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BIOGRAPHICAL SKETCH

Amy Marcy Cheney Beach was the foremost American composer of the Romantic period and the first American woman to achieve major success as a composer. She was born September 5, 1867, in Henniker, New Hampshire, the only child of Charles Abbott Cheney and Clara Imogene Marcy Cheney. A child prodigy, Beach received her first musical instruction from her mother, composed her first work at age four (*Mamma's Waltz*), and began performing publicly at age seven.

Her parents were unable financially to send her abroad to study, and instead turned to the music community in Boston (where they had moved in 1871). Beach studied piano with Ernest Perabo and Carl Baermann, and harmony and counterpoint with Junius W. Hill. These lessons were to be her only formal training. She learned orchestration and fugue by translating the treatises of Louis Hector Berlioz and François-Auguste Gevaert. Beach's first published work was *The Rainy Day* (1880), a setting of a poem by Henry Wadsworth Longfellow. In 1883, at age 16, she made her professional debut as a pianist, and shortly thereafter became a soloist with the Boston Symphony Orchestra.

Her development was watched closely by a circle in Boston society which included Longfellow, Oliver Wendell Holmes, William Mason and Dr. Henry Harris Aubrey Beach. Dr. Beach was a socially prominent physician, a lecturer on anatomy at Harvard, and a well-schooled amateur singer and pianist. Amy Cheney and Dr. H.H.A. Beach were married in 1885, at which point Amy Cheney began using the name Mrs. H.H.A. Beach professionally. Following the expectations of Victorian society, Beach curtailed her touring and spent her days at home composing.

Many of Beach's works were granted premières by major orchestras, such as *Mass in Eb*, Op. 5, performed by the Handel and Haydn Society of Boston in 1892; the concert aria *Eilende Wolken*, Op. 18, performed by the New York Philharmonic Society also in 1892; and *Symphony in E-Minor*, Op. 32, performed by the Boston Symphony Orchestra in 1896. Other works were the result of commissions, such as *Festival Jubilate*, Op. 17, composed for the dedication (May 1, 1893) of the Women's Building for the World's Columbian Exposition in Chicago; *Song of Welcome*, Op. 42, for the Trans-Mississippi Exposition (1898); and *Panama Hymn*, Op. 74, for the International Exposition in San Francisco (1915). These were the first occasions on which many musical organizations performed music by a female composer. Beach's *Symphony in E-Minor* (also known as *Gaelic Symphony*) is acknowledged as the first symphony composed by an American woman.

Dr. Beach died June 28, 1910, and on September 5, 1911, Amy Beach sailed for Europe to begin three years of touring as a performer in Paris, Rome, Hamburg, Leipzig, Berlin, and many other major European cities. At the outbreak of the First World War in Europe, Beach returned to the United States, eventually settling in New York City. A triumph for the American musical environment, Beach was already scheduled for 30 tour dates on both coasts prior to her arrival stateside. As was her routine, she would perform concerts throughout winter and spend summers composing at her home in Centerville on Cape Cod, a home purchased solely with the proceeds from her song *Ecstasy*.

In 1921, Beach became a fellow at the MacDowell Colony in Peterborough, New Hampshire, where she developed friendships with other artists there, among them playwright Thornton Wilder. Over the next twenty years she composed many of her later works at the artist colony, including the piano pieces *The Hermit Thrush at Eve* and *The Hermit Thrush at Morn*, and the one-act opera *Cabildo*. In 1928, Beach received an honorary Master of Arts degree from the University of New Hampshire. Hailed as one of America's most prominent composers and performers, she was granted two retrospective concerts of her songs and orchestral music on her 75th birthday.

Beach's legacy created remarkable breakthroughs for others, particularly women, in music. Many of her works show the influence of late Romantic American composers such as Horatio Parker, Edward MacDowell, Arthur Foote and George Chadwick; but she also reflected the ideas of Brahms and Debussy. These influences are not absolutely direct, but subtle, for the majority of her compositions consist of her own idiomatic style (both delicate and elaborate) and her natural gift for melody. She is best known for her songs, symphony, and the opera *Cabildo*; and was recognized for her early contribution to the preservation, documentation and transcription of American birdsongs.

Amy Cheney Beach died December 27, 1944, of heart failure.

SCOPE AND CONTENT

The Amy Cheney Beach Collection, housed in the Dr. Kenneth J. LaBudde Department of Special Collections, was purchased from the MacDowell Colony by the University of Missouri-Kansas City in the early 1970s. The collection consists of over 30 manuscript scores and over 60 published scores of original compositions by Beach. Also included is a handwritten correspondence from Beach to the Toledo Times Company.

