horn, 3rd & 4th horn parts (with duplicates). MS repro. 31 parts, total.

Parts contain performance markings in pencil.

Folder 4

Mountain Scenario (July 1955).

For concert band.

Full set of parts (5 of 6): baritone, 1st & 2nd trombone, 3rd trombone, and tuba parts (with duplicates). MS repro. 25 parts, total.

Parts contain performance markings in pencil.

Folder 5

Mountain Scenario (July 1955).

For concert band.

Full set of parts (6 of 6): string bass, timpani, and percussion parts (with duplicates). MS repro. 13 parts, total.

Parts contain performance markings in pencil.

Folder 6

Mountain Scenario (July 1955).

For concert band.

[1] Draft of condensed score (incomplete, p. 1 only). Ozalid masters (ink MS).
1 p.

[2] Full set of parts (29 parts). Ozalid masters (ink MS).

- Folder 7 *A Musical Portrait* (December 12, 1957).
For string orchestra.
“To Mrs. Frank Buttram” in caption above title.
- [1] Draft of score. Pencil MS. 5 p.
- [2] Score. MS repro. 3 copies. 5 p., each.
Copy 1 has annotations in pencil.
- [3] Full set of parts (5 parts, with duplicates). MS repro. 24 parts, total.
- Folder 8 *A Musical Portrait* (December 12, 1957).
For string orchestra.
“To Mrs. Frank Buttram” in caption above title.
Score and full set of parts (5 parts). Ozalid masters (ink MS). 5+8 p., total.
- Folder 9 *Mutations* (January 14, 1962).
For symphony orchestra.
“To Peter La Bella and the Joliet Township High School Orchestra” in caption
to left of title.
Score. Fair copy. Pencil MS. 28 p.
- Folder 10 *Mutations* (January 14, 1962).
For symphony orchestra.
“To Peter La Bella and the Joliet Township High School Orchestra” in caption
to left of title.
Score. MS repro. 28 p.
- Folder 11 *Mutations* (January 14, 1962).
For symphony orchestra.
“To Peter La Bella and the Joliet Township High School Orchestra” in caption
to left of title.
Score. Ozalid masters (produced from pencil MS in Box 3/9). 28 p.
- Folder 12 *Mutations* (January 14, 1962).
For symphony orchestra.
Full set of parts (27 parts). Ozalid masters (ink MS). 27 parts.
- Box 4**
- Folder 1 *Night Song* (May 12, 1963).
For string bass and piano.
“To Oscar Zimmerman” in caption above title.
Score (2 copies) and string bass part (3 copies). MS repro. 3+1 p., each (9 p.,
total).
Copy 1 of score and copy 1 of bass part contain annotations in pencil and ink.

- Folder 2 *Night Song* (May 12, 1963).
For string bass and piano.
“To Oscar Zimmerman” in caption above title.
Score and string bass part. Ozalid masters (ink MS). 3+1 p.
- Folder 3 *Night Song* (c1964).
For string bass and piano.
“To Oscar Zimmerman” in caption above title.
Note on original envelope: “Night Song / Str. bass solo / Accpt. arr. for Str. Quartet/Orch. 10/18/02, W. E. Gates / for Doug Phillips, Ita Bena, MS / Miss. Valley S. U., senior.”
- [1] Published score and string bass part. New York: Boosey & Hawkes, c1964. 4+1 p.
Written on score: “Working copy for Str. Quartet arr. of acct. 10/17/02”; has emendations and notes on scoring in pencil.
Accompanied by duplicate photocopies of score (3 copies) and bass part (1 copy).
- Also in folder: 1 letter to EG from Doug Phillips regarding string quartet arrangement (1 p.); EG’s vita (1 p.); and pencil MS notes on layout of score (1 p.).
- Folder 4 *Night Song and Contradance* (January 18, 1988).
For BB-flat contrabass clarinet with clarinet choir.
- [1] Full score. Ink MS. 4 p.
- [2] Draft of reduced score for contrabass clarinet and piano (incomplete, m. 1–27 only). Ink/pencil MS. 1 p.
- [3] Clarinet parts (7 parts represented, including complete and incomplete parts [p. 2 only]). Ink/pencil MS. 12 p., total.
- Folder 5 *Night Song and Contradance* (January 18, 1988).
For BB-flat contrabass clarinet with clarinet choir.
- [1] Full score. MS repro. 3 copies. 4 p., each.
- [2] Incomplete set of parts (8 parts, with duplicates; clarinet II missing). MS repro. 11 parts, total.

Folder 6

Night Song and Contradance (January 10, 1988).

For BB-flat contrabass clarinet with clarinet choir and band.

[1] *Contradance*. Full score. Ink/pencil MS. 12 p.

[2] Full set of parts (33 parts). Ink MS.

[3] Solo baritone sax part [transposition of solo BB-flat contrabass clarinet part] (March 31, 1989). Ink MS. 2 p.

Folder 7

Night Song and Contradance (January 10, 1988).

For BB-flat contrabass clarinet with clarinet choir and band.

[1] Full score [comprised of clarinet choir score for *Night Song* and band score for *Contradance*]. MS repro. 2 copies. 4+12 p., each.

Copy 1 contains conducting cues and performance markings in ink.

[2] Full set of parts (34 parts, with duplicates). MS repro.

[3] Solo baritone sax part [transposition of solo BB-flat contrabass clarinet part] (March 31, 1989). MS repro. 2 copies. 2 p., each.

Folder 8

Odd Encounters (June/July 1980).

A suite for eight-part flute choir.

Five movements: I. Pentalpha -- II. Phrygiana -- III. Quintarcha --
IV. Midsummeroso -- V. Septanova.

Score (incomplete). Ink/pencil MS. 27 p.

Folder 9

Odd Encounters (August/September 1980).

A suite for eight-part flute choir.

Five movements: I. Pentalpha -- II. Phrygiana -- III. Quintarcha --
IV. Midsummeroso -- V. Septanova.

“To Carol Kniebusch & the James Madison U. Flute Choir” in caption above title.

[1] Score. MS repro. 2 copies. 35 p., each.

[2] Incomplete set of parts (4 parts: flute I, alto flute I, flute III & piccolo, bass flute). MS repro. 7 p., each (28 p., total).

Also in folder: program from James Madison University Flute Choir concert, April 29, 1981 (premiere of *Odd Encounters*).

