

David Del Tredici

- Soliloquy** (1958)
For piano solo
- Four Songs on Poems of James Joyce** (1959)
For voice and piano
- String Trio** (1959)
- Fantasy Pieces** (1960)
For piano solo
- I Hear and Army** (1964)
For soprano and string quartet
- Night Conjure-Verse** (1965)
For soprano, mezzo-soprano or counter-tenor, woodwind septet,
and string quartet
- Syzgy** (1966)
For soprano, french horn, and chamber orchestra
- The Last Gospel** (1967 revised 1984)
For amplified soprano, solo rock group of two amplified saxophones
and two electric guitars, SATB chorus, and orchestra
- Pop-Pourri** (1968)
For amplified soprano solo, solo rock group, SATB chorus, and orchestra
- An Alice Symphony** 1969 revised 1975-76)
For amplified soprano (or tenor) solo, solo folk group of two saxophones,
mandolin, tenor banjo, and accordion, and orchestra
- Vintage Alice** (1972)
For amplified soprano solo, solo folk group, and chamber orchestra
- Adventures Underground** (1973)
For amplified soprano solo, solo folk group, and orchestra
- Final Alice** (1976)
For amplified soprano solo, solo folk group, and orchestra
- Child Alice** (1977-1981—
For amplified soprano solo with orchestra
Part I : In Memory of a Summer Day
Part II : Quaint Events
 Happy Voices
 All in the Golden Afternoon
- Virtuoso Alice** (1984)
For solo piano
- Match to Tonality** (1984)
For orchestra
- Haddock's Eyes** (1985)
For amplified soprano and ten instruments
- Tattoo** (1986)
For orchestra

BOOSEY & HAWKES

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Aaron Copland

El Salón México (1936)

described by the composer in *Tempo* Old Series No.4, July 1939

An Outdoor Overture (1938)

featured in *Tempo* American Series Vol.1 No.1, March 1940

Lincoln Portrait (1942)

composer's note and text published in *Tempo* American Series Vol.2 No.3, September 1942

Billy the Kid (1938)

one of the scores discussed by Arthur Berger in his article 'Aspects of Copland's Music' in *Tempo* Old Series No.10, March 1945

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