The manuscript scores include dated (1872-1933) and undated works. Many of them have dedicatory notes and autographs by Beach. Notable works include the one-act opera *Cabildo*, Op. 149; *The Chambered Nautilus*, Op. 66, a cantata for women's voices and orchestra; and *The Rainy Day*, a setting of the Henry Wadsworth Longfellow poem. Also in manuscript form are several works for solo piano written during the composer's childhood: *Mamma's Waltz* (1872), *Air and Variations* (1877); *Menuetto* (1877); and *Petite Valse* (1878).

The published scores date from 1892 to 1943, and include several notable works such as *Three Browning Songs*, Op. 44, no. 1-3, settings of Robert Browning poems; and *A Hermit Thrush at Eve* and *A Hermit Thrush at Morn* (Op. 92, no. 1 and 2, respectively). *Eskimos: Four Characteristic Pieces for the Pianoforte*, Op. 64, represents the latest published work in the collection (1943).

Other UMKC resources pertaining to the life and compositions of Amy Beach can be found through a UMKC Library Catalog subject search: [Beach H H A Mrs.](#) In addition, a full listing of Beach compositions can be found in the [International Encyclopedia of Women Composers](#), 2nd Edition, by Aaron I. Cohen. New York: Books & Music (USA), Inc., 1987, pp.83-85.

Non-UMKC resources include the Mrs. H.H.A. Beach / Amy Cheney Beach Collection, Milne Special Collections and Archives, University of New Hampshire: <http://www.library.unh.edu/special/index.php/amy-beach>; and the MacDowell Colony, which retains copyright control of all of Beach's works and where Beach was a member from 1921-1941: <http://www.macdowellcolony.org/>.

SERIES NOTES

Series I: Manuscript Scores

Series I is contained in box 1, folders 1-11, and box 2, folders 1-26; and consists of dated (1872-1933) and undated manuscript works by Beach. Many of them have dedicatory notes and autographs. Notable works include the one-act opera *Cabildo*, Op. 149; *The Chambered Nautilus*, Op. 66, a cantata for women's voices and orchestra; and *The Rainy Day*, a setting of the Henry Wadsworth Longfellow poem. Also included are several works for solo piano written during the composer's childhood: *Mamma's Waltz* (1872), *Air and Variations* (1877); *Menuetto* (1877); and *Petite Valse* (1878).

Series II: Published Scores

Series II is contained in box 3, folders 1-33, and box 4, folders 1-34, and consists of published scores dating from 1892 to 1943. Included are several notable works such as *Three Browning Songs*, Op. 44, no. 1-3, settings of Robert Browning poems; and *A Hermit Thrush at Eve* and *A Hermit Thrush at Morn* (Op. 92, no. 1 and 2, respectively). *Eskimos: Four Characteristic Pieces for the Pianoforte*, Op. 64, represents the latest published work in the collection (1943).

Series III: Correspondence

Series III is contained in box 4, folder 35, and consists of one handwritten correspondence from Amy Beach to the Toledo Times Company, dated December 24, 1902.

CONTAINER LIST

SERIES I: MANUSCRIPT SCORES

Box	Folder	Title and Description
1	1	Air and Variations August 1877. Ink MS. 26 cm x 34 cm. 5 4 9p. Score for piano. Signed: Amy M. Cheney.
	2	Allegro Appassionata (includes “Moderato cantabile” & “Allegro con fuoco”) [n.d.]. Ink MS. 27 cm x 34.3 cm. 22 4 40p. Score for piano duet. (2 copies)
	3	The Arrow and the Song June 3, [19]22. Pencil MS. 16.5 cm x 26 cm. 2 4 4p. Score for treble voice and piano. Annotated in ink.
	4	At Night [n.d.]. Ink MS. 26.8 cm x 34.6 cm. 2 4 4p. Score for treble voice and piano. Signed: H. and A.
	5	Cabildo [Op. 149] [n.d.]. Ink MS. 24.2 cm x 31.9 cm. 38 4 75p. Score for opera in piano reduction. Annotations in pencil. Signed: Mrs. H.H.A. Beach.
	6	Cabildo [Op. 149, Vocal part books] <i>Barker</i> [n.d.]. Ink MS. 24.2 cm x 31.6 cm. 6 4 8p. Annotations in pencil, red pencil, and blue ink. <i>Dominique</i> [n.d.]. Ink MS. 24.2 cm x 31.6 cm. 7 4 12p. Annotations in pencil. <i>Mary</i> February 27 [?]. Ink MS. 24.2 cm x 31.6 cm. 9 4 12p. Annotations in pencil. <i>Men’s Chorus</i> [n.d.]. Ink MS. 24.3 cm x 31.7 cm. 6 4 7p. <i>Pierre</i> [n.d.]. Ink MS. 26.5 cm x 33.2 cm. 14 4 23p. Annotations in pencil. <i>Tom</i> [n.d.]. Ink MS. 24.2 cm x 31.6 cm. 7 4 11p. Annotations in pencil. <i>Valerie</i> [n.d.]. Ink MS. 24.2 cm x 31.6 cm. 10 4 17p. Annotations in pencil. <i>Women’s Chorus</i> [n.d.]. Ink MS. 24.2 cm x 31.7 cm. 6 4 7p. [All librettos by Nan Bagby Stephens, and signed: Mrs. H.H.A. Beach]