- Folder 10 *Odd Encounters* (August/September 1980).
 A suite for eight-part flute choir.
 Five movements: I. Pentalpha -- II. Phrygiana -- III. Quintarcha --
 IV. Midsummeroso -- V. Septanova.
 Incomplete set of parts (alto flute II, p. 1 only; bass flute). Ozalid masters (ink MS). 1+7 p.
- Folder 11 *Odd Meter Duets* (August 1963, c1964).
 For all instruments in treble clef.
- [1] 7 duets: Aeolian lament -- Ostinato phrygiana -- William Hill -- Followup -- Channel five -- Across the border -- Chromatic convergence.
 Score. MS repro. 8 p.
 Has emendations in red ink.
- [2] 16 duets: 1. Aeolian lament -- 2. Seven to go -- 3. Seventh heaven --
 4. Channel five -- 5. A small scale development -- 6. Followup -- 7. Billy Hill -- 8. Ostinato phrygiana -- 9. Rumbalita -- 10. Five layer cakewalk --
 11. Across the border -- 12. Tag-a-long -- 13. Mixolydian mixup --
 14. Session at seven -- 15. Chromatic contrariness -- 16. Heptonic variations.
 Published score (reproduced from MS). New York: David Gornston, c1964. 24 p.
- Also in folder: photocopy of review from *The Brass World* (1 p.) and composer's foreword (2 copies, 1 p., each).
- Folder 12 *Odd Meter Duets* (August 1963, c1964).
 For all instruments in treble clef.
 16 duets: 1. Aeolian lament -- 2. Seven to go -- 3. Seventh heaven --
 4. Channel five -- 5. A small scale development -- 6. Followup -- 7. Billy Hill -- 8. Ostinato phrygiana -- 9. Rumbalita -- 10. Five layer cakewalk --
 11. Across the border -- 12. Tag-a-long -- 13. Mixolydian mixup --
 14. Session at seven -- 15. Chromatic contrariness -- 16. Heptonic variations.
 Score (includes 2 versions of select pages). Ozalid MS (ink MS). [31] p.
- Folder 13 *Odd Meter Suite* (November 3, 1963).
 For five flutes. [Revised for five marimbas, February 3, 1967.]
 Three movements: I. Pentalpha -- II. Ostinato phrygiana -- III. Septanova.
 Note by EG on front cover: "Expanded to 'Odd Encounters' for 8-part fl. ch., 1980."
 [1] Score. Pencil MS. 9 p.
 [2] Xylophone part [revision of flute I part]. Ink MS. 3 p.

Also in folder: note listing five movements for saxophone quartet or ensemble arrangement titled *Odd Meter Suite* (April 21, 1980) (1 p.).

- Folder 14 *Odd Meter Suite* (November 3, 1963).
For five flutes.
Three movements: I. Pentalpha -- II. Ostinato phrygiana -- III. Septanova.
Full set of parts (5 parts, with duplicates). MS repro. 22 parts, total. 3 p., each.
- Folder 15 *Odd Meter Suite* (November 3, 1963).
For five flutes. [Revised for five marimbas, 1967.]
Three movements: I. Pentalpha -- II. Ostinato phrygiana -- III. Septanova.
- [1] Full set of flute parts (5 parts). Ozalid masters (ink MS). 15 p., total.
- [2] 5th marimba part [transposition of alto flute part]. Ozalid masters (ink MS). 3 p.
- Folder 16 *Pentameters* (June 10, 1997).
For flute quintet or flute choir.
“To Carol Kniebusch Noe” in caption above title.
- [1] Score. Ink MS. 10 p.
Accompanied by draft of front cover and foreword (2 p., total).
- [2] Full set of parts (7 parts). Ink MS. 2 p., each (14 p., total).
- Folder 17 *Pentameters* (June 10, 1997).
For flute quintet or flute choir.
“To Carol Kniebusch Noe” in caption above title.
- [1] Score. MS repro. 2 copies. 10 p., each.
- [2] Full set of parts (7 parts, 2 copies of each). MS repro. 14 parts, total. 2 p., each (28 p., total).
- Folder 18 *Pizzinato* (February 12, 1978).
For strings.
Parts (3 parts: violin I, violin II, and viola). Ozalid masters (ink MS). 2 p., each (6 p., total).
- Folder 19 *The Post-Rider's Handbill* (November 6, 1984).
For mixed chorus and trumpet.
Text by Aaron Oliver.
Draft of score. Pencil MS. 7 p.

- Folder 20 *The Post-Rider's Handbill* (November 6, 1984).
For mixed chorus and trumpet.
Text by Aaron Oliver.
"To the Pemigewasset Choral Society, Robt. Swift, conductor" in caption above title.
Score. MS repro. 2 copies. 8 p., each.
Accompanied by copy of front cover (1 p.) and 1 letter to EG from Vicki Ritchie (Pemigewasset Choral Society) (1 p.).
- Folder 21 *The Post-Rider's Handbill* (November 6, 1984).
For mixed chorus and trumpet.
Text by Aaron Oliver.
"To the Pemigewasset Choral Society, Robt. Swift, conductor" in caption above title.
Trumpet part. Ozalid masters (ink MS). 2 p.
- Folder 22 *The Pride of Perinton* (April 1982).
Concert march for symphonic band.
"To the Perinton (NY) Concert Band & its conductor, Wendell Harrison" in caption above title.
Score. Ink MS. 15 p.
At end of score: "First Performance: Perinton Concert Band, cond. by E. Gates, at Hochstein Music School, Rochester, NY, May 12, 1982, at an Area Composers Concert."
- Folder 23 *The Pride of Perinton* (April 1982).
Concert march for symphonic band.
"To the Perinton (NY) Concert Band & its conductor, Wendell Harrison" in caption above title.
- [1] Score. MS repro. 15 p.
- [2] Incomplete set of parts (4 parts: E-flat clarinet, bass clarinet, tenor sax, and basses, with duplicates). MS repro. 8 parts, total. 2 p., each (16 p., total).
- Folder 24 *The Pride of Perinton* (April 1982).
Concert march for symphonic band.
"To the Perinton (NY) Concert Band & its conductor, Wendell Harrison" in caption above title.
Full set of parts (30 parts). Ozalid masters (ink MS). 58 p., total.
- Box 5**
- Folder 1 *Protest and Hymn* (November 20, 1979).
For early orchestra.
Condensed score. Ink/pencil MS. 5 p.

Accompanied by draft of title page (1 p.) and duplicate photocopy of condensed score (5 p.).