Box	Folder	Title and Description
1	7	<p>Cabildo [Op. 149] [n.d.]. Ink MS. 27.5 cm x 34.3 cm. 48496p. Score for vocal parts, piano, violin and cello. Libretto by Nan Bagby Stephens. Annotations in pencil and brownish ink. Signed: Mrs. H.H.A. Beach.</p>
	8	<p>Caprice for Flute, Cello and Piano July 20, [19]21. Pencil MS. 26.8 cm x 34.9 cm. 244p. Full score.</p>
	9	<p>The Chambered Nautilus, Op. 66 [n.d.]. Ink MS. 26.2 cm x 33.5 cm. 30457p. Cantata for Women's Voices with Soli for Soprano and Contralto. Orchestral score. Words by Oliver Wendell Holmes. Dedication: "To the Saint Cecilia Club New York." Victor Harris, Conductor. Signed: Mrs. H.H.A. Beach.</p>
	10	<p>Chorales 1882. 2 copies of Ink MS. Score for SATB chorus. Includes: Come, ye faithful; To Heaven I lift my waiting eyes; Oh Lord, how happy should we be; Come to me. Copy 1: 26.6 cm x 34.1 cm. 244p. Signed: Mrs. H.H.A. Beach. Copy 2: Ink MS. 20 cm x 23 cm. 448p. Signed: Amy Marcy Cheney.</p>
	11	<p>Clouds 2 copies of Pencil MS. Score for treble voice and piano. Words by Frank Dempster Sherman. Copy 1: June 2, [19]22. Pencil MS. 16.5 cm x 26 cm. 142p. Copy 2: [n.d.]. Ink MS. 26.8 cm x 34.8 cm. 244p. Annotations in pencil. Signed: Mrs. H.H.A. Beach.</p>
2	1	<p>Forget-me-not December 25, 1896. Ink MS. 26.7 cm x 34.7 cm. 446p. Score for treble voice and piano. Red ribbon tied to title page. Annotations in pencil. Dedication: "To H." Signed: H.H.A.B.</p>
	2	<p>Graduale [n.d.]. Ink MS. 26.5 cm x 34.3 cm. 447p. Score for tenor and undesignated instruments. Annotations in pencil. From <i>Mass in Eb</i>, Op. 5. Signed: Mrs. H.H.A. Beach.</p>
	3	<p>The Heart That Melts, and Time Has Wings and Swiftly Flies December 27, [?]. Pencil MS. 13.7 cm x 18.2 cm. 242p. Score for treble voice and piano. Annotations in ink.</p>

Box	Folder	Title and Description
2	4	<p>The Icicle Lesson [n.d.]. Ink MS. 26.7 cm x 34.7 cm. 2$\frac{1}{2}$ 4p. Score for treble voice and piano. Includes separate vocal part (melody), MS, 1$\frac{1}{2}$ 2p. Annotations in pencil. Signed: Mrs. H.H.A. Beach.</p>
	5	<p>If Women Will Not Be Inclined December 27, [?]. Pencil MS. 26.4 cm x 32.6 cm. 1$\frac{1}{2}$ 2 p. Score for treble voice and piano.</p>
	6	<p>Mamma's Waltz [1872]. Ink MS. 26.8 cm x 34 cm. 2$\frac{1}{2}$ 4 p. Score for piano. Signed: "Composed at the age of four years by Amy Marcy Cheney (now Mrs. H.H.A. Beach)."</p>
	7	<p>May Eve, [Op. 86] June 16-17, [19]21. Pencil MS. 26.7 cm x 34.8 cm. 4$\frac{1}{2}$ 7p. Score for SATB chorus and piano.</p>
	8	<p>Menuetto 1877. Ink MS. 26.7 cm x 34.3 cm. 2$\frac{1}{2}$ 3p. Score for piano. Signed: Amy Marcy Cheney.</p>
	9	<p>Moderato [n.d.]. Ink MS. 25.5 cm x 34 cm. 1$\frac{1}{2}$ 2p. Score for piano. Signed: Amy M. Cheney.</p>
	10	<p>My Love is Like a Red, Red Rose, [Op. 12] December 18, 1887. 2 copies of Ink MS. Score for treble voice and piano. Words by Robert Burns. Copy 1: 26.8 cm x 34.7 cm. 4$\frac{1}{2}$, 7p. Annotated in pencil. Signed: Mrs. H.H.A. Beach. Copy 2: 26.8 cm x 34.7 cm. 4$\frac{1}{2}$ 7p.</p>
	11	<p>[Pastorale for Flute, Cello, and Piano, Op. 90] July 19, [19]21. Pencil MS. 27 cm x 34.8 cm. 2$\frac{1}{2}$ 4p. Full score. Annotated in ink.</p>
	12	<p>Petit Valse 2 copies of Ink MS. Copy 1: December 25, 1878. 26.7 cm x 34.3 cm. 3$\frac{1}{2}$ 3p. Score for piano. Signed: Amy Marcy Cheney. Copy 2: 1878. 26 cm x 33.7 cm. 2$\frac{1}{2}$ 3p. Score for piano. Dedication: "For Aunt Franc, From Amy. Dec. 25th, 1878."</p>

Box	Folder	Title and Description
2	13	Quintet in F# minor for Pianoforte, Two Violins, Viola, and Violoncello, Op. 67 December 14, 1907. Ink MS. 26.8 cm x 34.8 cm. 42 4 80p. Full score. Annotations in pencil and red ink. Includes complete parts. Signed: Mrs. H.H.A. Beach.
	14	The Rainy Day 2 copies of Ink MS. Copy 1: Christmas, 1880. 26 cm x 34 cm. 3 4 5p. Score for treble voice and piano. Text by Henry Wadsworth Longfellow. Annotations in pencil. Dedication: "To my dear aunt Mrs. F.M. Clement, San Francisco, Cal. Christmas, 1880." Signed: Amy M. Cheney. Copy 2: [n.d.]. Ink MS. 26.2cm x 34.2cm. 6 4 5 pp. Signed: Amy M. Cheney.
	15	St. John the Baptist, An Oratorio November 27, 1889. Ink MS. 19.7 cm x 31.8 cm. 12 4 13p. Text only. Signed: Mrs. H.H.A. Beach.
	16	Service in A, [Op. 63] "Gloria Tibi": April 3, 1906. Pencil MS. Score for SATB chorus and organ. "Kyrie Eleison". January 15, 1906. Pencil MS. Score for SATB chorus and organ. Both scores on one leaf. 26.5 cm x 33.5 cm. 2 4 2p.
	17	Shena Van, [Op. 56, no. 4] 2 copies of MS. Score for treble voice and piano. Text by William Black. 26.8 cm x 34.7 cm. Copy 1: January 23, 1904. Pencil MS. 2 4 2p. Copy 2: April 10, 1904. Ink MS. 4 4 5p. Dedication: "For My own dear 'Shena Van' with the love of her cousin--Amy." Signed: Mrs. H.H.A. Beach.
	18	Sleep, Little Darling, Op. 29, no. 3 November 17, 1894. Ink MS. 26.9 cm x 34.9 cm. 3 4 6p. Score for treble voice and piano. Text by Harriet Prescott Spofford. Signed: Mrs. H.H.A. Beach.
	19	A Song for Little May June 2, [19]22. Pencil MS. 16.8 cm x 26 cm. 2 4 4 p. Score for treble voice and piano.
	20	The Strife is O'er [n.d.]. Blue and black ink MS. 17.3 cm x 26.7 cm. 4 4 6p. Score for treble voice and piano. Annotations in pencil and blue pencil.

Box	Folder	Title and Description
2	21	Teach me Thy Way, Op. 33 October 31 and November 3, 1895. Pencil and ink MS. 26.6 cm x 33.9 cm. 4 4 4p. Score for SATB chorus and organ. Signed: Mrs. H.H.A. Beach.
	22	The Thrush 2 copies of MS. Copy 1: [n.d.]. Pencil MS. 26.7 cm x 33.8 cm. 3 4 3p. Score for treble voice and piano. Copy 2: December 25, 1890. Ink MS. 26.8 cm x 34.7 cm. 4 4 7p. Score for treble voice and piano. Text by E. R. Sill. Dedication: "For my dear Aunt Franc, with much love and a 'Merry Christmas'." Signed: Mrs. H.H.A. Beach. [Time Has Wings and Swiftly Flies: <i>See Box 2, Folder 2</i>]
	23	Variations on Balkan Themes, Op. 60 November 17, 1904. Ink MS. 26.8 cm x 33.5 cm. 14 4 25p. Score for piano. Annotations in pencil and blue pencil. Signed: Mrs. H.H.A. Beach.
	24	Wind o' the Westland, Op. 77, no. 2 San Francisco, May 22, 1916. Ink MS. 27.4 cm x 34.3 cm. 2 4 3p. Score for treble voice and piano. Text by Dana Burnet. Annotations in pencil. From <i>Two Songs</i> . Dedication: "To Mr. George Hamlin."
	25	Wither? [n.d.]. Ink MS. 26.3 cm x 34 cm. 4 4 5 p. Score for treble voice and piano. Text adapted from Müller. Dedication: "To my dear Mamma". Signed: Amy Marcy Cheney.
	26	[Untitled: part of a hymn or anthem] July 11, 1900. Pencil MS. 26.7 cm x 34.8 cm. 1 4 1p. Score for SATB chorus. Written note in pencil.