- Folder 2 *Protest and Hymn* (November 20, 1979, c1980).
For orchestra.
- [1] Full score. MS repro. 6 copies. 12 p., each.
- [2] Tuba part. MS repro. 1 p.
- Folder 3 *Protest and Hymn* (November 20, 1979, c1980).
For orchestra.
“To Jeanne Tobias & the orchestra teachers & students of the Webster, NY, Central Schools” in caption above title.
- [1] Full score. Ozalid masters (ink MS). 12 p.
- [2] Full set of parts (22 parts). Ozalid masters (ink MS). 28 p., total.
- Folder 4 *The Sauerkraut March* (August 11, 1983).
For big band.
“To everyone’s favorite yodeller, Hans Finsel, on his 82nd birthday” in caption above title.
Full set of parts (9 parts: C lead, 1st alto sax, tenor sax, 3rd alto sax, 1st trumpet, 2nd trumpet, trombone/baritone, bass, and drums). Ink MS. 9 p., total.
- Folder 5 *Schizetto* (April 8, 1967).
Bassoon solo with piano accompaniment.
Score and bassoon part. MS repro. 4+1 p.
N.B. See also *Exhibition Suite: A Suite of Five Solo Pieces*; Box 1/23–24.
- Folder 6 *Seasonal Sketches* (July 14, 1961).
For clarinet choir.
Four movements: I. Summer caprice -- II. Autumn pastel -- III. Chorale for a winter day -- IV. Waltz for a spring night.
“To the Eastman Woodwind institute, Summer 1961” in caption above title.
Score. Pencil MS. 9 p.
- Folder 7 *Seasonal Sketches* (July 14, 1961).
For clarinet choir.
Four movements: I. Summer caprice -- II. Autumn pastel -- III. Chorale for a winter day -- IV. Waltz for a spring night.
“To the Eastman Woodwind institute, Summer 1961” in caption above title.
- [1] Score. MS repro. 9 p.

[2] Full set of parts (6 parts, with duplicates). MS repro. 19 parts, total.

Folder 8

Seasonal Sketches (July 14, 1961).

For clarinet choir.

Four movements: I. Summer caprice -- II. Autumn pastel -- III. Chorale for a winter day -- IV. Waltz for a spring night.

“To the Eastman Woodwind institute, Summer 1961” in caption above title.

Score and full set of parts (7 parts; includes optional E-flat clarinet part).

Ozalid masters (produced from pencil MS in Box 5/6). 9 p.+7 parts.

Folder 9

Seasonal Sketches (July 14, 1961, c1964).

For clarinet choir.

Four movements: I. Summer caprice -- II. Autumn pastel -- III. Chorale for a winter day -- IV. Waltz for a spring night.

Published score and parts (8 parts, with duplicates). Kenosha, WI: Leblanc Publications, c1964. 11 p.+22 parts, total.

Affixed to inside front cover of score: 1 letter to EG from Dale Jones (Carl Albert Jr.–Sr. High School Music Department) (1 p.).

Also in folder: William B. Tietze and Marlin E. Pendelton, “Bibliography of Music for the Clarinet Choir” (Plateville, WI: Wisconsin State University, [1966]). [21] p.

Folder 10

Seasonal Sketches (s.d.).

For concert band.

Four movements: I. Summer caprice -- II. Autumn pastel -- III. Chorale for a winter day -- IV. Waltz for a spring night.

Draft of score (incomplete). Pencil MS. [17] p.

Folder 11

Showpiece (April 22, 1967).

Solo for flute with piano accompaniment.

Score (2 copies) and flute part (4 copies). MS repro. 5+2 p., each copy.

N.B. See also *Exhibition Suite: A Suite of Five Solo Pieces*; Box 1/23–24.

Folder 12

Showpiece (April 22, 1967).

Solo for flute with piano accompaniment.

Score and flute part. Ozalid masters (ink MS). 5+2 p.

N.B. See also *Exhibition Suite: A Suite of Five Solo Pieces*; Box 1/23–24.

Folder 13

Starburst (May 1985).

For saxophones soli (quartet) and band.

Score. Ink/pencil MS. 22 p.

- Folder 14 *Starburst* (May 1985).
For saxophones soli and band.
- [1] Score. MS repro. 22 p.
- [2] Incomplete set of parts (25 parts; 2nd alto sax and baritone sax parts missing). MS repro. 35 parts, total.
- Also in folder: notes on the instrumentation for the 1985 Monroe County Parks Band and the 1992 University of Vermont Band (2 p.).
- Folder 15 *Starburst* (May 1985).
For saxophones soli and band.
Full set of parts (27 parts). Ozalid masters (ink MS).
- Folder 16 *Three-Some* (July 1954).
For flute, clarinet, and bassoon.
- [1] Score. MS repro. 3 copies. 10 p., each.
Copy 1 labeled “corrected copy”; has emendations in red pencil.
- [2] Full set of parts (3 parts, 2 copies each). MS repro. 4 p., each part. 24 p., total.
- Folder 17 *Three-Some* (July 1954).
For flute, clarinet, and bassoon.
Score and full set of parts (4 parts, including bass clarinet part [substitute for bassoon]). Ozalid masters (ink MS). 10+[16] p.
- Folder 18 *To Night* (March 14, 1963).
For mixed choir.
Text by Joseph Blanco White.
Score, with rehearsal piano. MS repro. 4 copies. 8 p., each.
- Folder 19 *To Song* (May 3, 1954).
For voice and piano.
Poem by David Morton.
“For Pat Willis” in caption above title.
Score. MS repro. 6 copies. 4 p., each.
Copy 1 has emendations in red pencil.
- Also in folder: folio of music staff paper with text of David Morton’s poem “Song” (ink MS) and pencil sketch titled “Dirge” (April 29, 1955).

- Folder 20 *Triple-Play* (July 20, 1957).
Trio for flute [or oboe], clarinet and bassoon [or bass clarinet].
Score and full set of parts (5 parts: flute, solo clarinet [substitute for flute],
clarinet, bassoon, and bass clarinet). MS repro. 4+[5] p.
- Folder 21 *Triple-Play* (July 20, 1957).
Trio for flute [or oboe], clarinet and bassoon [or bass clarinet].
Score and full set of parts (5 parts: flute, solo clarinet [substitute for flute],
clarinet, bassoon, and bass clarinet). Ozalid masters (ink MS). 4+[5] p.
- Folder 22 *Trumpetettes* (c1966).
17 original quartets for four trumpets.
Contents: 1. Prelude and round -- 2. Reflections -- 3. Fanfare, ostinato, and
galop -- 4. Song of the homeland -- 5. Fouesquare Freddie -- 6. Repeat
after me, please! -- 7. Follow me! -- 8. Springtime saunter -- 9. Shoutin'
hallelujah! -- 10. Chihuahua -- 11. Autumn mist -- 12. Circle chorale --
13. Prayer and altar dance -- 14. Chordalion -- 15. March of the Fourth
Brigade -- 16. Joyette -- 17. Dying embers.
"To my brother, Jerry" in caption above title and table of contents.
- [1] Score. MS repro, prepared as masters for publication. New York: Chas.
Colin, c1966. 23 p.
- [2] Four-lane [i.e., Springtime saunter]; Quaternion [i.e., Prayer and altar
dance]; Chordation. Scores. MS repro (mimeograph copies). 1+2+3 p.
- Also in folder: photocopy collage of 3 programs from the Florida State
University Trumpet Ensemble (1978–1979) (2 p.) and photocopy of letter
from EG to Bryan Goff (3 p.).
- Folder 23 *Trumpetettes* (c1966).
17 original quartets for four trumpets.
Contents: 1. Prelude and round -- 2. Reflections -- 3. Fanfare, ostinato, and
galop -- 4. Song of the homeland -- 5. Fouesquare Freddie -- 6. Repeat
after me, please! -- 7. Follow me! -- 8. Springtime saunter -- 9. Shoutin'
hallelujah! -- 10. Chihuahua -- 11. Autumn mist -- 12. Circle chorale --
13. Prayer and altar dance -- 14. Chordalion -- 15. March of the Fourth
Brigade -- 16. Joyette -- 17. Dying embers.
"To my brother, Jerry" in caption above title and table of contents.
Score. Ozalid masters (ink MS). 24 p.
- Folder 24 *Twenty-One Odd Meter Etudes* (March 25, 1961).
For trumpet, saxophone, clarinet, or oboe.
Score. MS repro. 21 p.

Folder 25 *Twenty-Four Minetudes for Viola* (February 26, 1968).
For viola.
Viola part. MS repro. [12] p.
Labeled “Everett Gates / Personal Copy.”

Folder 26 *Twenty-Four Minetudes for Viola* (February 26, 1968).
For viola.
Viola part. Ozalid masters (ink MS). [12] p.

Folder 27 *Twosome (Dialogue and Danzon)* (August 11, 1960).
For two flutes, oboes, clarinets, or saxophones.
Score. Ozalid masters (ink MS). 3 p.

Box 6

Folder 1 *The Valentown Breakdown* (April 18, 1980).
For viola (or multiple violas soli) with orchestra.
“For the violists in the Victor Central Schools and their teachers” in caption
above title.
Score. Ink MS. 9 p.
Accompanied by duplicate photocopy of score (MS repro) (9 p.).

Folder 2 *Valsinette* (March 19, 1967).
For clarinet solo with piano accompaniment.
“To Bob Lowry” in caption above title.
Score (2 copies) and clarinet part. MS repro. 3+1 p., each.
Copy 1 of score has emendation in red pencil.
N.B. See also *Exhibition Suite: A Suite of Five Solo Pieces*; Box 1/23–24.

Folder 3 *Variants on a Bay Psalm Book Tune* (April 20, 1966).
For B-flat trumpet and piano.
Based on *Martyr’s Tune* from the *Bay Psalm Book*, 9th ed., 1968.

[1] Score. MS repro. 3 copies. 4 p., each.

[2] Trumpet part. MS repro. 1 p.

Folder 4 *Variations on a Medieval Dance Tune* (November 1953).
For diverse instruments [with piano accompaniment].
Nine movements: 1. Theme: Estampie (viola) -- 2. Basse danse (viola) --
3. Trotto (recorder) -- 4. Gavotte (violin) -- 5. Minuet (flute) --
6. Polonaise (clarinet) -- 7. Cakewalk (tenor sax) -- 8. Rumba (bass
clarinet) -- 9. ? (alto sax).
Score and solo part. Ink MS. 17+7 p.
Score and part contain emendations and performance markings in colored
pencil and pencil.

Affixed to inside back cover of score: program from Assembly Program,
Faculty of the School of Music, [Oklahoma City University] (November
20, 1953).

- Folder 5 *Variations on a Medieval Dance Tune* (c1978).
For diverse instruments [with piano accompaniment].
Nine movements: 1. Theme: Kalenda maya -- 2. Basse danse -- 3. Saltarello --
4. Gavotte -- 5. Minuet -- 6. Polonaise -- 7. Cakewalk -- 8. Rumba --
9. Septanova. [See score for recommended instruments.]
Score. MS repro. 4 copies. 20 p., each.
- Folder 6 *Variations on a Medieval Dance Tune* (c1978).
For diverse instruments [with piano accompaniment].
Nine movements: 1. Theme: Kalenda maya -- 2. Basse danse -- 3. Saltarello --
4. Gavotte -- 5. Minuet -- 6. Polonaise -- 7. Cakewalk -- 8. Rumba --
9. Septanova. [See score for recommended instruments.]
Score and solo part. Ozalid masters (ink MS). 20+6 p.
Part accompanied by alternative versions of p. 3 (1 version) and p. 6 (2
versions) for different instruments/keys (3 p., total).
- Folder 7 *Variations on a Medieval Dance Tune* (c1978).
For clarinets (alto, E-flat and B-flat soprano, and bass) [with piano
accompaniment].
Nine movements: 1. Theme: Kalenda maya -- 2. Basse danse -- 3. Saltarello --
4. Gavotte -- 5. Minuet -- 6. Polonaise -- 7. Cakewalk -- 8. Rumba --
9. Septanova. [See score for recommended instruments.]
Solo part. MS repro. 2 copies. 6 p., each.
Also in folder: 4 letters to EG from Howard Warner regarding clarinet
arrangement (1981) and recital program from performance at the New
England Music Camp Faculty Recital (July 15, 1981) (7 p., total).
- Folder 8 *Variations on a Medieval Dance Tune* (c1978, September 1985).
For flute choir.
Nine movements: 1. Theme: Kalenda maya -- 2. Basse danse -- 3. Saltarello --
4. Gavotte -- 5. Minuet -- 6. Polonaise -- 7. Cakewalk -- 8. Rumba --
9. Septanova. [See score for recommended instruments.]
- [1] Piano score and excerpt from solo part (p. 3). MS repro. 20+1 p.
Note on score: "Flute choir."
Score and part contain emendations in pencil on "Minuet" variation.
- [2] Draft of flute choir score (incomplete). Ink/pencil MS. 2 p.
Title on score: "Historical Variations on a Mediaeval Dance Tune
(Estampie) / for 8-part flute choir."