SERIES II: PUBLISHED SCORES

Box	Folder	Title and Description
3	1	Ah, Love, But a Day! Op. 44, no. 2 Boston: Arthur P. Schmidt, 1900. 23.7 cm x 30.8 cm. 7p. Score for alto or bass and piano. Annotations in pencil and red pencil. 2 copies. From <i>Three Browning Songs</i> .

Box	Folder	Title and Description
3	2	Ah, Love, But a Day! Op. 44, no. 2 Boston: Arthur P. Schmidt, 1900. 26.5 cm x 34.9 cm. 5p. Score for low voice and piano. From <i>Three Browning Songs</i> .
	3	Ah, Love, But a Day! Op. 44, no. 2 Boston: Arthur P. Schmidt, 1900. 23.5 cm x 31 cm. 5p. Score for mezzo-soprano or baritone and piano. From <i>Three Browning Songs</i> .
	4	Ah, Love, But a Day! Op. 44, no. 2 Boston: Arthur P. Schmidt, 1920. 23.5 cm x 31.1 cm. 7p. Score for mezzo-soprano or baritone, optional violin, and piano. From <i>Three Browning Songs</i> .
	5	Ah, Love, But a Day! Op. 44, no. 2 Boston: Arthur P. Schmidt, 1900. 6 copies. Copies 1-4: 23.5 cm x 31 cm. 5p; Copy 5: 26.5 cm x 36.5 cm. 5p. Annotations in pencil and blue pencil. Copy 6: 1928. 23.5 cm x 30.7 cm. 6p. Annotations in pencil. Score for soprano or tenor and piano. From <i>Three Browning Songs</i> .
	6	Ah, Love, but a Day! Op. 44, no. 2 Boston: Arthur P. Schmidt, 1927. 17.5 cm x 27 cm. 8p. Annotations in pencil. Score for SSAA chorus and piano. From <i>Three Browning Songs</i> .
	7	Around the Manger, Op. 115 Boston: Oliver Ditson, 1925. 23.5 cm x 31.2 cm. 5p. Score for high voice and piano. Text by Robert Davis.
	8	Baby, Op. 69, No. 1 Published in <i>Women's Home Companion</i> [no data available], 1908. 24.4 cm x 36 cm. 1p. Score for treble voice and piano. Text by George MacDonald. From <i>Two Mother Songs</i> .
	9	Come Unto These Yellow Sands, Op. 39, no. 2 Boston: Arthur P. Schmidt, 1897. 17.6 cm x 27.2 cm. 4p. Score for SSAA chorus and piano. Text by William Shakespeare. From <i>Three Shakespeare Songs</i> .
	10	Concert für Pianoforte und Orchester, Op. 45 Leipzig: Arthur P. Schmidt, 1900. 26.8 cm x 34.7 cm. 87 p. Arrangement for two pianos. Annotated in pencil. Signed: A.M. Beach, March 12, 1900.

Box	Folder	Title and Description
3	11	Dark Garden, Op. 131 Boston: Arthur P. Schmidt, 1932. 23.8 cm x 30.9 cm. 6p. Score for soprano or tenor and piano. Text by Leonora Speyer.
	12	Dolladine, Op. 75, no. 3 New York: G. Schirmer, 1914. 26.7 cm x 34.9 cm. 5p. Score for treble voice and piano. Text by William Brighty Rands. From <i>Four Children's' Songs</i> .
	13	Ecstasy, [Op. 19, no. 2] Boston: Arthur P. Schmidt, 1892. 26.5 cm x 34.8 cm. 5p. 2 copies. Score for soprano or alto and piano. From <i>Four Songs</i> .
	14	Ecstasy, Op. 19, no. 2 Boston: Arthur P. Schmidt, 1895. 24.2 cm x 32.3 cm. 7 p. Score for alto, violin obbligato and piano. From <i>Four Songs</i> .
	15	Eskimos: 4 Characteristic Pieces for the Pianoforte, Op. 64 Boston: Arthur P. Schmidt, 1943. 23.4 cm x 31 cm. 11 p. Score for piano. No. 1, Arctic Night; No. 2, The Returning Hunter; No. 3, Exiles; No. 4, With Dog Teams.
	16	Fairy Lullaby, Op. 37, no. 3 Boston: Arthur P. Schmidt, 1897. 26.5 cm x 34.8 cm. 5p. Score for treble voice and piano. Three copies. From <i>Three Shakespeare Songs</i> . Annotations in pencil.
	17	Far Awa'! (Trio), Op. 43, no. 4 Boston: Arthur P. Schmidt, 1899. 27 cm x 17.5 cm. 4 p. Score for SSA chorus and piano. From <i>Five Burns Songs</i> .
	18	Fire and Flame, Op. 136 Boston: Arthur P. Schmidt, 1933. 23.5 cm x 31 cm. 5 p. Score for soprano or tenor and piano. Text by Anna Addison Moody.
	19	Five Improvisations for Piano, Op. 148 New York: Composers Press, 1938. 23.6 cm x 31.2 cm. Score for piano.
	20	From Grandmother's Garden, Op. 97 Philadelphia: Theodore Presser, 1922. 23.6 cm x 31.1 cm. Score for piano. No. 1, Morning Glories; No. 2, Heartsease; No. 3, Mignonette; No. 4, Rosemary and Rue; No. 5, Honeysuckle.

Box	Folder	Title and Description
3	21	A Hermit Thrush at Eve, Op. 92, no. 1 Boston: Arthur P. Schmidt, 1922. 23.9 cm x 31 cm. 7 p. Score for piano solo. 2 copies. Dedication on copy 1: "For my dear friend Mrs. MacDowell with much love. Amy M. Beach, written at the Colony July, 1921."
	22	A Hermit Thrush at Morn, Op. 92, no. 2 Boston: Arthur P. Schmidt, 1922. 23.8 cm x 31 cm. 9p. Score for piano. Dedication: "A Peterborough Souvenir! For dear Mrs. MacDowell with love from Amy M. Beach written at the Colony, July, 1921."
	23	Hush, Baby Dear, Op. 69, no. 2 Boston: Arthur P. Schmidt, 1908. 26.9 cm x 35.1 cm. 5p. Score for soprano and piano. Text by Agnes Lockhart Hughes. From <i>Two Mother Songs</i> .
	24	"I", Op. 77, no. 1 New York: G. Schirmer, 1916. 23.4 cm x 30.2 cm. 7p. Score for high or medium voice and piano. Text by Cecil Fanning. From <i>Two Songs</i> .
	25	In Blossom Time, Op. 78, no. 3 New York: G. Schirmer, 1917. 23.2 cm x 30.2 cm. 6p. Score for treble voice and piano. Text by Ina Coolbrith. From <i>Three Songs</i> . Dedication: "For Mrs. Ingram with every wish for her success in using her lovely voice. Amy M. Beach. Hillsboro, May 17, 1917."
	26	I Send up my Heart to Thee! Op. 44, no. 3 Boston: Arthur P. Schmidt, 1900. 23.7 cm x 31.2 cm. 7p. Soprano or tenor and piano. Text by Robert Browning from "In a Gondola". From <i>Three Browning Songs</i> . Annotated in pencil.
	27	I Send up my Heart to Thee! Op. 44, no. 3 Boston: Arthur P. Schmidt, 1900. 23.7 cm x 31 cm. 7p. Score for mezzo-soprano or baritone and piano. 2 copies. From <i>Three Browning Songs</i> .
	28	I Shall Be Brave, Op. 132 Boston: Arthur P. Schmidt, 1932. 23.8 cm x 30.8 cm. 6p. Score for soprano or tenor and piano. Text by Katherine Adams.

Box	Folder	Title and Description
3	29	<p>Juni (June), Op. 51, no. 3 Boston: Arthur P. Schmidt, 1903. Copy 1: 25.2 cm x 32 cm. Copy 2: 26.8 cm x 35 cm. 5p. Score for high voice and piano. German Text by Erich Jansen. English translation by Isidora Martinez. From <i>Four Songs</i>. 2 copies.</p>
	30	<p>Juni (June), Op. 51, no. 3 Boston: Arthur P. Schmidt, 1903. 27cm x 35.3cm. 5p. Score for low voice and piano. German Text by Erich Jansen. English translation by Isidora Martinez. From <i>Four Songs</i>. 2 copies.</p>
	31	<p>Just For This, Op. 26, no. 2 Boston: Arthur P. Schmidt, 1894. 26.3 cm x 34.8 cm. 5p. Score for soprano or tenor and piano. Text by Cora Fabbri. From <i>Four Songs</i>.</p>
	32	<p>Let This Mind Be in You, Op. 105 Bryn Mawr, PA: Theodore Presser, 1924. 17.2 cm x 26.8 cm. 8p. Anthem for Soprano and Bass Soli, and Quartet or Chorus.</p>
	33	<p>The Lotos Isles, Op. 76, no. 2 New York: G. Schirmer, 1914. 23.6 cm x 30.4 cm. 5p. Score for treble voice and piano. Text by Alfred Tennyson from "The Lotos-Eaters". From <i>Two Songs</i>. Annotated in pencil.</p>
4	1	<p>Mass in Eb, [Op. 5] Boston: Arthur P. Schmidt, 1890. 19.3 cm x 28 cm. 83p. Score for SATB chorus and piano. Annotations in ink. Signed: A.M.B. Woods Hole, Sept 5th, 1890.</p>
	2	<p>Meadow-Larks, Op. 78, no. 1 New York: G. Schirmer, 1917. 23.3 cm x 30.3 cm. 7p. Score for treble voice and piano. Text by Ina Coolbrith. From <i>Three Songs</i>. Annotations in pencil.</p>
	3	<p>Menuet Italien, Op. 28, no. 2 Boston: Arthur P. Schmidt, 1894. 22.8 cm x 29.6 cm. 7p. Score for piano. From <i>Trois Morceaux Caractéristiques</i>.</p>
	4	<p>Message, Op. 93 Philadelphia: Theodore Presser, 1922. 23.5 cm x 31 cm. 5p. Score for treble voice and piano. Text by Sara Teasdale.</p>