- Folder 9 *Variations on a Medieval Dance Tune* (c1978).
For diverse instruments [with piano accompaniment].
- [1] Solo part for soprano and alto saxophones (movements 1–6 only). Ink MS.
4 p.
- [2] Solo part for oboe d’amore and oboe (movements 1–2 only). Ink MS. 1 p.
- [3] Excerpts from solo part (alternative versions of p. 3 and p. 6). MS repro. 3
p., total.

Series 2: Arrangements and transcriptions

Box 6

- Folder 10 Bach, J. S. *Sarabande and Partita*. Arranged by E. Gates (s.d.).
Arranged for saxophone quartet.
Incomplete set of parts (2 parts: soprano sax and E-flat alto sax). Ozalid
masters (ink MS). 2 p., total.
- Folder 11 Bauduc, Ray, and Bob Haggart. *South Rampart Street Parade*. Arranged by
Everett Gates (June 16, 1981).
Arranged for jazz combo.
- [1] Incomplete set of parts (2 parts: 1st trumpet and piano). MS repro. 2+3 p.
- [2] Published piano score (reference copy). Piano arrangement by Bob Zurke.
New York: Leo Feist, c1967. 7 p.
Has annotations (chords) in pencil.
- Folder 12 Bauduc, Ray, and Bob Haggart. *South Rampart Street Parade*. Arranged by
Everett Gates (June 16, 1981).
Arranged for jazz combo.
Set of parts (6 parts: 1st trumpet, solo clarinet, tenor sax I, tenor sax II, bass,
and piano). Ozalid masters (ink MS). 13 p., total.
- Folder 13 Beethoven, L. *Piano Concerto No. 4*, op. 58, 2nd movement. Edited by E. Gates
(November 24, 1957).
For strings.
Full set of parts (4 parts, with duplicates). 22 parts, total.
- Folder 14 Berlin, Irving. *White Christmas*. Arranged by Everett Gates (December 22, 1980).
For 4-part viola soli and accompaniment.
- [1] Score. Ink MS. [4] p.

At end of score: "Played by Penfield S. O. under Robt. Wadsworth, 12-19-82 at St. Anne's Home, Rochester, NY. 7 violas / New score copied 12-16-83."

[2] Set of parts (10 parts: viola I-IV, bass clarinet, solo bassoon, string bass, solo string bass, orchestral bells, drum set). Ink MS. 11 parts (includes 2 copies of orchestral bells part).

Folder 15 [Brooks, Joseph.] *You Light Up My Life*. Arranged by Everett Gates (November 18, 1978).
Arranged for a cello choir of eight voices.
Note on original envelope: "You Light Up My Life / arranged for 8 voice cello choir / by Everett Gates / 11-18-78 / First performance Jan. 20, 1979 / Penfield Symphony Orchestra / Conductor Dan Grosz."

[1] Score. Ink/pencil MS. 9 p.

[2] Full set of parts (8 parts, 2 copies of each). MS repro. 16 parts, total. 2 p., each (32 p., total).
Parts contain performance markings in pencil.

Folder 16 [Brooks, Joseph.] *You Light Up My Life*. Arranged by Everett Gates (November 18, 1978).
Arranged for a cello choir of eight voices.
Full set of parts (8 parts). Ozalid masters (ink MS). 2 p., each part (16 p., total).

Folder 17 Couperin, F. *The Nightingale in Love*. From *14th Ordre for Harpsichord*. Arranged by E. Gates (February 8, 1957).
Arranged for piccolo with strings, harp, and bells.

[1] Draft of score for piccolo and piano. Pencil MS. 4 p.

[2] Piccolo solo part. Ink MS. 2 p.

[3] Full score. Ink/pencil MS. 4 p.
Note at end of score: "Feodora Steward, solo piccolo / with Okla. City Sym. / 2 school concerts, Capitol Hill High School / Everett Gates, conducting, 2/21/57."

Folder 18 Couperin, F. *The Nightingale in Love*. From *14th Ordre for Harpsichord*. Arranged by E. Gates (February 8, 1957).
Arranged for piccolo with strings, harp, and bells.
Full score (incomplete; p. 1 only) and piccolo part (incomplete; p. 1 only). MS repro. 1+1 p.

- Folder 19 Cummings, John W. *Hail! Henrietta*. Arranged by Everett Gates (July 6, 1963). Arranged for concert band [with optional strings].
- [1] Full score. MS repro. 15 p.
Newspaper clipping regarding premiere by Monroe County Parks Band affixed to front cover (s.d.).
Accompanied by note on Perinton Band instrumentation for 1982 performance (1 p.).
- [2] Full set of parts (31 parts, with duplicates). MS repro. 88 parts, total.
- Folder 20 Cummings, John W. *Hail! Henrietta*. Arranged by Everett Gates (July 6, 1963). Arranged for concert band [with optional strings].
Incomplete set of parts (4 parts: 2nd flute, 1st violin, 2nd violin, and viola).
Ozalid masters (ink MS). 5 p., total.
- Folder 21 Dengler, Carl. *The Amerk Fan Song*. Copied [and arranged?] by Everett Gates (February 23, 1984).
Words and music by Carl Dengler.
For voice and piano.
Score. Ozalid masters (ink MS). 2 p.
Accompanied by typescript lyrics (1 p.).
- Folder 22 Dengler, Carl. *Hands Across the Border Polka*. Arranged by Everett Gates (April 1982).
Arranged for concert band.
"To our Canadian friends" in caption above title.
Score. Ink MS. 15 p.
Note at end of score: "First performed May 15, 1982, at the Hochstein Music School, Rochester, NY, by the Perinton Concert Band."
- Folder 23 Dengler, Carl. *Hands Across the Border Polka*. Arranged by Everett Gates (April 1982).
Arranged for concert band.
"To our Canadian friends" in caption above title.
- [1] Score. MS repro. 3 copies. 15 p., each.
- [2] Full set of parts (30 parts, with duplicates). MS repro. 61 parts, total.
Parts contain performance markings in pencil.

Box 7

- Folder 1** Dengler, Carl. *Hands Across the Border Polka*. Arranged by Everett Gates (April 1982).
Arranged for concert band.
“To our Canadian friends” in caption above title.
Full set of parts (29 parts). Ozalid masters (ink MS). 56 p., total.
- Folder 2** Handel, G. F. *Concerto Grosso VII* [op. 6, no. 7]. Added string bass part edited by E. Gates (February 10, 1965).
For concertino trio (violin I, violin II, cello), ripieno string orchestra (violin I, violin II, viola, cello/contrabass), and cembalo; with added string bass part.