Box	Folder	Title and Description
4	5	Mignonette, Op. 97, no. 3 Published in <i>The Etude</i> , November, 1929, p. 821-822. 26.6 cm x 33.7 cm. 2p. Score for piano. From <i>Grandmother's Garden</i> . Mrs. Beach's portrait on front.
	6	Mine Be The Lips, Op. 113 Boston: Oliver Ditson, 1921. 23.3 cm x 31.2 cm. 5p. Score for high voice and piano. Text by Leonora Speyer.
	7	Mine Be The Lips, Op. 113 Boston: Oliver Ditson, 1921. 23.7 cm x 31.3 cm. 5p. Score for medium voice and piano. Text by Leonora Speyer.
	8	My Star, Op. 26, no. 1 Boston: Arthur P. Schmidt, 1894. 26.5 cm x 35 cm. 7p. Score for soprano or tenor and piano. Text by Cora Fabbri. From <i>Four Songs</i> . Annotations in pencil.
	9	The Night Sea, Op. 10, no. 2 Boston: Arthur P. Schmidt, 1918. 23.8 cm x 31.2 cm. 9p. Score for SS solo and piano. Text by Harriet Prescott Spofford. From <i>Songs of the Sea</i> .
	10	Night Song at Amalfi, Op. 78, no. 2 New York: G. Schirmer, 1917. 23.2 cm x 30.2 cm. 5p. Score for treble voice and piano. Text by Sara Teasdale. From <i>Three Songs</i> . Annotations in pencil. Dedication: "For Mrs. Ingram with affectionate regard. Amy M. Beach. Hillsboro, May 17, 1917."
	11	An Old Love-Story, Op. 71, no. 3 Boston: Arthur P. Schmidt, 1910. 24.6 cm x 33.8 cm. 5p. Score for soprano or tenor and piano. Text by Belle Lowe Stathem. From <i>Three Songs</i> . Annotations in pencil.
	12	O Mistress Mine, Op. 37, no. 1 Boston: Arthur P. Schmidt, 1897. 22.2 cm x 29.8 cm. 7p. Score for treble voice and piano. Text by William Shakespeare. From <i>Three Shakespeare Songs</i> .
	13	O Sweet Content, Op. 71, no. 2 Boston: Arthur P. Schmidt, 1910. 26 cm x 30 cm. 7p. Score for soprano or tenor and piano. Text by Thomas Dekker. From <i>Three Songs</i> .

Box	Folder	Title and Description
4	14	O Were my Love Yon Lilac Fair!, Op. 43, no. 3 Boston: Arthur P. Schmidt, 1899. 26.2 cm x 33.7 cm. 3p. Score for soprano or tenor and piano. Text by Robert Burns. From <i>Five Burns Songs</i> .
	15	Rendezvous, [Op. 120] Boston: Oliver Ditson, 1928. 23.5 cm x 31.2 cm. 13p. Score for high voice and piano (with violin obbligato, 3 pp). Text by Leonora Speyer.
	16	Scottish Legend (Légende écossaise), Op. 54, no. 1 Boston: Arthur P. Schmidt, 1903. 23.6 cm x 31.6 cm. 5p. Score for piano. From <i>Two Compositions</i> .
	17	Sea Song, Op. 10, no. 3 Boston: Arthur P. Schmidt, 1890. 28.6 cm x 34.8 cm. 9p. Score for SS chorus and piano. Text by William Ellery Channing. From <i>Songs of the Sea</i> .
	18	Separation, Op. 76, no. 1 New York: G. Schirmer, 1914. 24.9 cm x 30.7 cm. 6p. Score for treble voice and piano. Text by John L. Stoddard. From <i>Two Songs</i> .
	19	Shena Van, Op. 56, no. 4 Boston: Arthur P. Schmidt, 1904. 23.5 cm x 31.2 cm. 5p. Score for mezzo-soprano or baritone and piano. Text from "Yolande" by William Black. From <i>Four Songs</i> . 2 copies.
	20	Song Album: A Cyclus of 14 Selected Songs with Pianoforte Accompaniment Boston: Arthur P. Schmidt, 1891. Copy 1: 28.4 cm x 19.6 cm. Copy 2: 23.5cm x 31cm. 59p. Score for treble voice and piano. 2 copies.
	21	A Song of Liberty, Op. 49 Boston: Arthur P. Schmidt, 1918. 26.7 cm x 34.2 cm. 7p. Score for alto or baritone and piano. Text by Frank Stanton. Annotations in pencil.
	22	Song of Love [Chanson d'Amour], Op. 21, no. 1 Boston: Arthur P. Schmidt, 1893. 26.7 cm x 34.8 cm. 7p. Score for treble voice and piano. Text by Victor Hugo.

Box	Folder	Title and Description
4	23	Spring, Op. 26, no. 3 Boston: Arthur P. Schmidt, 1894. 24.7 cm x 32.3 cm. 5p. Score for soprano or tenor and piano. Text by Cora Fabbri. From <i>Four Songs</i> .
	24	Springtime, Op. 124 New York: G. Schirmer, 1929. 23.2 cm x 30.3 cm. 5p. Score for high voice and piano. Text by Susan Merrick Heywood.
	25	Though I Take the Wings of Morning, Op. 152 New York: Composers Press, 1941. 22.9 cm x 30.4 cm. 5p. Score for medium to high voice and piano. Text by Robert Nelson Spencer.
	26	Three Pianoforte Pieces, Op. 128 Philadelphia: Theodore Presser, 1932. 23.8cm x 31.2cm. Scores for piano. No. 1, Scherzino, 5p. Dedication: "To my beloved friend, with deepest gratitude". No. 2, Young Birches, 7p. Dedication: "To my dear friend, with much love". No. 3, A Humming-bird, 5p. Dedication: "To my precious friend, in loving admiration." All signed: Amy M. Beach, July 14, [19]32.
	27	"Wouldn't That Be Queer?", Op. 26, no. 4 Boston: Arthur P. Schmidt, 1894. 26.5 cm x 34.8 cm. 7p. Score for mezzo-soprano or baritone and piano. Text by Elsie J. Cooley. From <i>Four Songs</i> . Annotations in pencil.
	28	The Year's at the Spring, Op. 44, no. 1 Boston: Arthur P. Schmidt, 1900. 35.1 cm x 26.8cm. 5p. Text by Robert Browning (from "Pippa passes."). From <i>Three Browning Songs</i> . 2 copies.
	29	The Year's at the Spring, Op. 44, no. 1 Boston: Arthur P. Schmidt, 1900. 28 cm x 22.4 cm. 5p. Text by Robert Browning (from "Pippa passes."). From <i>Three Browning Songs</i> . 2 copies.
	30	The Year's at the Spring, Op. 44, no. 1 Boston: Arthur P. Schmidt. 7 copies: Copies 1-4:1900. 31 cm x 23.5 cm. Copy 5: 30.5 cm x 25 cm. Copies 6-7: 1928. 35.5 cm x 26.5 cm. 5p each. Text by Robert Browning from "Pippa passes." From <i>Three Browning Songs</i> . Annotations in pencil.

Box	Folder	Title and Description
4	31	The Year's at the Spring, Op. 44, no. 1 Boston: Arthur P. Schmidt, 1919. 2 copies. Copy 1: 22.5cm x 30.2cm. Copy 2: 23.5cm x 31.3cm. 5 pp. Score for SS or SA chorus. Text by Robert Browning from "Pippa passes." From <i>Three Browning Songs</i> .
	32	The Year's at the Spring, Op. 44, no. 1 Boston: Arthur P. Schmidt, 1928. 23.3 cm x 31 cm. 5p. Text by Robert Browning from "Pippa passes." Score for high voice and piano. From <i>Three Browning Songs</i> . Annotations in pencil.
	33	The Year's at the Spring, Op. 44, no. 1 Boston: Arthur P. Schmidt, 1928. 23.7 cm x 31 cm. 5p. Text by Robert Browning from "Pippa passes." Score for medium voice and piano. From <i>Three Browning Songs</i> .
	34	The Year's at the Spring, Op. 44, no. 1 Boston: Arthur P. Schmidt 1928. 17.7 cm x 26.8 cm. 4p. Score for SSAA chorus and piano. Text by Robert Browning from "Pippa passes." From <i>Three Browning Songs</i> . 3 copies.

SERIES III: CORRESPONDENCE

Box	Folder	Description
4	35	Beach, H.H.A. December 24, 1902. To the Toledo Times Company. ALS.