[1] String bass part. MS repro. 6 copies. 3 p., each.

[2] Published set of parts (8 parts, with duplicate). New York: Broude Brothers, [s.d.]. 9 parts, total.
Parts contain bowings and performance markings in pencil and colored pencil.
- Folder 3** Handel, G. F. *Concerto Grosso VII* [op. 6, no. 7]. Added string bass part edited by E. Gates (February 10, 1965).
String bass part. Ozalid masters (ink MS). 3 p.
- Folder 4** Handel–Beecham. *The Great Elopement March*. Arranged by E. Gates (s.d.).
Arranged for flute with string quartet.

[1] Flute part. Ink MS. 1 p.

[2] String parts (4 parts). MS repro. 4 p., total.
- Folder 5** Hochstein, David. *Minuet (In the Olden Style)*. Arranged by Everett Gates (March 12, 1988).
Arranged for string orchestra or string quartet.

[1] Score. Ink MS. [3] p.
Accompanied by duplicate photocopies (6 copies; 18 p., total).

[2] Incomplete set of parts (3 parts: solo violin I, cello, and optional piano accompaniment). MS repro. 1+1+3 p.

[3] Solo violin part (in original key). Ink MS. 1 p.
Note at bottom of page: “E-flat was the original key. This is a simplification of 1st version.”

- Folder 6 Hochstein, David. *Minuet (In the Olden Style)*. Arranged by Everett Gates (March 15, 1988).
Arranged for woodwind quintet.
- [1] Draft of score. Pencil/ink MS. 6 p.
- [2] Fair copy of score (incomplete; p. 2 missing). MS repro. [2] p.
- [3] Full set of parts (5 parts). Ink MS. 5 p., total.
- Folder 7 Hochstein, David. *Minuet (In the Olden Style)*. Arranged by Everett Gates (March 15, 1988).
Arranged for woodwind quintet.
Score (includes front cover). Ozalid masters (ink MS). [4] p.
- Folder 8 Kahn, Percy B. *Ave Maria*. Arranged by E. Gates, Jr. (May 30, 1936).
Arranged for solo voice with strings and harp.
Score. Pencil MS. 4 p.
Note at foot of p. 1: "This arr. was written for the Sun. AM 'Rocking Chair' program at WHO in Des Moines, Ia. ..."
- Folder 9 Kaufmann, Moe. *Swinging Shepherd Blues*. Arranged by Everett Gates (March 14, 1950).
Arranged for symphony orchestra.
Score. Pencil MS. 11 p.
- Folder 10 Kaufmann, Moe. *Swinging Shepherd Blues*. Arranged by Everett Gates (March 14, 1950).
Arranged for symphony orchestra.
Full set of parts (22 parts, with duplicates). Ink MS (winds, percussion, and bass) and MS repro (solo flute and upper strings). 41 parts, total.
- Folder 11 Kaufmann, Moe. *Swinging Shepherd Blues*. Arranged by Everett Gates (March 14, 1950).
Arranged for symphony orchestra.
String parts (4 parts: 1st violin, 2nd violin, viola, and cello). Ozalid masters (ink MS). 4 p.
- Folder 12 Lortzing, Albert. "Auch ich war ein Jüngling" from *Der Waffenschmied*.
Arranged by E. Gates (January 10, 1981).
Arranged for chamber orchestra.
- [1] Introduction. Condensed score. Pencil MS. 1 p.

[2] Full score. Pencil/ink MS. 9 p.
Note at foot of p. 1: "Aria for bass/baritone from Act III of the opera *Der Waffenschmied* (The armorer) 1846 for Harold Tausch Orch., Rochester, NY."

Folder 13 Lortzing, Albert. "Auch ich war ein Jüngling" from *Der Waffenschmied*.
Arranged by E. Gates (January 10, 1981).
Arranged for chamber orchestra.
Full set of parts (11 parts, with duplicates). MS repro and ink MS (tenor sax part, only). 21 parts, total.

Folder 14 Lortzing, Albert. "Auch ich war ein Jüngling" from *Der Waffenschmied*.
Arranged by E. Gates (January 10, 1981).
Arranged for chamber orchestra.
Incomplete set of parts (9 parts: 1st clarinet, 2nd clarinet, 1st trumpet, 1st violin, 2nd violin, 3rd violin, cello, bass, and piano). Ozalid masters (ink MS). 18 p., total.

Folder 15 Malotte, Albert Hay. *The Lord's Prayer*. Arranged by Everett Gates (December 26, 1983).
Arranged for flute and cello duet.
Score. Ink MS. [2] p.

Folder 16 McHose, A. I. *Chorale and Fughetta in the Style of Bach on Foster's "Camptown Races"*. Arranged by Everett Gates (March 20–23, 1987).
Arranged for brass quintet or brass choir.
Score and full set of parts (5 parts). Ink MS. 7+5 p.
Note on front cover of score: "First performed by Dr. McHose on the organ of the Eastman Theatre for the Arrangers' Holiday, Eastman School of Music, July 29, 1960."

Also in folder: concert program from memorial concert for Allen Irvine McHose (April 5, 1987) and original file folder and envelope with notes by EG.

Folder 17 Mozart, W. A. *Symphony No. 1 in E-flat major, K. 16*. Edited by E. Gates (February 10, 1952).
For orchestra.
[1] Full set of parts (12 parts, with duplicates). Ink MS (wind parts) and MS repro (string parts). 20 parts, total.
[2] Published score (reference copy). New York: Broude Bros., [s.d.]. 12 p.
Contains annotations and performance notes by EG in pencil and red pencil.

Also in folder: photocopy of original envelope with note: "Edited, simplified, amplified for school orch. / Okla. City U. Sym. / Okla. City Jr. Sym."

- Folder 18 Mozart, W. A. *Symphony No. 1 in E-flat major, K. 16*. Edited by E. Gates (February 10, 1952).
For orchestra.
String parts (4 parts: 1st violin, 2nd violin, viola, and cello/bass). Ozalid masters (ink MS). 16 p., total.
- Folder 19 Paganini, N. *Three Paganini Caprices*. Transcribed by Everett Gates (May 16, 1959).
[Nos. 14, 17, and 24 from *Twenty-four Caprices for Solo Violin*.]
Transcribed for brass quintet.
Full set of parts (5 parts, 2 copies of each part). MS repro. 10 parts, total.
- Folder 20 Paganini, N. *Three Paganini Caprices*. Transcribed by Everett Gates (May 16, 1959).
[Nos. 14, 17, and 24 from *Twenty-four Caprices for Solo Violin*.]
Transcribed for brass quintet.
Score. Ozalid masters (produced from MS). 9 p.
- Folder 21 Paganini, N. *Three Paganini Caprices*. Transcribed by Everett Gates (May 16, 1959).
[Nos. 14, 17, and 24 from *Twenty-four Caprices for Solo Violin*.]
Transcribed for brass quintet.
Full set of parts (5 parts). Ozalid masters (ink MS). 19 p., total.
- Folder 22 [Poulton, George R.] *Love Me Tender (Aura Lee)*. Arranged by E. Gates (February 2, 1957).
Arranged for symphony orchestra.
- [1] Score. Pencil/ink MS. 3 p.
- [2] Sketch. Pencil MS. 1 p.
On verso: draft of alto sax part for unknown work [struck through].
- Folder 23 [Poulton, George R.] *Love Me Tender (Aura Lee)*. Arranged by E. Gates (June 6, 1957).
Arranged for clarinet choir.
- [1] Sketch. Ink MS. [2] p.
- [2] Draft of condensed score. Pencil MS. 1 p.

- Folder 24 [Poulton, George R.] *Love Me Tender (Aura Lee)*. Arranged by E. Gates (June 6, 1957).
Arranged for clarinet choir.
Full set of parts (5 parts: 1st clarinet, 2nd clarinet, 3rd clarinet, 4th clarinet, bass clarinet). Ozalid masters (ink MS). 5 p., total.
- Folder 25 Pryor, Arthur. *The Whistler and His Dog*. Arranged by Everett Gates (February 10, 1984).
Caprice for solo piccolo and flute choir.
Score. Pencil/ink MS. 10 p.
- Folder 26 Russotto, Leo. *Arioso (di stile antico)*.
Arranged for solo viola and strings.
“To William Primrose” in caption above title.
- [1] Orchestral score. MS repro. 6 p.
At end of score: “NY City / November, 1937.”
- [2] Full set of parts (5 parts, with duplicates). MS repro. 12 parts, total.
Embossed stamp on parts: “W. Everett Gates Jr.”
- [3] Published piano accompaniment/score. New York: M. Witmark & Sons, c1946. 5 p.
Inscription on front cover: “To Everett Gates, scholar, musician + fine gentleman / with best wishes of the composer / Leo Russotto, New York, September 1962.”
- Folder 27 [Various]. [Arrangements for Oklahoma City Public Schools Stringed Instrument Music Festival.] Arranged by E. Gates (1950–1951).
Arrangements for beginning strings [solo violins] with symphonic accompaniment.
- [1] [Hemy, Henri.] *Faith of Our Fathers*. Arranged by E. Gates (May 13, 1950).
Score. Pencil/ink MS. 3 p.
- [2] Anonymous. *Long, Long Ago*. Arranged by Everett Gates (May 12, 1950).
Score. Pencil/ink MS. 3 p.
- [3] Waller, G. *The Woodpecker*. Arranged by Everett Gates (May 12, 1950).
Score. Pencil/ink MS. 2 p.
- [4] Anonymous. *Lightly Row*. Arranged by Everett Gates (May 11, 1950).
Score. Pencil/ink MS. 3 p.

[5] Anonymous. *Twinkle Twinkle Little Star*. Arranged by E. Gates (May 3, 1951).
Score. Pencil/ink MS. 2 p.

[6] Anonymous. *The Farmer in the Dell*. Arranged by E. Gates (May 3, 1951).
Score. Pencil/ink MS. 1 p.

Also in folder: programs from the 2nd and 4th annual Stringed Instrument
Music Festival, Oklahoma City Public Schools (1951, 1953) (2 programs).

Folder 28

[Various]. [Arrangements for Oklahoma City Public Schools Stringed Instrument
Music Festival.] Arranged by E. Gates (1950–1951).
Arrangements for beginning strings [solo violins] with symphonic
accompaniment.

[1] *Faith of Our Fathers; Long Long Ago; The Woodpecker; Lightly Row*.
Arranged by Everett Gates (May 11, 1950).
Full set of string parts (5 parts, with duplicates). MS repro. 17 parts, total.
N.B. *Faith of Our Fathers* parts printed on separate half-sheets.

[2] *Faith of Our Fathers; Long Long Ago; The Woodpecker; Lightly Row*.
Arranged by Everett Gates (May 11, 1950).
Full set of wind and percussion parts (14 parts). Ink MS. 2 p., each part. 28
p., total.

[3] *Twinkle Twinkle Little Star; The Farmer in the Dell*. Arranged by E. Gates
[May 3, 1951].
Full set of parts (23 parts). Ink MS. 23 p., total.

Folder 29

[Various]. [Arrangements for Oklahoma City Public Schools Stringed Instrument
Music Festival.] Arranged by E. Gates (1950–1951).
Arrangements for beginning strings [solo violins] with symphonic
accompaniment.

[1] *Faith of Our Fathers*. Arranged by Everett Gates (May 13, 1950).
Full set of string parts (5 parts). Ozalid masters (ink MS). 3 p., total.

[2] *Long Long Ago; The Woodpecker; Lightly Row*. Arranged by Everett
Gates (May 11, 1950).
Full set of string parts (5 parts). Ozalid masters (ink MS). 5 p., total.

[3] *Long Long Ago; The Woodpecker; Lightly Row*. Arranged by Everett
Gates (May 11, 1950).
[2nd clarinet part]. Ozalid masters (produced from ink MS part in Box
7/28). 1 p.

Box 8

Folder 1

[Various.] *Cello parts for violin concertos, 2nd movements*. Arranged by Everett Gates (1986).

- [1] Mozart, W. A. Andante cantabile from *Violin Concerto No. 4*, K. 218. Cello obbligato by Everett Gates (November 18, 1986). Cello part. Ink MS. 2 p. Accompanied by 4 duplicate photocopies (MS repro). 8 p., total.
- [2] Mendelssohn, F. Andante from the *Violin Concerto*, op. 64. Cello obbligato by Everett Gates (November 15, 1986). "For Sam Rizzo" at foot of p. 2. Cello part. Ink MS. 2 p. Accompanied by 4 duplicate photocopies (MS repro). 8 p., total.
- [3] Tchaikovsky, P. Canzonetta from the *Violin Concerto*, op. 35. Cello obbligato by Everett Gates (November 16, 1986). Cello part. Ink MS. 2 p. Accompanied by 4 duplicate photocopies (MS repro) and 3 photocopies of incomplete p. 2 (MS repro). 8+3 p., total. Also accompanied by photocopy of excerpts from published piano score and solo violin part [s.l.: s.n., s.d.], Pl. no. H.N. & E. 269. 3 p.

Folder 2

[Various]. *Christmas Music* [collection]. Arranged by Everett Gates (compiled 1991).

Arrangements for flute, viola, cello, and keyboard.

Contents: Lo! How a rose e'er blooming -- Oh come, poor folk and lowly -- How silent is our village -- When Christ was born of Mary free -- We wish you a merry Christmas -- Chant de la creuse -- Vieux Noël #1 -- Noël angevin I -- Vieux Noël #2 -- Rudolph, the red nosed reindeer -- Have yourself a merry little Christmas -- Carol of the bells -- Winter wonderland -- Santa Claus is comin' to town -- Cantique de Noël -- Go tell it on the mountain -- It's beginning to look a bit like Christmas -- The Christmas song -- A-rockin' all night -- Greensleeves -- All I want for Christmas is my two front teeth -- Christmas medley -- White Christmas -- Let it snow -- Silver bells -- Frosty the snowman -- The little drummer boy -- Blue Christmas -- I'll be home for Christmas.

Set of parts, housed in separate folders (4 folders: flute, viola, cello, and piano). Ink MS parts and published sheet music.

Affixed to inside front cover of each instrument folder: ink MS list of contents.

Piano folder primarily contains published imprints for voice and piano (photocopies or originals), with some ink MS parts.

Also in piano folder: Livingston Gearhart, *Gentlemen Songsters* (Delaware Water Gap, PA: Shawnee Press, c1969). 96 p.

N.B. Not all songs/arrangements are present in each instrument folder.

- Folder 3 [Various.] *Sing-Along*. Arranged by E. Gates (May 4, 1985).
Arranged for solo voice and band.
Contents: I want a girl -- Let me call you sweetheart -- My wild Irish rose --
Beer barrel polka.
- [1] Draft of condensed score (incomplete) and sketch of lead sheet. Pencil/ink MS. 2+1 p.
“Monroe Co. Parks Band & Barbara” in caption on condensed score.
- [2] Lead sheet. Ink MS. 2 p.
Accompanied by duplicate photocopy (2 p.)
- Folder 4 [Various.] *Sing-Along*. Arranged by E. Gates (May 4, 1985).
Arranged for solo voice and band.
Contents: I want a girl -- Let me call you sweetheart -- My wild Irish rose --
Beer barrel polka.
Full set of band parts (26 parts). Ozalid masters (ink MS). 50 p., total.
- Folder 5 [Various.] *Three Quartets for Four Cellos*. Arranged by Everett Gates (July 19–20, 1948).
For four cellos.
Contents: How can I leave thee (Thuringian folksong) -- Moonlight and roses
(E. Lemare) -- York (Bay Psalm Book, 1698).
Note on original folder: “Three Quartets for Four Cellos / Arranged by Everett
Gates / Eastman School of Music / Rochester 4, NY / 2-28-63.”
Score and full set of parts (4 parts). MS repro. 3+4 p., total.
N.B. Dates of arrangement taken from score.
- Folder 6 Anonymous. [Christmas songs for woodwind choir.] [Arranged by Everett Gates
(s.d.).]
Contents: Oh come, oh come Emmanuel -- What child is this?
- [1] Draft of condensed score. Pencil/ink MS. 1 p.
- [2] Full set of parts (6 parts, with duplicates). Ink MS. 9 parts (9 p.).
- [3] What child is this? [Melody for C instrument.] Ink MS. 1 p.
- Folder 7 Anonymous. *Deep River*. Arranged by Everett Gates (February 17, 1957).
Arranged for solo tuba and orchestra.
Full set of parts (29 parts, with duplicates). MS repro (solo tuba, violin I,
violin II, viola, cello, 1st flute) and ink MS (bass, winds, and percussion).
63 parts, total.
Select parts contain performance markings in pencil.

- Folder 8 Anonymous. *Deep River*. Arranged by Everett Gates (February 17, 1957).
Arranged for solo tuba and orchestra.
- [1] Draft of condensed score. Pencil MS. 4 p.
- [2] Full score. Pencil/ink MS. 9 p.
- [3] Full score. MS repro. 2 copies. 8 p., each.
- Folder 9 Anonymous. *Deep River*. Arranged by Everett Gates (February 17, 1957).
Arranged for solo tuba and orchestra.
- [1] Full score. Ozalid masters (ink MS). 8 p.
- [2] Incomplete set of parts (5 parts: 1st violin, 2nd violin, viola, cello, 1st flute). Ozalid masters (ink MS). 5 p., total.
- Folder 10 Anonymous. *Deep River*. Arranged by Everett Gates (December 25, 1956).
Arranged for E-flat contrabass clarinet and piano.
- [1] Draft of score. Pencil MS. 2 p.
- [2] Score and solo E-flat contrabass clarinet part. Ink MS. 2+1 p.
“For Davis Spencer” in caption above title on solo part.
- Folder 11 Anonymous. *Jig-Along*. Arranged by Everett Gates (April 24, 1989).
Arranged for three solo violins, two solo violins and viola, [string quartet] or
string orchestra.
- [1] Full score. Ink MS. 3 p.
Accompanied by 2 duplicate photocopies (3 p., each).
- [2] Full set of parts (5 parts, with duplicates). Ink MS and MS repro. 13 parts,
total.
- Folder 12 Anonymous. *Yellow Bird*. [Arranged by] E. Gates (January 14, 1984).
For variable instruments [dance band?].
Set of parts (16 parts: 1st violin, 2nd violin, 3rd violin, cello, bass, 1st alto
sax, 2nd tenor sax, 3rd alto sax, baritone sax, 1st trumpet, 2nd trumpet, 3rd
trumpet, 1st trombone, 2nd trombone, drums, piano). Ozalid masters (ink
MS). 17 p., total.

Series 3: Oversized

Box 9

Folder 1 *Forgotten Legend* (September 9, 1959).
For concert band.
Full score. MS repro. 3 copies. 8 p., each.

Folder 2 *Forgotten Legend* (September 9, 1959).
For concert band.
Full score. Ozalid masters (ink MS). 8 p.

Folder 3 *Mountain Scenario* (July 17, 1957).
For concert band.
“To the Oklahoma City University Band, James Neilson, director” in caption
to left of title.
Four movements: I. Sunrise song -- II. Feud -- III. Dirge -- IV. Get-together.
Full score. MS repro. 49 p.